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« Un Possible Départ... »

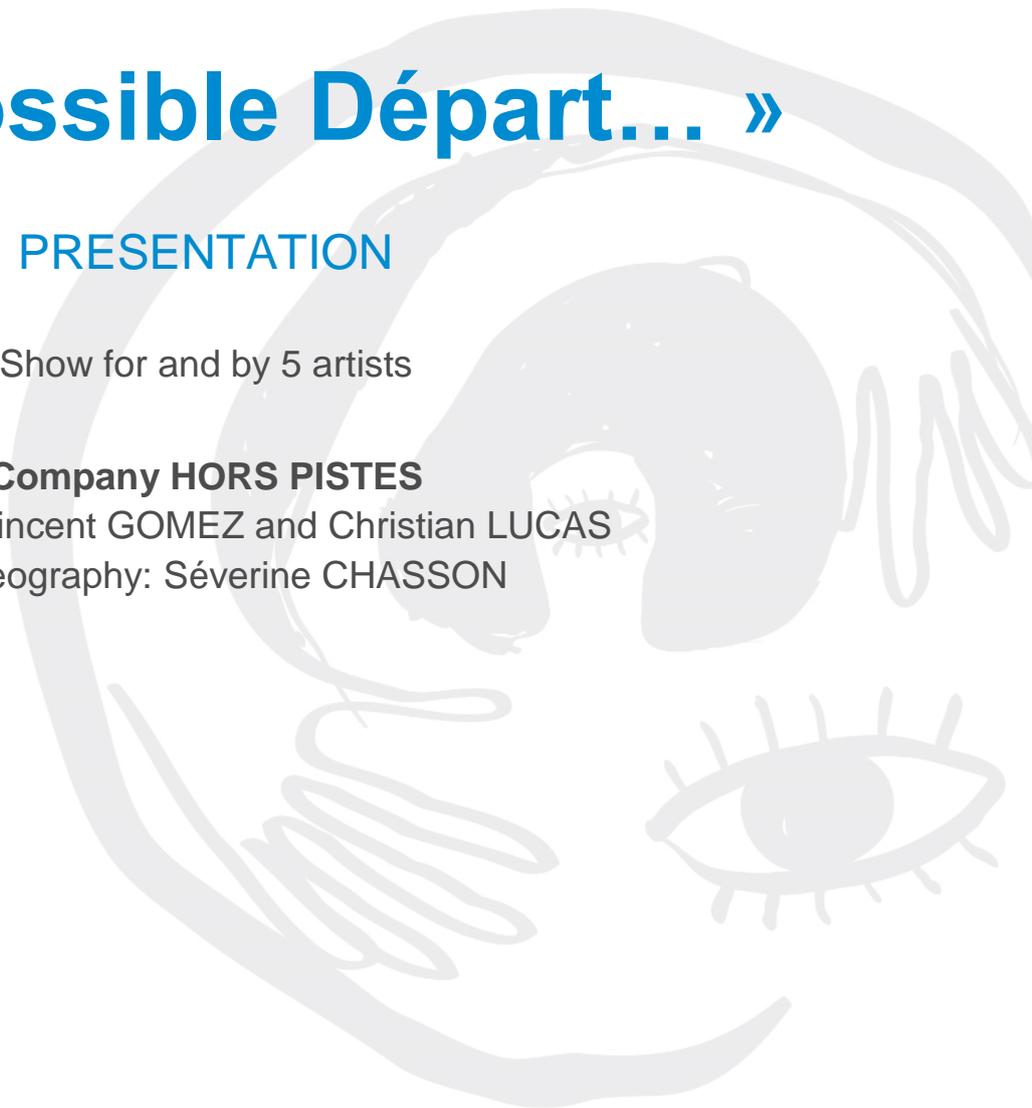
PRESENTATION

Show for and by 5 artists

Company HORS PISTES

Directors: Vincent GOMEZ and Christian LUCAS

Choreography: Séverine CHASSON





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Cast

Direction: Vincent Gomez / Christian Lucas

Choreography: Vincent Gomez / Séverine Chasson

On stage:

Nicolas Vancorven: Acrobatic Lift

Lola Devault-Sierra: Acrobatic Lift

Robin Zobel: Monocycle and Acrobatic Bicycle

Laurent Parette: Juggling

Other artist: Aerial Straps

Lighting Designer: Benoit Fenayon

Sound: Renaud Daniaud

Costumes: Barbara Mornet

Composer: Fred Volo

Partners

Co producers :

La Verrerie d'Alès ; Le Théâtre, Narbonne ; Les Migrateurs, Strasbourg ; Le Théâtre Jean Vilar, Suresnes ; Le Théâtre Na Loba, Pennautier

Funding applied for:

DRAC, Région Languedoc-Roussillon, Conseil Général, Communauté d'Agglomération du Carcassonnais, Ville de Carcassonne, ADAMI, SACD, DGCA. Fondation BNP Paris-Bas.



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Un possible départ...

« Movement of circus »

« Seeing again the shape of a snail shell, I understand that the smaller generally comes from the bigger or the other way round, in any ways it makes me wonder... Like the movement as we think of it or see it on a circus or dance stage. » How was it born?

« Departure » is one of these words that vibrate of a tension that always carries them on the edge of breaking. A word simultaneously carrying two almost opposing aspects.

The departure, it's a glass of water half full and half empty. It is the momentum – putting the standing foot on the ground, entering into a future already nearly here, an invitation full of promises, the confidence found again, the new dawn; but it is just as well the renunciation, the abandonment, the break-up and if it is rushed it hardly keeps quiet what remains as regrets: lovers, friends, memories, objects.

The departure is a suspended moment, an unstable point of equilibrium between two areas, between two periods. It is the excitement, it is the sadness. It is the train that takes us further and that brings us closer. It is the boat leaving the shore...

Utopia connotes the future, implies the action and leaves the imagination bloom. It is fascinating but not devoid of risks, because full of the unexpected. The human story has been a utopia or rather an undefined set of utopias, individuals, collectives, exciting or tragic. Utopias are the raw material of a story...

“When we are dreaming alone it is only a dream. When we are dreaming with others, it is the beginning of reality.”

Dom Helder Camara

For this creation my research is mainly based around the idea of « static movement or active immobility » and on the inversion of the logic of the move. Creating a space and a time, like a flaw, personal, free, with no story and no references.

The artists of the show will perform on a moving stage... 3 by 3 meters of material but the equivalent of immensity thanks to the mechanical possibilities offered by the set/structure. These treadmills will themselves be inserted into a rotating circular stage of 5m diameter, thus creating a notion a virtual travel. (image)*



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The beginnings of a utopia often start with the desire to confuse the real, thus leaving open the door to another possible.

Taking the “utopic” principle as a starting point of our work, I would like to play with our differences so often pointed at, find a leverage to put forward the idea of meeting, exchanging, building a different set, another reality... our reality.

Furthermore, it seemed important to me to revisit the famous experiences to understand their creative motivations (mazes, Tower of Babel, Peter Pan, Robinson Crusoe...)

“The world protects itself, it makes it vulnerable... the individual protects himself, it makes the world...vulnerable.”

The other desire is of course to fusion all this body work into a dramaturgic whole, taking the project to its ouroboros (from the greek : in one everything).

“People move, the landscape too!”

Dramaturgy

In a second time after having played with and within our three main themes (utopia/travel/meeting) we will work with the performers towards recomposing an « imaginarey journey » made of encounters and improbable situations.

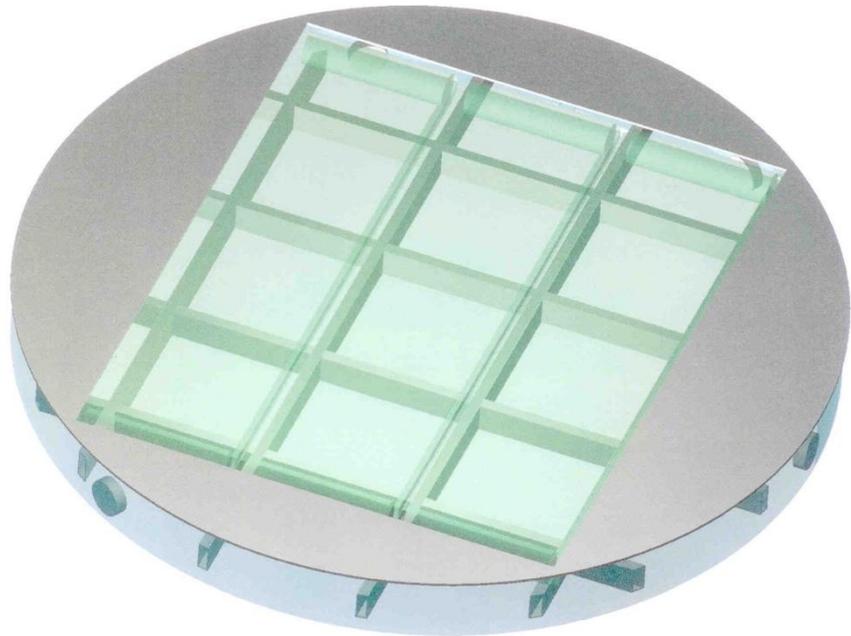
As for the relationship to circus, let's say that it will be a show performed by artists with a circus mind and body...

« Don't run, someone is waiting for you! »



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*image





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ARTISTIC ARGUMENTS

By Vincent Gomez

« Circus has been at the heart of my dreams for years...out of curiosity it is mixed with more and more other influences (dance, video, music, theatre...) which allows me to play with it while respecting it. From the “circus influence” my main searching areas are rhythm, space and volumes. It is obvious that for the others an identifiable coherence or even colour emerges, partially due from the fact that all the ideas and desires, as different as they can be, still come from the same place (right under my hair..).

What interests me most are encounters, experiences, risk taking and most of all the fact of each time being in a new element, a different one. Being obliged with “pleasure” to look somewhere else in the themes but also within me, in the meanders of the imaginative thoughts (hair...), nourishes me on a daily basis.”

Which way for what desire?

After a decade spent with a collective of artists (Cie Anomalie), during the years of the emerging so said new circus, the desire and the possibilities of “standing on my own two feet” finally becomes a reality. A few very constructive – but too short - experiences with several companies allowed me to get close to several artistic fields linked to the movement. Then came the desire (need) to create my very own company and thus be able to (have to) choose alone this or that direction, a true chance requiring a complete involvement. I chose it!

The way of research is not a linear one, risks are here, this is what moves me and also most probably what propels me forward.

«Everything comes out of everything and often out of a little nothing...»



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And now... what prospects?

Exploring the relationship between dance move and circus move.

The desire to look for a global movement linked to both disciplines already projects me in a process of “work with material”. This search is supported by the rich relationships with the above-mentioned complementary art forms. Several ideas are already being thought of.

The desire of a « present / future » takes into account all of our passed stories.

«In my previous creations there was circus of course but also music and acting which take part in all my creations each time in a different way. And finally there is dance, a fascinating universe for a body as strong as the circus artist's.

Today i am still looking at opening myself to new art forms, like video for instance which allow us in a same show to multiply again and again the notion of space, time and to play with the detail that the human eye could not see and bring together situations that are geographically opposed. Playing the emotion and the sensitive, the video allows it thanks to its relationship to a present still present or even to a passed still present.

Some people will find another coherence in my artistic approach, an identifiable colour... But above all i would say that my research is guided by very different desires, feelings or instincts in disguise there, somewhere...deep inside me.»

« I think the artistic team as a single entity, with its complexity and its diversity. That's why in my last show “The Storm and the Kite” the cast was so diverse: from circus artists trained at the CNAC, at the circus school in Chambéry or at the Pop Circus school to a actor trained in Arts & Crafts, a former gymnast and some musicians from the “Trio d'en Bas”».



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HORS PISTES COMPANY

COMPANY ASSOCIATED WITH LA VERRERIE D'ALÈS EN CEVENNES/
THE LANGUEDOC-ROUSSILLON'S NATIONAL CIRCUS CENTRE

Neither « nouveau cirque », nor « contemporary circus » ...

Above all we're talking about a present-day circus that takes its references from the world as it is. It is an art that progresses outside the usual traditional lines we would expect it to follow, or even beyond the outside.

Going "off the beaten track" (hors pistes in French) gives access to places that we would never have reached without a little boldness, recklessness or a little perseverance. Then again when you think about it, there is no circus without risk.

And this is how it all began...

The Hors Pistes Circus Company most certainly originates in the "Cie Anomalie", a company formed by a group of students from the National Centre of Circus Arts (CNAC) before they had even graduated from school.

Because every action leads to another, Vincent Gomez drew from the energy of this group to create a new company guided by his will to evolve and driven by his desire to create a whole new collective experience.

That is how Hors Pistes came into being in 2006. From that moment the company decides to anchor itself to its territory and create sustainable relationships with theatres, local councils, learning places as well as national and international organisations. Strong from its networks, the company has now established itself as a landmark and has become a real force of proposition for the sector/industry. The company has gone beyond its primary role of "show manufacturer" (indeed, in spite of its artistic purpose, shows nevertheless remain a "consumable product").

The company artistically came to be with its first show Coma Idyllique (Idyllic Coma) in October 2008. Straight away the show was a success, receiving a huge enthusiasm from audiences in France and abroad. A stepping stone for the following shows and projects including: Nom de code: temps libre (Code Name: Time Off) in 2009, L'Orage et le Cerf-volant (The Kite and the Storm) in 2010, Ordures et Ménagère (Scumbags and Housewife) in 2011 and currently Histoires Russes? (Russian Stories?)

In 2008, Guy Perilhou encounters the work of Vincent Gomez and starts a strong relationship with La Verrerie d'Alès, National Center for Circus. They've been supporting the work of the company from the very beginning and have been helping it develop on a regional and then national level. The company has been benefiting from their support in co-production, but also their experience and organizational skills.



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Contacts

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Vincent Gomez

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DOB : 1st June 1975

Director and Performer

Teeterboard, acrobat, aerial silk
Dancer...

Vincent Gomez was introduced to the joy of gymnastics at the age of 5 before falling very quickly upon the circus when he met and began performing with the Medranos. He chose the teeterboard as his apparatus. After graduating from the CNAC (The National Centre of Circus Arts) and touring with "le cri du caméléon", a show created with the "Anomalie collective" a group of his artist classmates, he began his career as a circus performer. He then performed in "Et après on verra bien" directed by Guy Alloucherie and Laurent Letourneur from the Anomalie Collective, "Contrecoups" by François Verret, and then "Terrain Vague" by Mourad Merzouki, of the Käfig Company. In the meantime he also gained some directing experience with "Orchesys" and "Circonférence" (Sipeucirque company) or "Bascule" (Anomalie collective). He finally created the Hors Pistes Company in 2006, driven by his desire to put all of his energy into the ring.

Directing

2012	« Histoires Russes ? » - Cie HORS PISTES assisted by Paola Rizza
2011	« Coma Idyllique » revisited by the students of the Belgian Circus School - ESAC
2011	« Ordures et Ménagère » - Cie HORS PISTES with the performers and assisted by Christian Lucas
2010	« L'orage et le cerf-volant » - Cie HORS PISTES assisted by Séverine Chasson.
2009	collective creation of « Nom de code : temps libre » - Cie HORS PISTES
2008	« Coma Idyllique » - Cie HORS PISTES assisted by Christian Lucas
2006	« Circonférence » - Cie SIPEUCIRQUE. Assisted in the direction of « toute seule contre vous-même » - Cie PIRE QUE DEBOUT.
2003	« Orchesys » de la Cie SIPEUCIRQUE.
2002	« Bascule » de la Cie ANOMALIE.

Performing

2012	« Histoires Russes ? » - Cie HORS PISTES
2010-2011	« L'orage et le cerf-volant » - Cie HORS PISTES
2008-2009	« Coma Idyllique » - Cie HORS PISTES
2005-2008	« Terrain vague » - Cie KAFIG directed by Mourad MERZOUKI
2004	« Contrecoups » - directed by François VERRET
2002-2004	« Bascule » - Cie ANOMALIE- directed by Vincent GOMEZ and Christian LUCAS
2001	« Pacte 2666 », Cie du 13ème QUAI, directed by Guillaume BERTRAND
2000	« Et après on verra bien... », an ANOMALIE and HVDZ creation, directed by Guy ALLOUCHERIE and Laurent LETOURNEUR. « A l'ombre de Meneham », choreographed by Isabelle LEFEVRE
1997-1999	« 33 tours de piste » -Cie ANOMALIE
1995-1999	« Le cri du Caméléon », choreographed by Joseph NADJ.