

impact d'une course [nom du lieu]

LA HORDE DANS LES PAVÉS



THE IMPACT

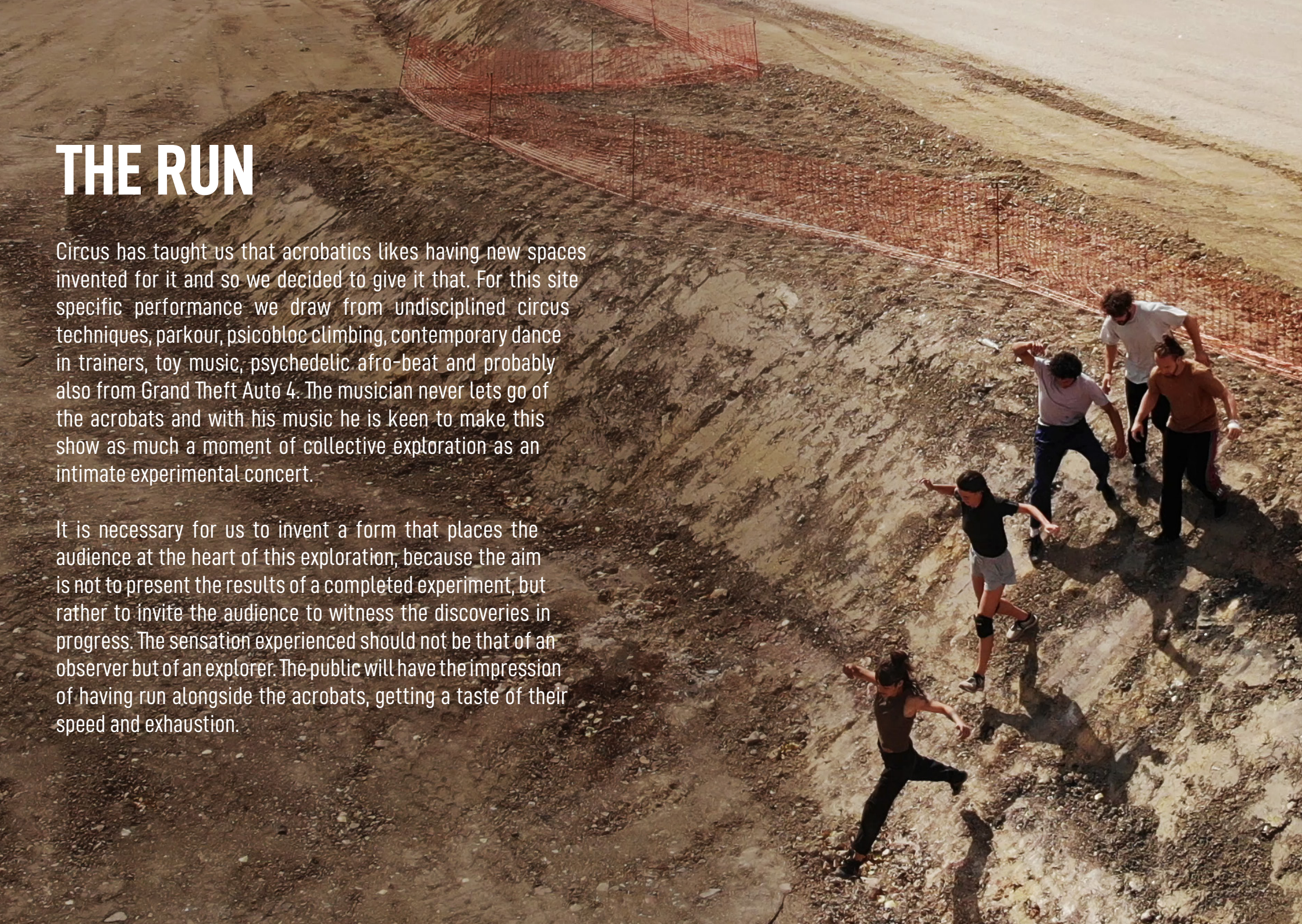
An aerial photograph of four people sitting in a circle on a cracked, dusty, and uneven ground. The ground is a mix of light brown and dark grey patches, with visible cracks and some small debris. The people are seen from above, their shadows cast onto the ground. They appear to be engaged in a conversation or a shared activity. The overall tone of the image is gritty and textured.

Impact d'une course is a moving show, an exploration of public space. A walk in three parts, guided by acrobats. The show is a quest. The town must be reclaimed. An eye for an eye, a tooth for a tooth. To have an impact we invite five acrobats and a sprinting musician. Like in all quests, each person has their specificities and all are needed throughout the journey. This show is as much a lived experience as it is a guided tour. The spectators wander behind and alongside the sprinting collective, navigating between bouncy castle and contemporary art museum, depending on the location, the vision they have of what is happening and their desires.

THE RUN

Circus has taught us that acrobatics likes having new spaces invented for it and so we decided to give it that. For this site specific performance we draw from undisciplined circus techniques, parkour, psicobloc climbing, contemporary dance in trainers, toy music, psychedelic afro-beat and probably also from Grand Theft Auto 4. The musician never lets go of the acrobats and with his music he is keen to make this show as much a moment of collective exploration as an intimate experimental concert.

It is necessary for us to invent a form that places the audience at the heart of this exploration, because the aim is not to present the results of a completed experiment, but rather to invite the audience to witness the discoveries in progress. The sensation experienced should not be that of an observer but of an explorer. The public will have the impression of having run alongside the acrobats, getting a taste of their speed and exhaustion.



[LOCATION NAME]

[location name] = site specific show

Impact d'une course highlights the specificities of [each location]. Our interventions are deeply nourished by the discoveries made [on site]. Each show is unique and that's why the title is too. Our show is structured in three parts, our physical and acrobatic material created in link with specific spaces (stairways, 1-2-3-4-5 metre high walls, metal fences, plastic fences, trees, empty car parks, pavements, long streets, narrow passages, and so on) so we can adapt ourselves to the [place]. The first part, whilst maintaining the same structure from one to show to another, is adapted according to the space, the main part (the explosion) is in constant change and movement, linking beginning and end, and the final part, each time identical, is run and experienced in a big open space.



An aerial photograph of a circular paved area, possibly a plaza or a large manhole cover, with a central circular manhole cover. Five people are scattered around the area, appearing to be in motion or performing a dance. The people are wearing various casual clothing. The surrounding area is grassy and there is a curb visible.

LA HORDE

The show was created for and by five acrobats and a musician, but la horde dans les pavés aspires to become a bigger and more diverse acrobatic collective (see Carte Blanche).

La horde is both a technical and artistic centre but also a central component and objective of the show. What counts the most is the group. And by its openness la horde invites the audience to join the dance.



THE COBBLES

Constant Dourville, Léon Volet, Maxime Steffan, Lili Parson, Clara Prezzavento and Cedric Blaser, joined by Benjamin Bécasse and sometimes Melissa Roguier, accompanied by the precise and knowing gaze of Valentina Santori from collectif Protocole, the helpful support of Jonas Parson and Luana Volet, costumes by Romane Cassard and technical advice from Vincent Noël.

This list is only waiting to grow.



FORMAT CARTE BLANCHE

Impact d'une course desires to grow bigger. Impact d'une course wishes to try everything out.

We propose a show format we call Carte Blanche, which is an adapted and augmented version of the existing show. Let's say that the transformation is such that the show becomes other, nonetheless structured and created in a similar way to Impact d'une course [location name].

Impact d'une course [carte blanche] is - or could become - a minimalist travelling cabaret, an open air contemporary art museum, a musical drift or a popular race (marathon, triathlon, polyathlon, etc).

The format Carte Blanche likes big spaces. We imagined it to get out of the city and explore natural parks, islands, flat roofs in Greek villages and all spaces with no fences or walls.

According to the [location], desires and budget, the carte blanche can exist in two forms :

Format I - Impact d'une course [carte blanche] : travelling site specific show with the acrobats and the musician of la horde dans les pavés as well as special guests. The show structure remains the same as for Impact d'une course [location name].

Format II - carte blanche : a long-lasting intervention during which we settle down in the space. It's a performative format where la horde dans les pavés inhabits [a space] for an undetermined time (from a couple of hours to a few days) without, however, performing a show. The collective's material is shown here and there, without seeking to have an organised audience.

TECHNICAL RIDER

Impact d'une course [location name] is a site specific show and demands some upstream preparation.

(more detailed technical rider in a separate document)

2-3 months ahead of the performance :

sighting, definition of the course,
first encounter with the technical team (1 person)

d-2 evening :

arrival of the collective

d-1:

rehearsals on site, briefing on the course for the technicians

d:

Show - two shows a day possible

d+1 morning :

departure of the collective





PARTNERS

These partners welcomed us for residencies and/or took part in the production :

Plus Petit Cirque du Monde
Académie Fratellini
Latitude 50 - pôle des arts du cirque et de la rue
La Verrerie d'Alès / Pôle National Cirque Occitanie
Espace Périphérique - Ville de Paris/La Villette
Equinoxe - scène nationale de Châteauroux
L'Atelier Culturel - Landerneau
Théâtre de l'Arsenal - Val de Reuil

Without forgetting :

ForTE jeunes talents Île de France
Société du Grand Paris
Centre Culturel Suisse, Paris
Cirque-Théâtre d'Elbeuf - 2 pôles cirque en Normandie
Le Parc national des Pyrénées - Maison du parc Causerets

Thanks :

Maria Pinho, Dominique Boivin, Sylvie Cadenat,
Hélène Combal-Weiss et Irvin Anneix, Jean-Marc Diébold

CONTACTS

company : lahordedanslespaves@protonmail.ch

administration : Lucile Macé / lucile@ppcm.fr

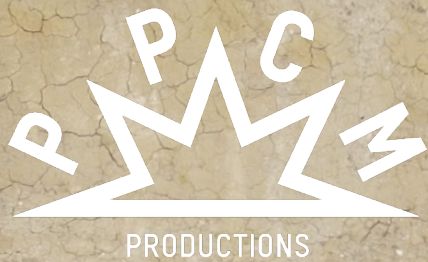
diffusion : Olivier Bourreau / olivier@ppcm.fr

CREDITS

photos : © Hélène Combal-Weiss et © Irvin Anneix

graphic design : © Camille Kirnidis - PPCM





TEASER :

