

Arachnur

Cie kraD



Cie **kraD**'s first creation "Arachnur" is a fusion of contemporary circus and noise with a strong penchant towards the obscure.

In a universe of ropes and cables, the audience discovers a body caught under the weight of life, revealing its slow struggle towards a metaphorical suicide. It is a visceral dive into the abyss of the human soul through acoustical borderline and **dark** imagery. It is some sort of macabre ritual, reflecting (on) despair and the harrowing loop of **dark** thoughts; an embodiment of a mental crawl towards the gallows.

"Arachnur" is beyond evil or good, definitely cathartic, but nevertheless poetic. An ongoing hymn to the **dark** and what lays within it, inspired by the quote of the painter Pierre Soulages: "Mon instrument n'était plus le noir, mais cette lumière secrète venue du noir."

"My instrument was no longer the dark, but that secret light that came from the dark."

BIOGRAPHY

Leila Maillard



Born in 1997 in Geneva, Leila discovers circus at the local circus school Théâtre-Cirque. She decides to become a professional circus artist and moves to France to follow a secondary school circus program at École Nationale de Cirque de Châtelleraut. Following this she got accepted to the Bachelor Programme in Circus at DOCH, School of Dance and Circus at Stockholm University of the Arts, from which she graduated in June 2018.

Specialized in vertical rope (*corde lisse*), she directs her artistic approach towards the research of a **dark** and poetic aesthetic, expressing the darkness of human soul. At the border between contemporary circus and performance, she creates simple, raw, sincere and brutal pieces of work, coming from her guts... with a deep and piercing sensibility.

BIOGRAPHIES



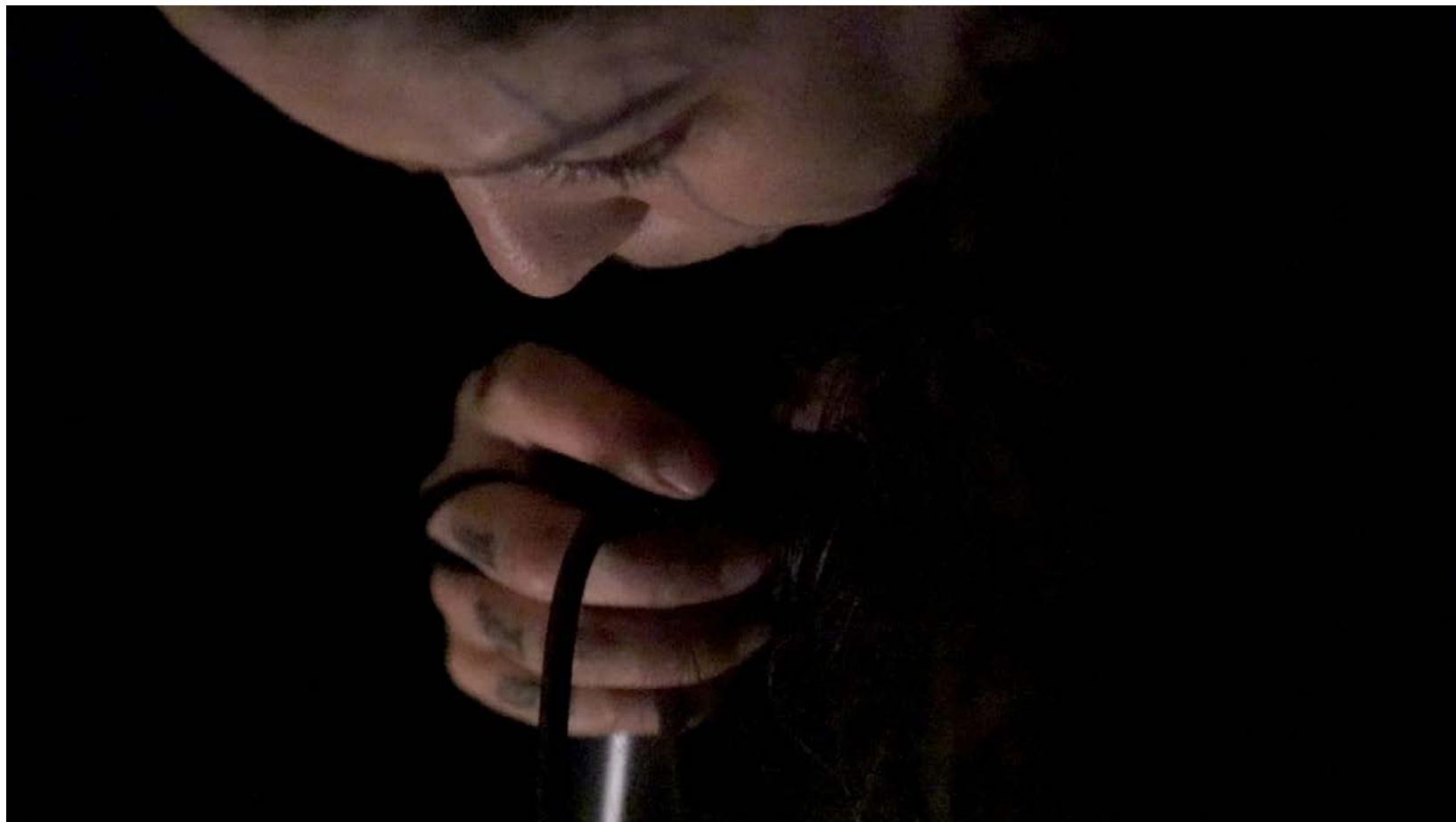
Thee total sonic fallout, conducted by traffucked, severely screwed and always delayed sphere recordings, saturated with no reason, no logic and no input. A nihilistic sound manifesto, for thee last ones and thee retarded.

nix neues, nur nur

BIOGRAPHY

nur

aka **Claudia Cerri**



nur is a one-person funeral noise band.

Constantly evolving, she relentlessly uses different ways to create sound, like no-input, circuit bending, voice, field recordings and all kind of synthesizers. nur had the chance to perform throughout the world, be it on tour or on an occasional one-shot – Eastern Europe and Turkey on the “Hope Is A Mistake” tour, Indonesia and South-East Asia during “The-Tour-Without-a-Name” (Java, Bali, Borneo, Sulawesi, Vietnam, Cambodia, Thailand, Malaysia), China during the “Sonic Map” tour,

Europe during the “Ineptias Momentum Tour”, a one-shot in Canada during a residency in La Caserne, in Japan, Vietnam, RAS, China and Taiwan during the “Take Off Your Pants Tour” and many other one-shots throughout Europe. She also collaborated with Filus Formus, a compagnie involved in performance-art based in Barcelona, creating the sound for their performance “Somni cel-lular”.

Tape releases



Da Karimoon Niggaz

Hope Is A Mistake

Void Love 03, 2017

<https://voidlovetapes.bandcamp.com/album/hope-is-a-mistake>



NuR

d'ailleurs

Kashev tapes, KSH06, 2020

<https://soundcloud.com/kashev-tapes/sets/ksh06-nur-dailleurs-2020>

A website is in construction, a soundcloud with some sound bribes already exists:

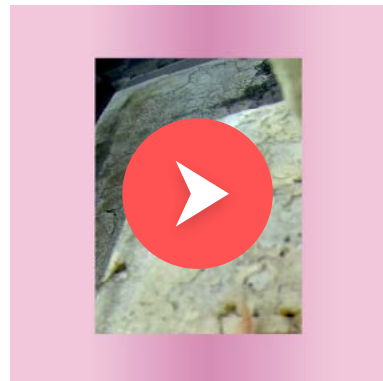


Tzii / NuR

The Remains Of All That Fell

Void Love 02, 2018

<https://voidlovetapes.bandcamp.com/album/the-remains-of-all-that-fell>

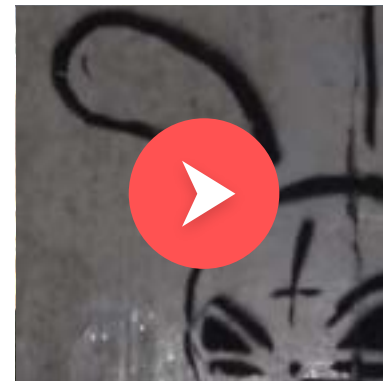


NuR

crever

Copypasta, 2021

<https://copypastaeditions.bandcamp.com/album/crever>



NuR

Soundcloud

<https://soundcloud.com/nureonna>

Some of her sounds can be found on the following compilations:

19: Local Time / Green. by Noise Bombing (Indonesia)

KSH 03: Sonic Resistance. A compilation for Rojava by Kashev Tapes (Switzerland)

Your Egotrip's Nightmare: 20 years of Night On Earth (2021) Another tape release is in discussion with the label "AgradProd&mixfrit" (France)

Simultaneously, nur also works as an acrobat with the traditional circus skill hair-hanging, and practices dance and static acrobatics like hand-and headstands. "Turcoyzz", an ongoing project with Beauregard Anobile, Boris Edelstein and Laetitia Laravoire is a theatrical performance working with hair-hanging and audiovisuals / numerical art.

Another embodiment of nur's constant desire to traffic and mix artforms is a collaboration with Daniel Maskowicz.



NuR & Daniel Maskowicz.

Body Sonification Performance

<https://soundcloud.com/szkmd/body-sonification-performance-hair-hanging-with-nur>

ORIGINS OF THE PROJECT

“Arachnur” is the encounter of two Swiss artists and the fusion of different art forms and artistic universes; contemporary circus and noise, aiming to create an original and interdisciplinary piece with a **dark** aesthetic. This impulse also gave birth to the **kraD** company - Cie **kraD**, during spring 2020, thus making “Arachnur” their first creation.

The project will be presented in three parts. The first one treats Leila's work with the rope(s), the second one nur's sound work, and a synthesis describes the fusion of their art forms / tools and universes; the birth of “Arachnur”.



PERFORMANCE

LEILA

Based on an artistic research initiated during her last year of study at DOCH, University of Dance and Circus, Stockholm, Leïla is working around the theme of darkness. Her research question was: “As a **dark** poet with her words, how can I create metaphorical images out of the rope art form to build up **dark** poetry / a **dark** aesthetic?”. She guides her approach with an artistic aesthetic, using mainly her circus discipline – vertical rope – to create an imagery filled with heavy, deep and **dark** metaphorical meanings. Thus she aims to create a poetic approach of darkness to reach and move the audience. A quote of the painter Pierre Soulages perfectly illustrates her research and what she wishes to share and express through her art:

“Un jour je peignais, le noir avait envahi toute la surface de la toile, sans formes, sans contrastes, sans transparences. Dans cet extrême j’ai vu en quelque sorte la négation du noir. Les différences de textures réfléchissaient plus ou moins faiblement la lumière et du sombre émanait une clarté, une lumière picturale, dont le pouvoir émotionnel particulier animait mon désir de peindre. Mon instrument n’était plus le noir, mais cette lumière secrète venue du noir.”

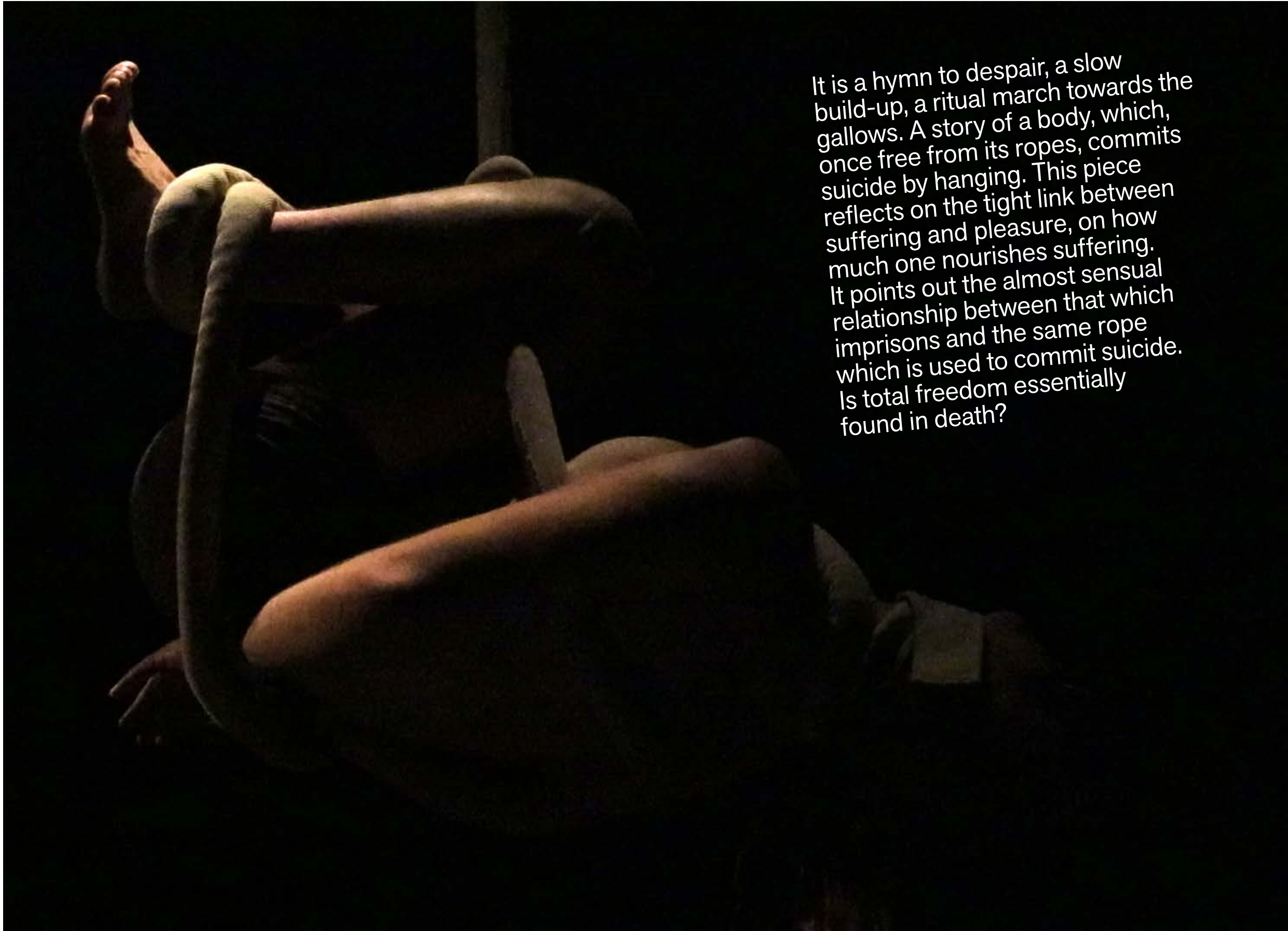
“One day as I was painting, and the black had invaded the entire canvas, leaving no shape, contrast nor transparency. In that extreme I saw some kind of negation of the black paint. The differences in texture reflected the light in

various shades, thus emanating a glow from the darkness, a pictorial light, and this particular emotional power stimulated my desire to paint. My instrument was no longer the dark, but that secret light coming from the dark.”

According to Leïla, the rope contains a strong aesthetic which can easily refer to **dark** images, like for example being tied-up, being hung, pain, etc. Expressing herself through movement and using her body and ropes to create obscure, even macabre imagery and scenes, metaphorizing **dark** thoughts, psychological barriers, problems, and neuroses, she defines her work as raw and **dark** contemporary circus. Here is a poem written as an introduction to this creation:

“Un tas de cordes, un tas de nœuds,
Liés, emmêlés,
Indémêlables.
Une charge à tirer, à traîner,
Un poids, un boulet.
Une personne enchaînée, déchaînée.
Une marionnette manipulée par la vie.
Une araignée prise dans sa toile.”

This audience discovers a half-naked body under a pile of ropes, trapped under its weight. The body starts moving, twitches, fights, slowly untangling itself, just to get even more entangled...



It is a hymn to despair, a slow build-up, a ritual march towards the gallows. A story of a body, which, once free from its ropes, commits suicide by hanging. This piece reflects on the tight link between suffering and pleasure, on how much one nourishes suffering. It points out the almost sensual relationship between that which imprisons and the same rope which is used to commit suicide. Is total freedom essentially found in death?

SOUND

nur



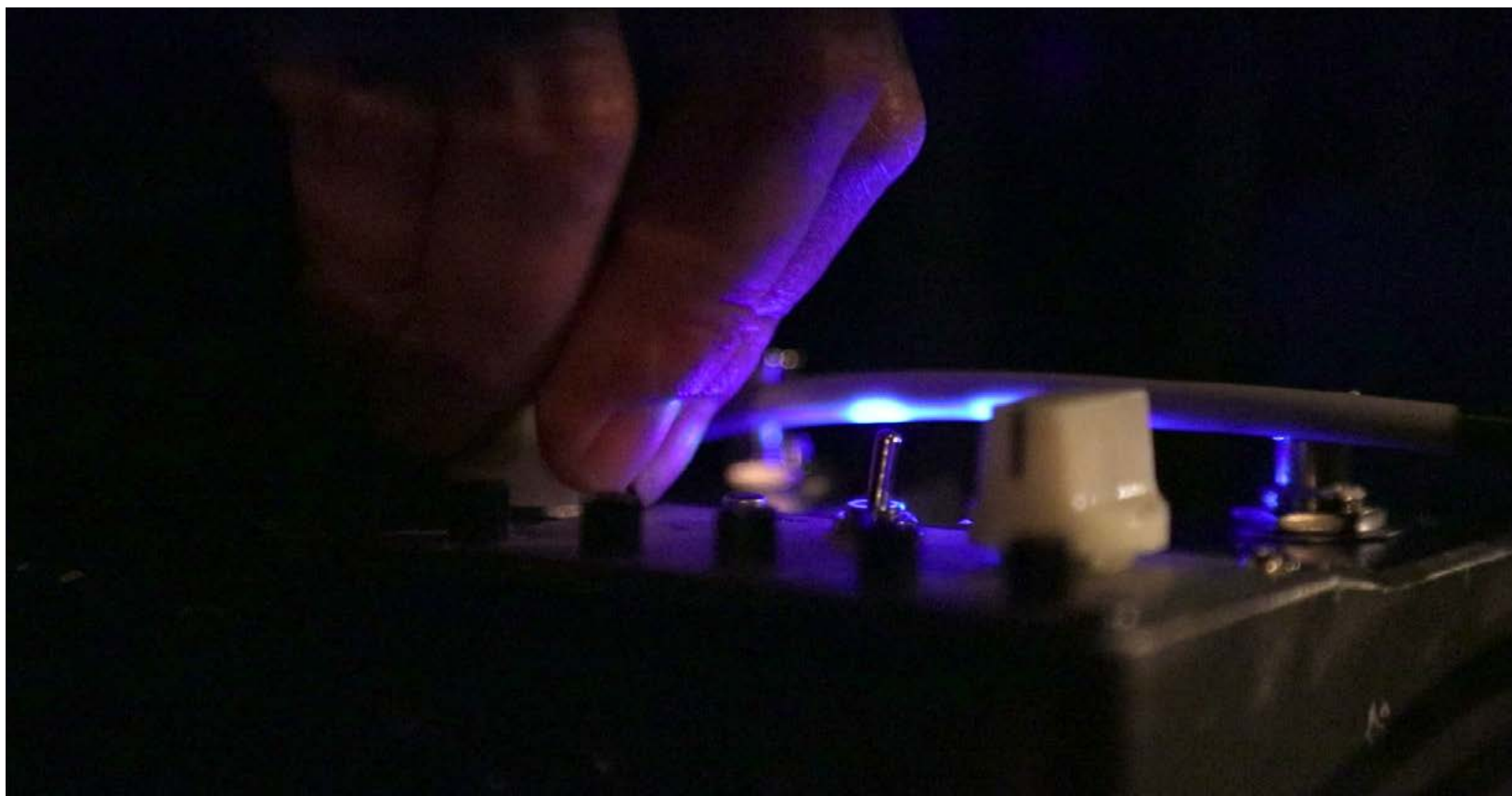
Feedback occurs when outputs of a system are routed back as inputs and thus forms a circuit or loop. The system can then be said to feed back into itself. Audio feedback (also known as the Larsen effect) is a special kind of positive loop gain which occurs when a sound loop exists between an audio input and an audio output. For example, a signal received by the microphone is amplified and passed out of the loudspeaker. The sound from the loudspeaker can then be received by the microphone again, amplified further, and then passed out back through the loudspeaker. The frequency of the resulting sound is determined by resonance frequencies in the microphone, amplifier, and loudspeaker, the acoustics of the room, the directional pick-up and emission patterns of the microphone and loudspeaker, and the distance between them. For small PA systems the sound is readily recognized as a loud squeal or screech. The principles of audio feedback were first discovered by Danish scientist Søren Absalon Larsen, hence the name Larsen effect. (Wikipedia)



nur mainly works with different kinds of feedbacks to generate sounds, rhythms, patterns, and melodies. The feedback is created with routed back mixing tables – thus turning it into an instrument – looped effect pedals, microphones and basically anything with in and outputs which can be fed back on themselves. She also works with layering feedback sound, pre-recorded or live, and manipulating the sound effects which materialize this way. The task is meticulous and fragile, since the border between controlling the sound or being subject to its rash outbursts is frail; aleatory, unwanted, and uncontrolled sound screeches come up faster than you can think. The blog “Art sonore et feedback” describes these loops as “virtues when well handled, unsound and defective when they escape the initial operators control”. It states as well that “feedback is a technical instrument to play with modulating sound and may constitute of some kind of primitive synthesizer”.

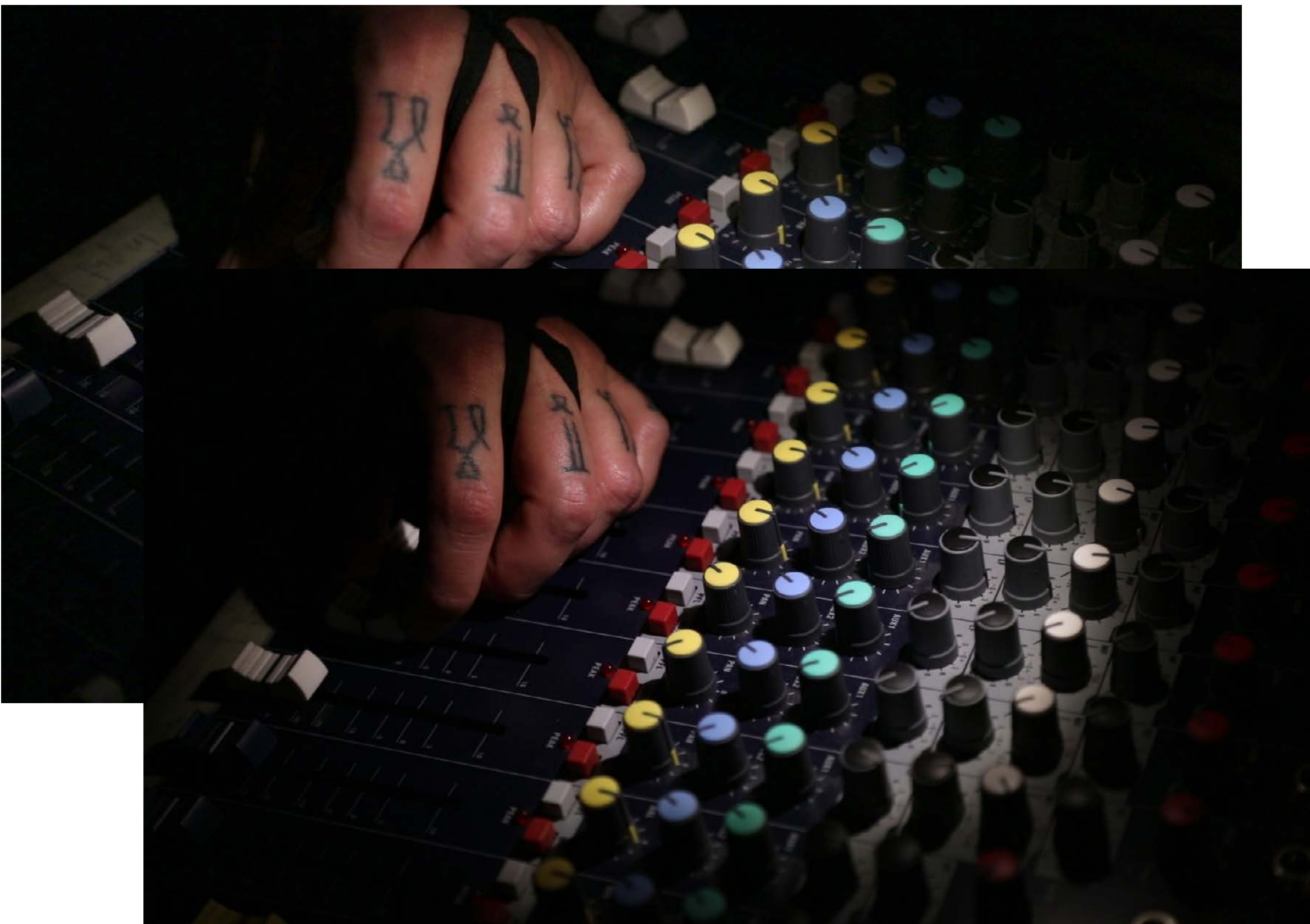
Both statements nur completely adheres to, indeed, she perceives these technics as an ultra-primitive (modular) synth, a wilder species because of its rash, disobedient or even hostile frequencies. Difficult to tame, always in danger of damaging somebody’s ears, the loudspeakers, or a channel on a mixing table, it is acoustical borderline. This is exactly what makes these sounds so beautiful, because sincere, raw and unconditional. A physical sound in constant contradiction, filling every inch of space, leaving no room for anything to exist, and at the same time capable of opening up vast spaces, able to contain any imaginable universe, no matter what size. nur finds herself in search of these ephemeral apparitions of agitated, magickal and haunted melodies.

SOUND



These explanations can be transferred directly on her acoustical intention and perception of the creation "Arachnur", where psychological patterns classified as borderline are thematized. Also perceived as a dysfunction and a problem in the human psychology, emotional borderline has many parallels to acoustical feedbacks, which equally stand out as a sonic error in the world of "standard acoustics", same as borderline behavior in society. The questioning or the rejection of one-self, the eternal loop of black thoughts, the wish to die and suicidal thoughts are, in nur's opinion, emotional feedback, emerging from the incertitude of one's own origin, the eternal question of the raison d'être. This can take on innumerable shapes. Since the existence of mankind, we may have discovered many things, but the reason of life and what will happen after death remains a mystery. Where words are too limited, there is movement, sound. In silence comes death. These are the central thematics guiding nur during the sound creation for this piece, she wishes to underline and amplify them, and to give them density, a physical form throughout sound.

SOUND



SYNTHESIS

FUSION PRESENTATION OF “ARACHNUR”

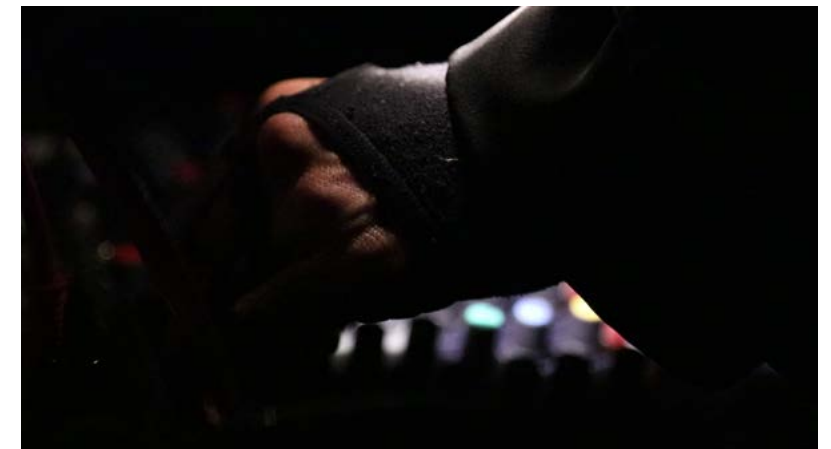
“Arachnur” is therefore the fusion of their art forms, universes, research, passions and obsessions, creating an original piece crossing borders in different artistic fields, in order to give the audience a unique experience. It is a contemporary, abstract, and interdisciplinary performance, lasting for about forty-five minutes, plunging the audience into the abyss of the human soul’s darkness, acting as a sort of catharsis. The technics employed are therefore circus technic, more precisely vertical rope and movement, combined with sound, noise - mainly feedback, no-input, circuit bending, field recordings and spoken word.



According to the aesthetic or the “non-aesthetic” of **dark** and noise fields / universes, the scenography remains quite simple, raw, mainly composed of ropes and cables. The emphasis is put on the human body entangled in ropes, which, as explained above, can refer to different images of suffering, being caught, tied-up, hung... As they are vectors of the sound, so technically necessary, the cables have an aesthetic function, mirroring the ropes. They form a bridge between the visual and the acoustic. Together, the ropes and cables might allude to the weaving of a spiderweb, meaningful image even though not intentionally employed. Black, ugly, and often hairy, the spider reflects the obscure, the scary, the (un)known lurking in the depth... Its web, with complex shapes, is a trap set for preys. The scenography might therefore metaphorically refer to the spiderweb. In the last verse of her introductory poem, “Une araignée prise dans sa toile - A spider tangled in its web”, Leila is referring to self-created problems and traps, to the neuroses, the **dark** and (self-)destructive thoughts this can unleash, and the difficulty of changing or letting go of these thoughts and mechanisms.

A circle of candles outlining the performance space gives the ensemble a ritualistic dimension, turns it into some sort of ceremony, an offering to the gallows, a macabre ritual... With the precious collaboration of the light designer Claude Bariteau, “Arachnur” seeks to bring the **dark** under the (spot)light(s).

This creation is conceived for an adult and advised audience. Although perfectly fitting the fields of contemporary, conceptual, and experimental arts, and the alternative stages, it is not limited to any target group in specific and aims to reach a large audience.



**THAT WHICH LIES IN ONE'S DEPTH
THE UN-SPOKEN OF
THE INEXPRESSIBLE
THAT WHICH IS LADEN DOWN
THAT WHICH WEIGHS (ON ONESELF)
AND THAT WHICH IS MEANINGFUL**



INTENTION NOTE

The **dark** lies in our nature. We want to feed on this energy, to bring it on stage in order to reach and move the audience; inducing all that is brutal, powerful, primal and inexpressible, to make it resonate in them. Our project has thus a cathartic value on the said audience. It is of importance to us that our **dark** approach remains aesthetic and poetic. With poetry we mean thinking and reflecting, writing, and composing, putting together images and sound in a meaningful order, and thereby creating metaphors echoing in each other.

The **dark** and the noise can also be perceived as protest art in a conformist society. They stand against the standard of beauty and all which is conceived as pleasant in general. This could be one of the foundations of noise. Our creation lies outside the common aesthetic norms, with its raw and visceral imagery, while keeping a poetic side in the structure and composition. Beyond the anti-aesthetic, many elements of noise can be transposed and applied to movement, like the use of improvisation, repetitive or arrhythmic patterns, its sudden and aggressive apparition, the use of deformation and distortion, and its search of the limits, all borderline-ish aspects. It could be said that our creation contains, same as noise, a primal and brutal call.

In our current occidental society, with its increasing mental illnesses, psychiatric cases, depressions, in a society where everything seems deprived of meaning, our creation could function as a mirror, reflecting and raising awareness on the abyss of the human psyche; representing the soul's depth, with its solitude, sadness, hate and degeneration, and reverberating **dark** and low instincts, energy of negative thoughts and emotions which words cannot describe. We wish to transpose our fears of life into movement and sound, to dissimulate its tragedy and relieve its weight. Words are too limited to be of any relief, and there are no applicable solutions in sight.

We refuse to be hindered by our mental barriers and neuroses and constantly evolve, guided by our feelings and instincts. We feed on these untamable emotional frequencies, may they be rash and out of control or subliminal and enchanting. Alone, each one in her field, we try to overcome that what slips out of our grasp, physically through the vertical rope and acoustically through feedbacks. Constantly moving, together and apart, combining our strength and weaknesses in order to express the inexpressible. We wish to finish on the quote of Pierre Soulages, which perfectly illustrates our artistic intentions: "Mon instrument n'était plus le noir, mais cette lumière secrète venue du noir."



GENERAL INFORMATIONS ABOUT PRODUCTION & CERTIFICATE OF INTEREST

“Arachnur” is the first self-produced creation of Cie kraD.

The first working sessions were held during January – April 2020 at *Saules d’out* in Geneva.

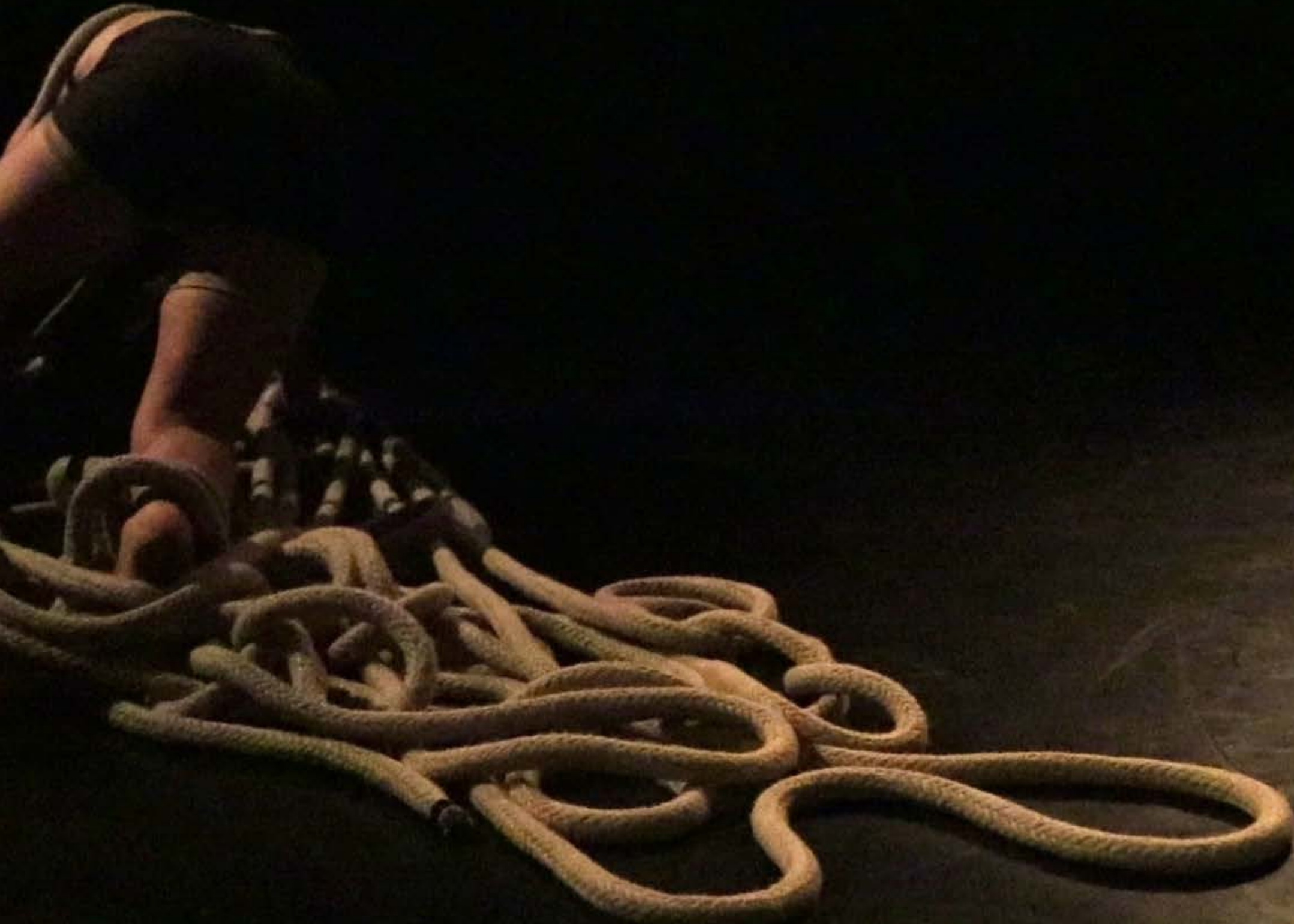
The project has been hosted in residency by the following structures:

- July 2020, *Station Circus*, Basel (1 week)
- September 2020, *CircusDanceFestival*, Köln (1 week)
- December 2020, *cave12*, Geneva (3 days – sound creation)
- April 2021, *Le Grütli, Centre de production et de diffusion des Arts vivants*, Geneva (1 week)
- September 2022, former Comédie of Geneva (1 week)
- October 2022, *Dampfzentrale*, Bern (1 week), followed by the Premiere on the 15th of October 2022

“Arachnur” received a working grant from the following parties:

- SSA & ProCirque – grant for contemporary circus authors
- The department of culture and sports of Geneva city – grant for multidisciplinary work
- The CircusDanceFestival residency program – Funded by TANZPAKT Stadt-Land-Bund with the support of the German Federal Government Commissioner for Culture and the Media – production grant
- The department of culture and digital transition of Geneva city – grant for multidisciplinary work

Cie kraD is currently actively looking for perspectives of diffusion for “Arachnur” ; from theatre programming to various art festivals (circus, music, etc.), as well as showcases and any event offering visibility.



Cie kraD