



Arachnur

Arachnur, a creation by the Cie kraD, is a radical yet intimate performance, combining contemporary circus and noise in a dark aesthetic.

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. »



REFERENCES

ARTISTS

nur	sound, performance
Leïla Maillard	performance, corde lisse
Kiod Bariteau	lights
Irene Schlatter	costumes
Katrine Zingg	makeup

RESIDENCIES

The first working sessions were held during January – April 2020 at Saules d'Out in Geneva.

July 2020	Station Circus, Basel
September 2020	CircusDanceFestival, Köln
December 2020	Sound creation, cave12, Geneva
April 2021	Le Grütli, Centre de production et de diffusion des Arts vivants, Geneva
September 2022	former Comédie of Geneva
October 2022	Dampfzentrale, Bern, followed by the Premiere on the 15 th of October 2022

SUPPORT

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

PRESENTATION

« **Arachnur** » is therefore the fusion of different art forms, creating an original piece crossing borders in different artistic fields : performing Arts, concert.

This interdisciplinary, contemporary and abstract performance, lasting for about forty minutes, takes the audience into a unique experience.

The artistic vocabulary draws on circus technique, more specifically vertical rope / corde lisse, as well as movement, and sound creation techniques, namely feedback, no-input and singing.

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. Some sort of macabre ritual, reflecting (on) despair and the harrowing loop of dark thoughts; an embodiment of a mental crawl towards the gallows.

The audience witnesses and is carried away by a slow descent into hell...



TECHNICAL POINT

To perform the show, the stage must have a central rigging point with a safe working load of minimum 400kg at a minimum height of 4 meters. The stage space required below this point is a circle with a diameter of at least 5 meters.

A sound system of at least 800 W must be supplied and placed on stage. We perform in front of the sound system.

The technical rider must be consulted in advance and approved or discussed with the Cie kraD.

The scenography is simple, raw, mainly composed of **ropes** and cables.

The emphasis is put on the human body entangled in ropes.

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.

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.

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 wide range of audiences.



RECOMMANDATIONS

Arachnur is the improbable but furiously all-encompassing, magnetizing, hypnotic and successful encounter between noise music and vertical rope, resulting in a performance with the intensity of a crackdown, blithely breaking codes & boundaries between circus techniques and abrasive sound manipulation.

An entity made up of ropes and cables, **Arachnur** is a living creature of sound, slowly collapsing into itself to swallow/ingurgitate its 2 protagonists in a noisy, spasmodic flux_torrent, like a slow dive_death throes down a long digestive tube from which there is no escape, and where any attempt to resist/yell/dance is futile. Viscerally dark_noire, **Arachnur** is a macabre Beast leaving no way out for the two characters inhabiting it and leaving no break for the spectators/listeners witnessing the ritual_devouring unfolding irrevocably before their eyes & ears.

A powerful, radical performance [...] that will completely engulf us [...] in its venomous, intoxicating bile. Or how to get as close as possible to the den of the (Black) Beast ... and never come out of it again...?

Totally unique, a rare proposition and, in its genre, absolutely recommended.

Fernando Sixto, **cave12**

« 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 »

* Vision of **DARK** according to the Cie kraD



STATEMENT



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 aesthetical norms, with its raw and visceral imagery, while keeping a poetic side in the structure and composition. Beyond the anti-aesthetical, many elements of noise can be transposed and applied to movement, like the use of improvisation, repetitive or arrhythmical 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, and 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 feed on these untamable emotional frequencies. We wish to finish on the quote of Pierre Soulages, which perfectly illustrates our artistic intentions:

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





Leïla

Born in 1997 in Geneva, Leïla discovers circus at the local circus school Théâtre-Cirque. She soon decides to become a professional circus artist and moves to France to follow a secondary school circus program at Ecole 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.



nur

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

nur works mainly with feedback, creating sounds she refers to as funeral noise

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 in India.

As a multidisciplinary artist, she also performs and works with hair suspension, dance, yoga and hand/head balancing.

▶ nur-soundz.bandcamp.com

▶ unko.ch