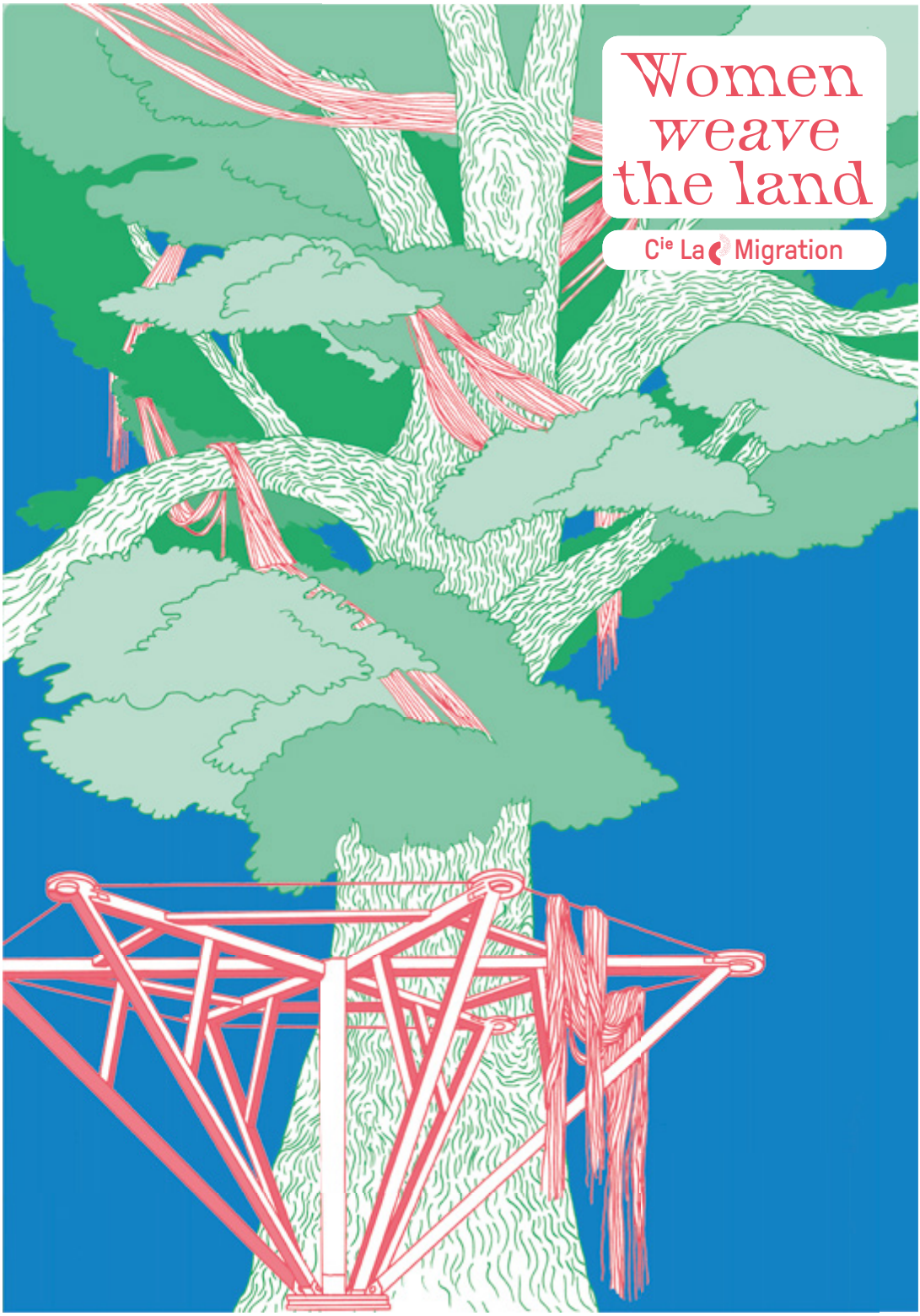
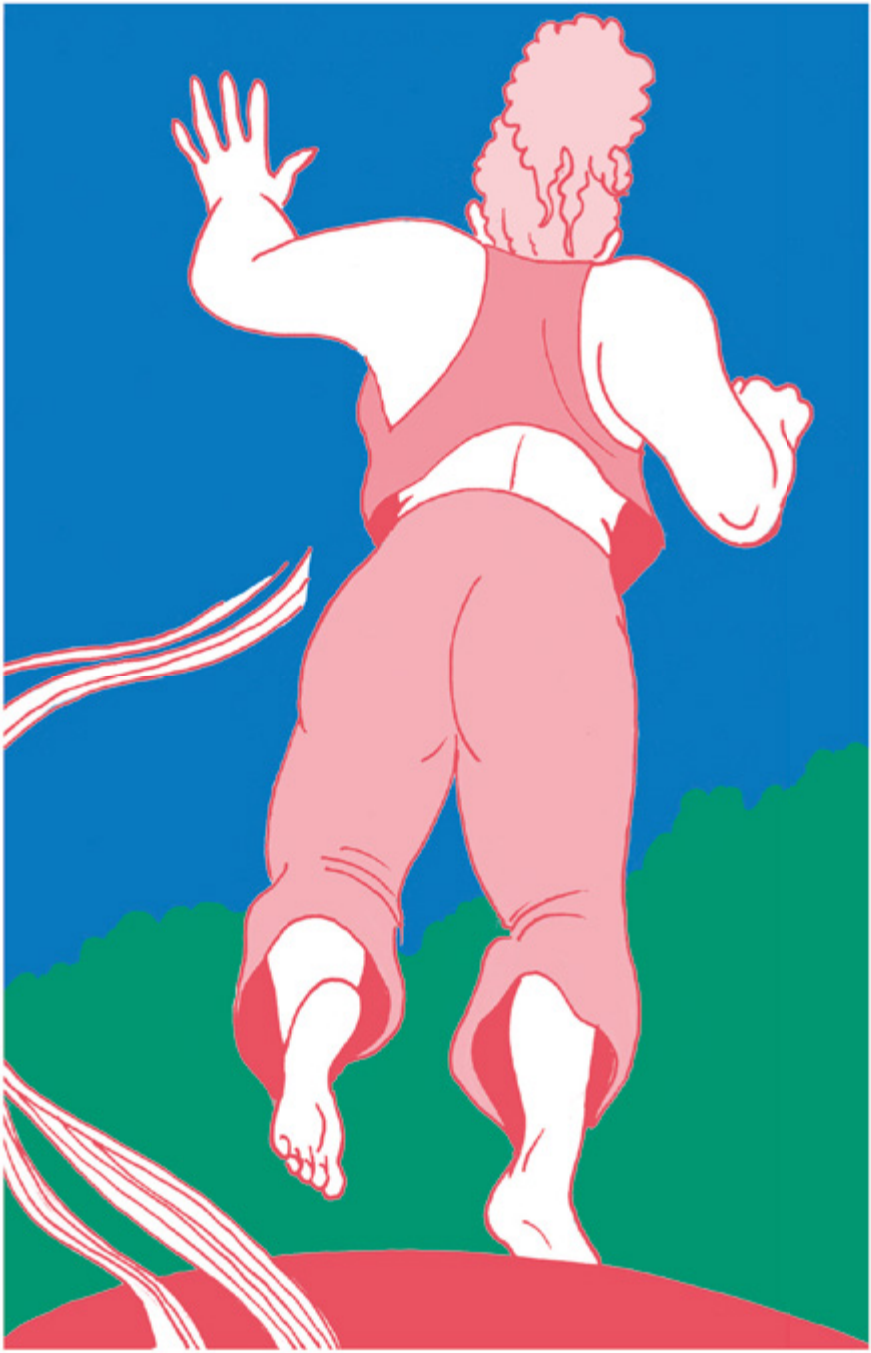
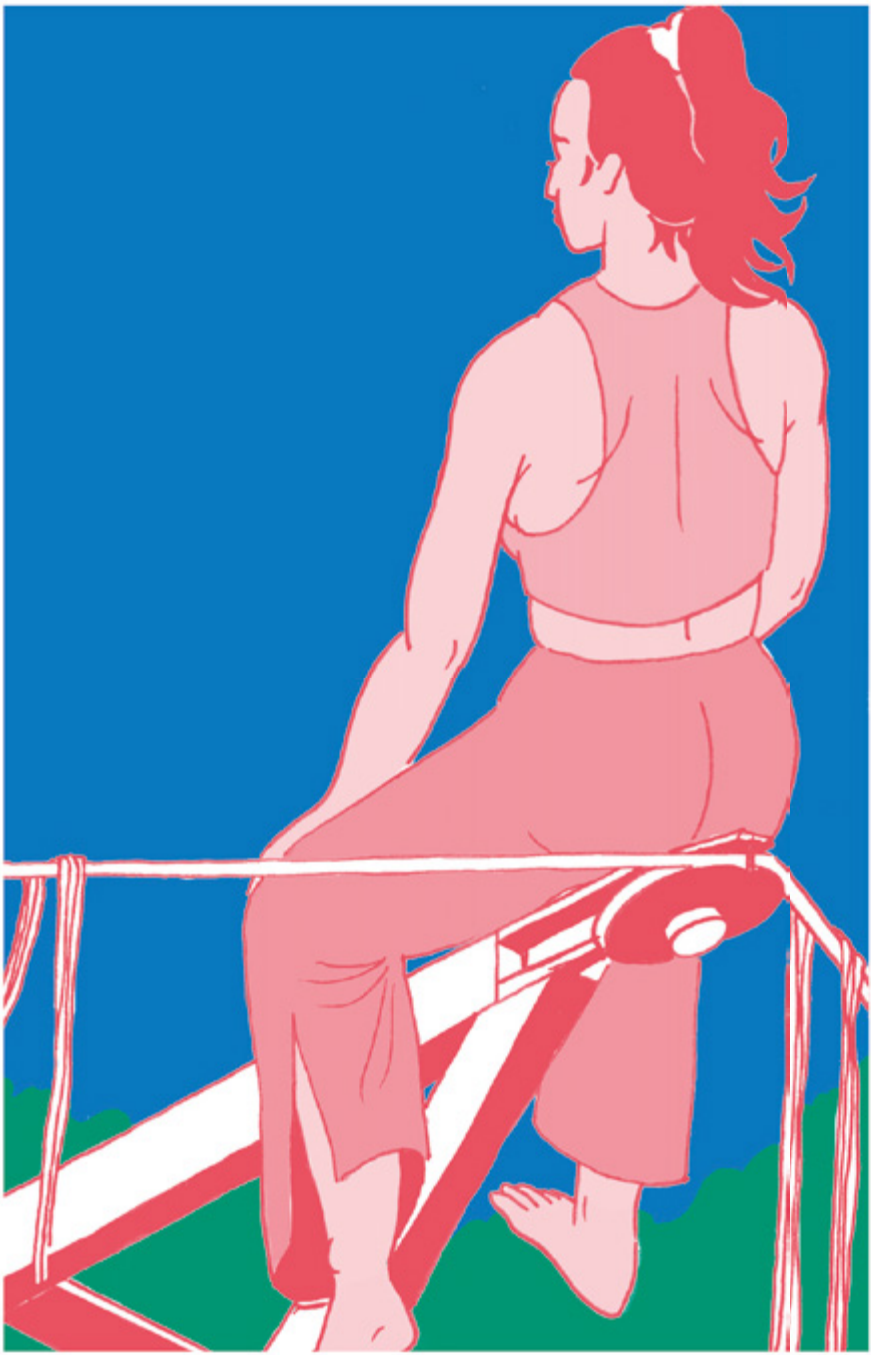

Women
weave
the land
Cie La Migration

As the concept of ecofeminism gains ground, how to look at the relationship between gender and nature in a new light, how can we rethink the domination over the living?
With *Women Weave the Land*, Marion Even raises the question of the *female gaze*, combining circus, dance and visual arts.
In the heart of nature, four acrobats and a musician take over a kinetic structure that turns like a merry-go-round and unfurl skeins of linen. Incarnating new and multiple Arianes, new and multiple Penelopes, “weaving the earth” each in their own way, they propose an original narrative of a community of women whose intertwined trajectories sketch out a different path.

Lola Gruber





A new look at landscape

The very idea behind this creation is to rethink our relationship with the landscape from the perspective of ecofeminists, who propose a work based on connection and care. Breaking free from the shackles of patriarchy to surrender to images of abundant nature, abundant wasteland, shared knowledge of plants and their properties, and let the wild exist. Experiencing the landscape as well as experiencing our bodies. Connecting with the living and all its power.

Apparatus and scenography

A scenography of wires, like a large canvas, in tribute to women weavers such as Penelope and Sheila Hicks.

An apparatus featuring a centrally rotated taut wire around six sides of 3-meter-long and 2 meters-high, with a central rotation, serves as a framework to attach dyed wires. It is located in the center of a raised circular floor. Under this floor, dozens of skeins of linen dyed in a range of reds. These skeins could just as well be the roots of the apparatus emerging from the ground, like guts, entrails too cramped under this floor. The contrast between the pure, symmetrical lines, giving it a diamond effect, and the organic linen, sets the scene for the show.

Bodies

A quintet of women is invited on this apparatus. Their bodies tell us a story of bonding, sisterhood and kindness. But it also relates to the materials that can set up a landscape: earth, plants, animals and minerals. One after another, the acrobats are Penelope, Medusa, Circe, Penthesilea, Ariane… These are the women who populate stories in which only Ulysses has been seen as the hero. They share their techniques, their experiences and tell their own stories from their own point of view. How to tell other imaginary stories linked to women's bodies and landscape?

Music

The legacy of *new wave* is carried by music through a search for spatialization and substance, atmospheres in contrast and a significant melancholy.

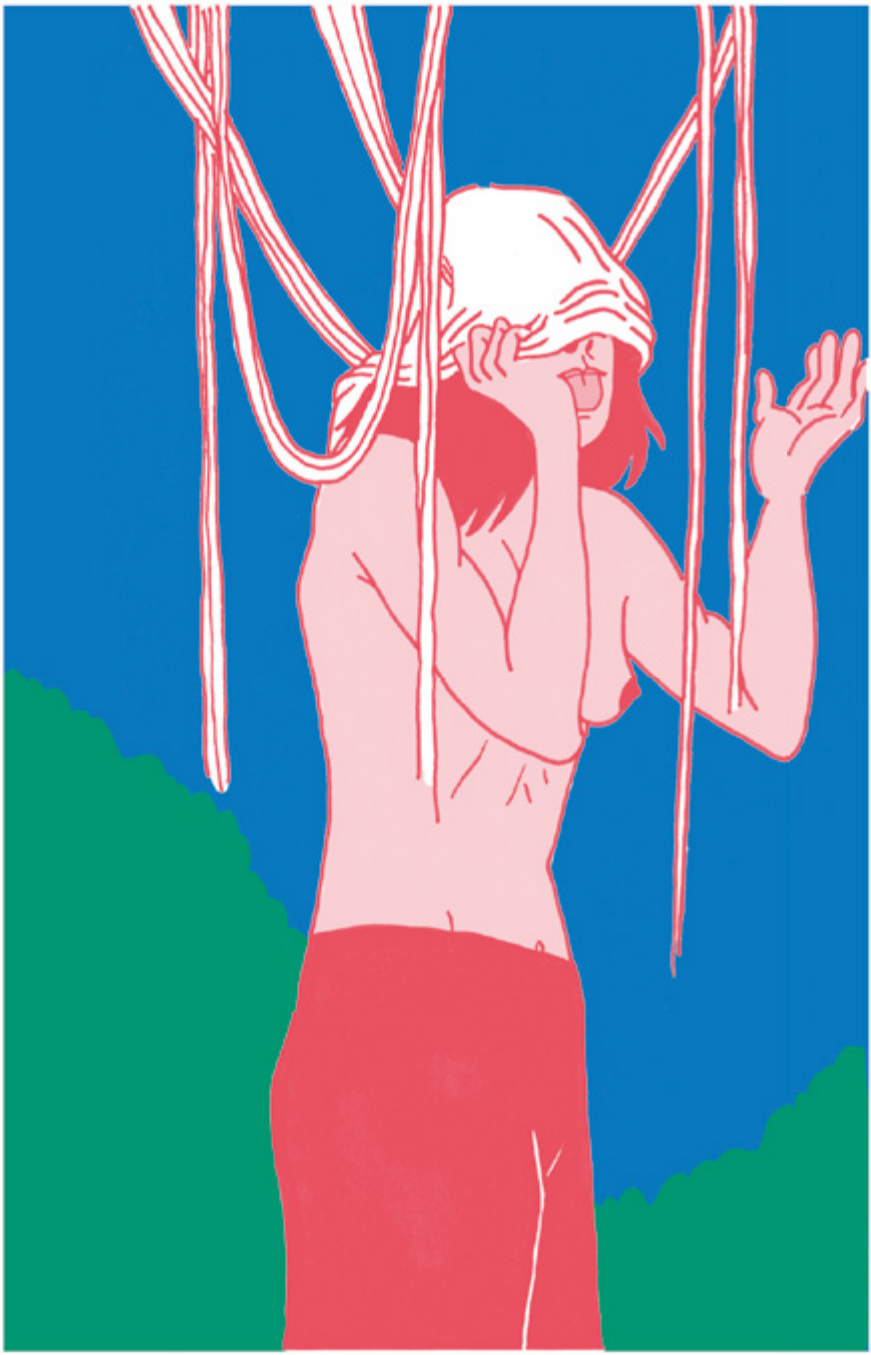
Inspired by the discography of PJ Harvey, a key figure and chameleon of the 1990s alternative rock, Manon David's research revolves around the around the guitar and the bass, treating them both as solo instruments, texturizing their sounds with a variety of effects.

She vocally exploits the different tessituras with her head voice, more powerful and brilliant, blending with the harmonics of the guitar and breaking with the bass guitar's cavernous frequencies.

Reverb, chorus and delay add consistency, dynamics, identity and rhythm to the sound substance. These effects also emphasize sound propagation and allow the music to spatialize at the scale of the stage. Distortion adds grain and density to the timbre of the instruments, underpinning the rock character which is precious to us.

The music thus conveys a raw, organic and vibrant universe, mixed with more ethereal and aerial atmospheres.





La C^ie La Migration

The Migration Company

Launched by Quentin Claude and Marion Even, La C^ie Migration (***The Migration Company***) is dedicated to live performance and creation of kinetic structures, combining circus and visual arts.

Close to Land Art thinking, our aim is to take a look at the landscape through acrobatic movement. We work mainly outdoors, the landscape being considered as our partner in play.

To 'be' outside is to ask the question of how to 'be' in the world.

Wishing to go beyond the Western subject-object relationship: to no longer be only the observer or the builder of this landscape, but to be a part of it and nourish it as much as it nourishes us, to co-exist within it, in dialogue with it.

To 'be' outside is also to re-question the places where circus is performed, by taking it in new directions and leading it to unknown discoveries.

Marion Even

Marion is a director and choreographer as well as the co-founder of C^ie La Migration (***The Migration Company***). She has built a special relationship with landscape through a process of choreographic walks inspired by Christine Quoiraud's work, which is put in tension with a form of writing that is based on the circus world practices.

Her previous creations, *LANDSCAPE(S)#1* (2016) and LIEUX DITS (2019) (localities), offer a dramaturgy that includes the landscape and unique kinetic apparatus as play partners.

Hosting the show

→ **Scheduling conditions**

- Show for all ages, from 5 years old upwards.
- 50 minutes, during the day, outdoors.
- Circular installation.
- *Performances:*

↳ All audiences and schools.
↳ 1 or 2 per day.
↳ June to September; the best hours to play are before 12 noon and after 5 p.m. (or in a shaded area).

→ **Stage area**

- Freestanding circus apparatus requiring a flat surface 8 meters (8.8 yd) in diameter.

↳ Allow for a total space of 11 meters (12.1 yd) in diameter before installing the audience.

- Location protected from noise pollution, preferably with trees.

→ **Electricity**

- Provide a 16A power supply.

→ **Sound**

- The company is autonomous with a 4-point broadcasting system installed behind the audience.

→ **Lighting**

- If the performance is taking place at dusk, please contact the company for this kind of set-up.

→ **Staff requirements**

- 4 technicians for set-up (4h) and dismantling (3h).
- 1 dresser.
- 2 greeters to guide the audience.

→ **Schedule**

- Arrival D-2 / Set-up D-1 / Dismantling D-Day / Departure D+1.
- If performance after 4pm, arrival D-1 and set-up D-Day.

→ **On tour**

- 7 people are present from D-2 to D+1: 5 artists and 2 technicians.
- From time to time, 1 person in charge of distribution.

Detailed technical data sheet on request.
Hosting conditions and rates on request.



Show distribution

Writing and scene setting	Marion Even
Performers	Julia Brisset Francesca Fioraso Garazi Pascual Esnaola Raphaëlle Rancher
Sound performance and creation	Manon David
Technical management	Maxime Collier
Scenography	Marion Even
Costume design	Clémentine Monsaingeon
Vegetable/Plant Dye	Nelle Bosson
Design of the apparatus	Quentin Claude
Building of the apparatus	Michel Claude Gaël Richard Quentin Allart
Pictorial representation	Gino Pettinotti & Mathéo Even
Administration, production and dissemination	Hugo Claude & Héloïse Caro

Partners

Co-producers

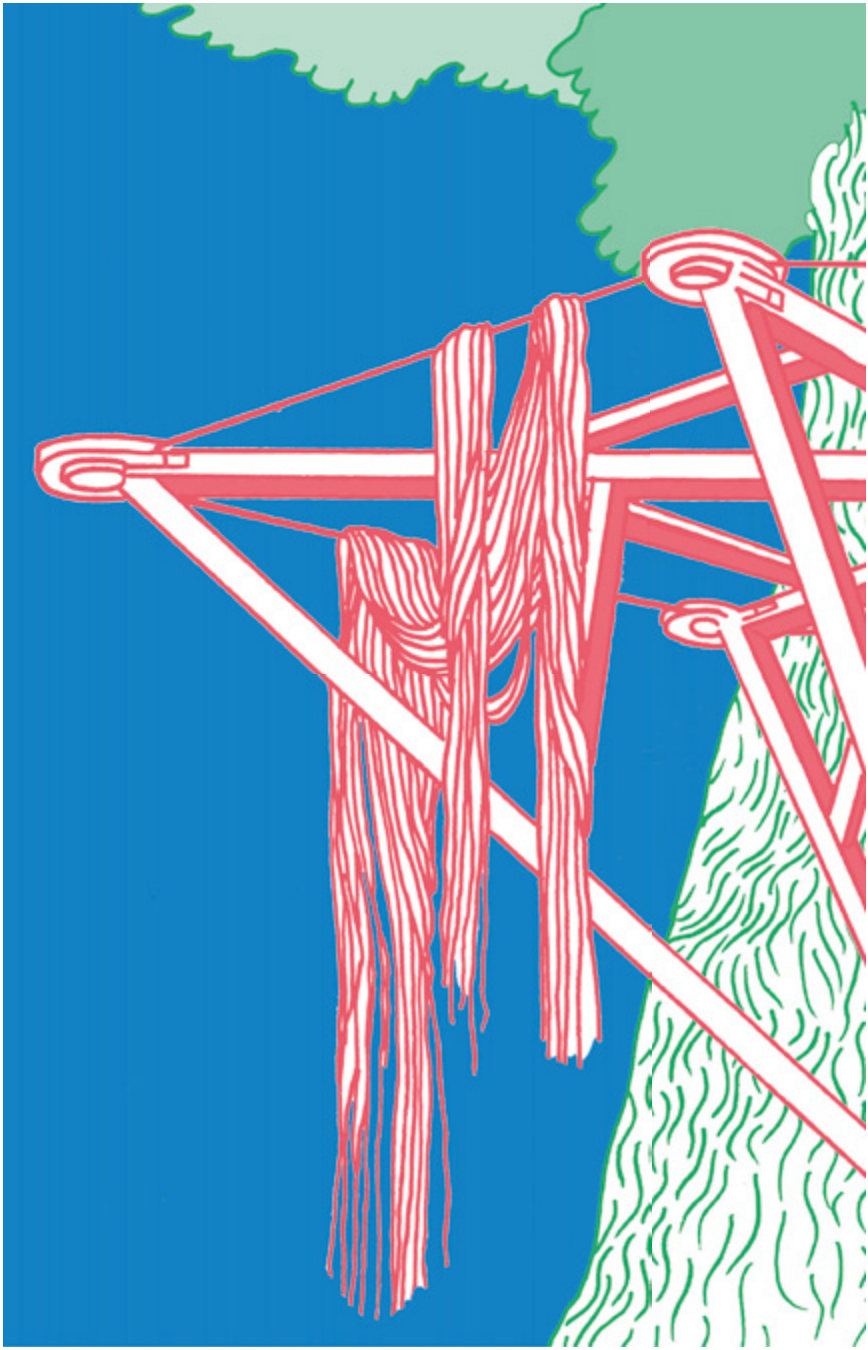
Les Scènes du Jura, *Scène nationale* • L'Azimut, *Antony/Châtenay-Malabry* • CirQ'ônflex, *plateforme pour le cirque actuel à Dijon* • Le Théâtre de Rungis, *Rungis* • La Cascade, *Pôle National Cirque, Ardèche* • La Transverse, *Espace de création, Corbigny* • Aide à la création du Moulin Fondu, *Centre national des arts de la rue et de l'espace public (CNAREP), Île-de-France* • Aide à la création : le Club des Six, *réseau Arts de la Rue en Bourgogne Franche-Comté*

Residencies

Cirque Jules Vernes, *Pôle National des arts du cirque et de la rue d'Amiens* • Les Scènes du Jura, *Scène nationale* • Théâtre Mansart, *Dijon* • La Transverse, *Espace de création, Corbigny* • CirQ'ônflex, *plateforme pour le cirque actuel à Dijon* • Le Plongeoir, *Cité du cirque, Pôle national cirque, Le Mans* • La Cascade, *Pôle National Cirque, Ardèche* • Le Théâtre de Rungis, *Rungis* • La Lisière, *Bruyères-le-Châtel* • L'Abattoir (CNAREP), *Chalon-sur-Saône* • Les Zaccros, *Nevers*

Supports

DRAC Bourgogne-Franche-Comté, *Plan de relance* • Avec le soutien du Fonds SACD Musique de Scène • SPEDIDAM • ADAMI • Ville de Dijon, *aide au projet* • Région Bourgogne-Franche-Comté, *aide à la production* • DGCA



Contacts

Artistic matters
Marion Even
06 99 29 23 16
compagnie@lamigration.fr

Dissemination
Hugo Claude
07 67 90 64 98
production@lamigration.fr

Technical matters
Maxime Collier
06 87 73 08 95
technique@lamigration.fr

Cie La Migration

7 allée de Saint-Nazaire,
21000 Dijon
www.lamigration.fr

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