



Sous le ciel bleu

STREET SHOW
45 MIN.

FIRST PREVIEW 2028

Circus *

In creation



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Statement of Purpose

Sous le ciel bleu

This is a story born from a deep memory: that of a sky always blue, the color of childhood, of places that watched us grow. Through the Chinese pole, the artists carry the memory of these spaces, leaving a unique trace, a breath that transforms them so they are never quite the same again.

The performance invites the audience to become participants, to feel this presence, this weight, and this light. Between roots and dreams, this journey speaks of perseverance, freedom, and hope, beneath that same blue that continues to live within each of us.

Dramaturgical approach

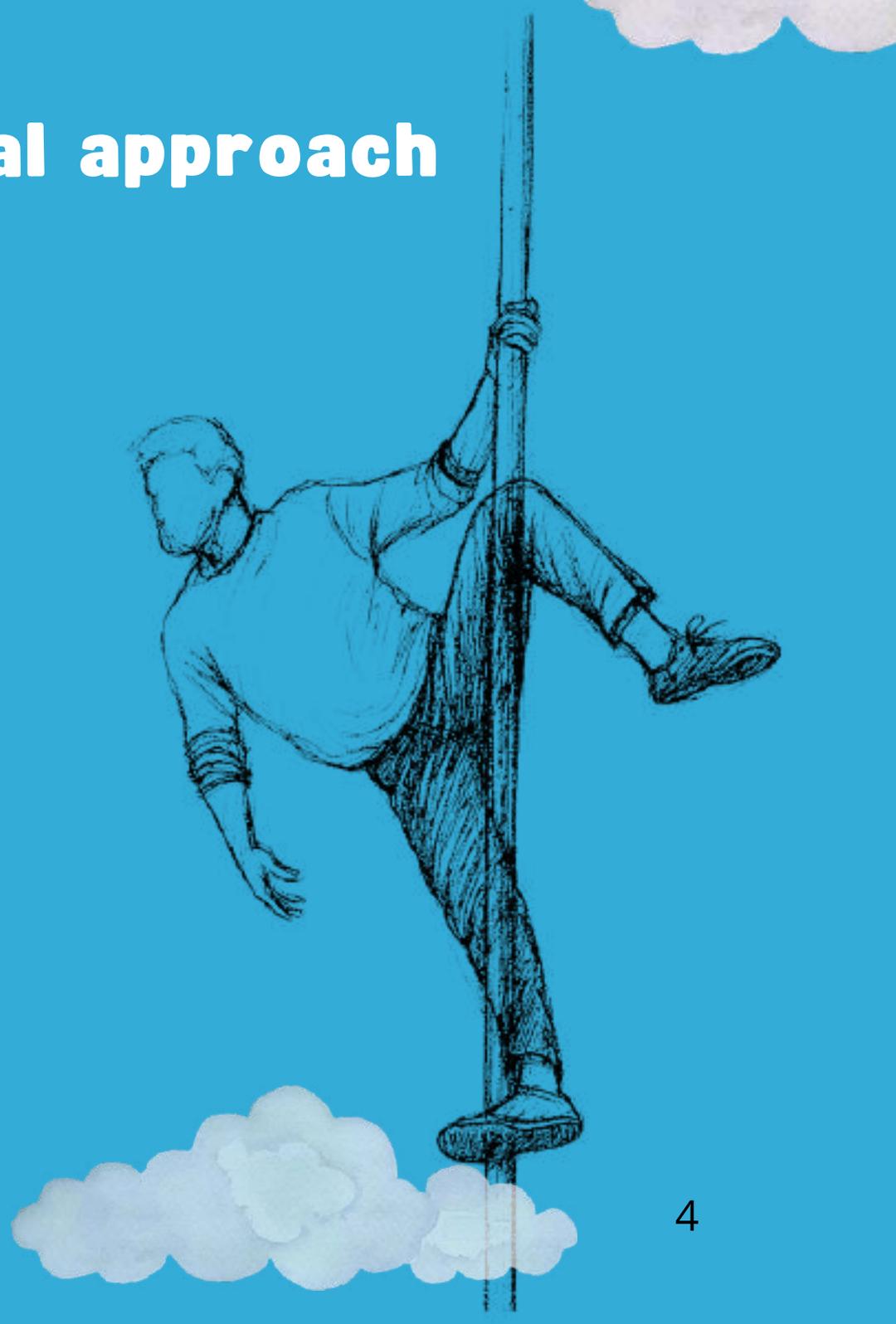
Origins and Artistic Intentions

Sous le ciel bleu is a project that, although officially launched on paper in September 2024, has lived in our minds for several years. It is a creation rooted in our personal stories, our geographical and emotional journeys, our childhood memories, our desire to share, and the realities of the world we live in.

The title evokes the places we come from, where the sky always seems clear, where one continues to dream despite obstacles. It is also an invitation to look up and imagine a different horizon.

Through this creation, we aim to explore themes that deeply resonate with us: freedom of movement, non-discrimination, respect for others, perseverance, and the importance of believing in oneself, of staying connected to one's roots, dreams, and memories.

We believe that everyone carries within them a valuable story to tell, a personal truth to share.



Artistic and Dramaturgical Approach

As in previous creations by Collectif Primavez, the relationship with the audience is essential. We do not see them as mere spectators, but as active participants in the stage experience. This performance, designed for public space, is meant to invite active, physical, and emotional participation.

The Chinese pole, a central element of our stage language, plays multiple roles: as a support for the body, for speech, for storytelling, but also as an anchor point in the relationship with the audience. We aim to subvert its usual function to explore a different way of inhabiting it – one that is closely tied to dramaturgy and emotion.

We seek a balance between technical virtuosity, sensitivity, text, and movement. This is not a simple acrobatic display, but a poetic and human stage creation – accessible to all audiences – that makes room for both intimacy and collective reflection.

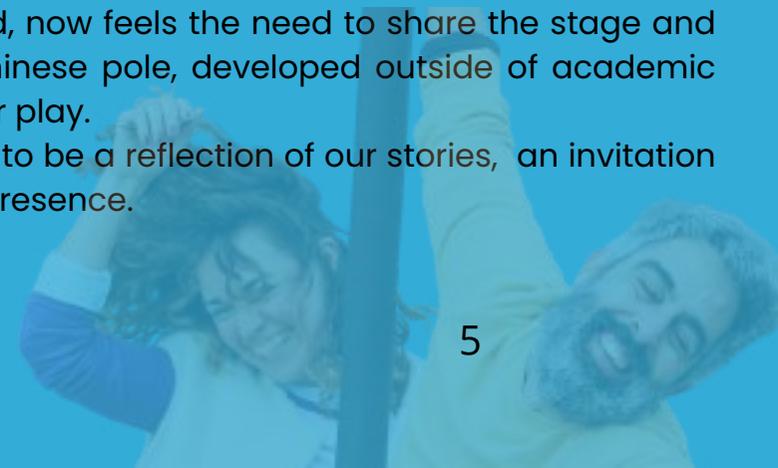
The Artists and Their Background

This creation is deeply rooted in our personal and artistic paths.

Nely, coming from a background in both classical and contemporary theatre, seeks to give voice back to the actress in herself after several years dedicated to physical work. Her experience of migrating from Chile to Europe, marked by resilience and dreams, nourishes an intimate form of expression, grounded in memory and identity.

Miguel, after many years of solo work with Playground, now feels the need to share the stage and the creative process. His unique approach to the Chinese pole, developed outside of academic frameworks, opens up a personal and poetic space for play.

Travelers and nomads at heart, we want this creation to be a reflection of our stories, an invitation to feel the world differently, through body, voice, and presence.



Body, history, and memory

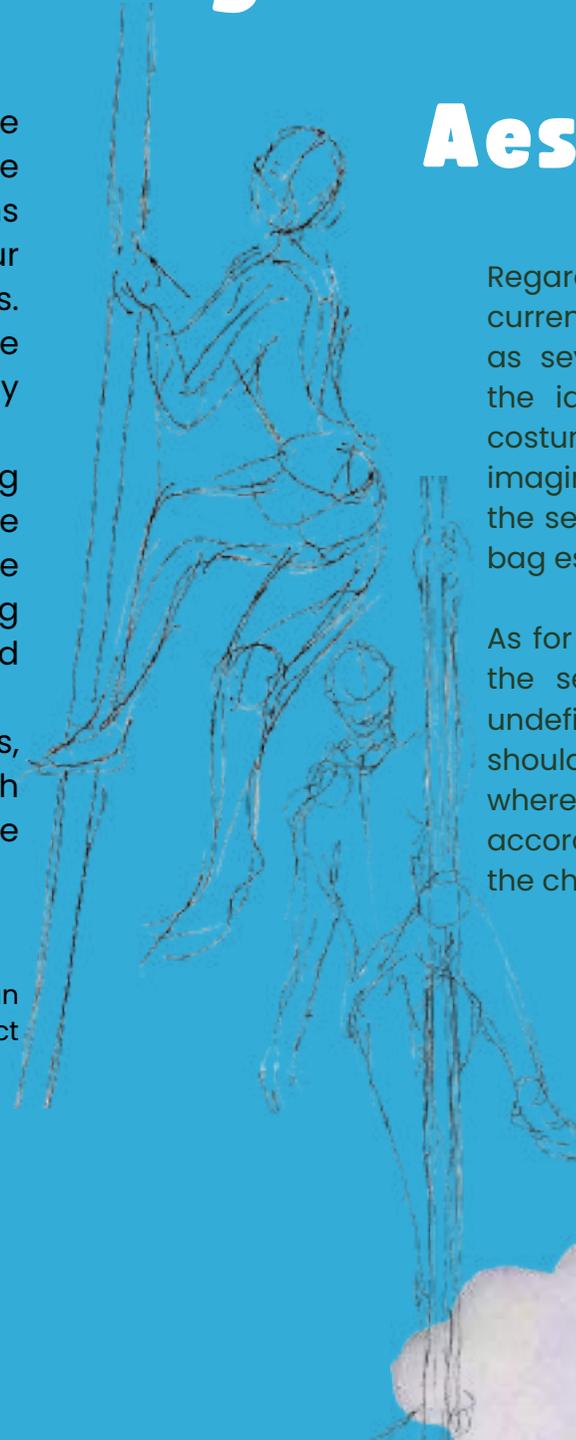


We begin with two essential foundations: culture and memory. Every movement we make is the result of neural connections and patterns inscribed in our bodily memory, shaping our identity, often without our conscious awareness. But beyond this individual memory, we are made of connections: human relationships deeply influence our gestures, emotions, and presence.

The stage thus becomes a space for living dialogue, where the audience is not a mere spectator but an active participant. Their presence transforms and enriches the creation, making each performance a unique and shared experience.

This approach weaves together movement arts, contemporary circus, and poetic language, with the ambition of creating a collective experience that is both sensitive and profoundly human.

A research conducted by Rocío Garrote as part of an investigation with the FWB, who actively supports our project by providing an external perspective.



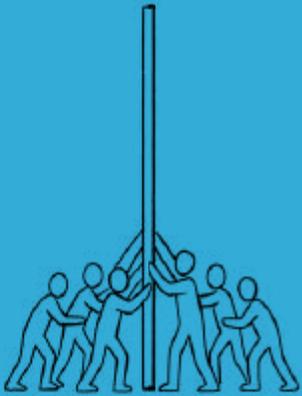
Aesthetics

Regarding the aesthetics, there are currently many open possibilities as well as several certainties. The characters — the idea would be to wear light, fresh costumes that can be played with. We imagine these costumes could be part of the set or props found in every suitcase or bag essential to a **traveler**.

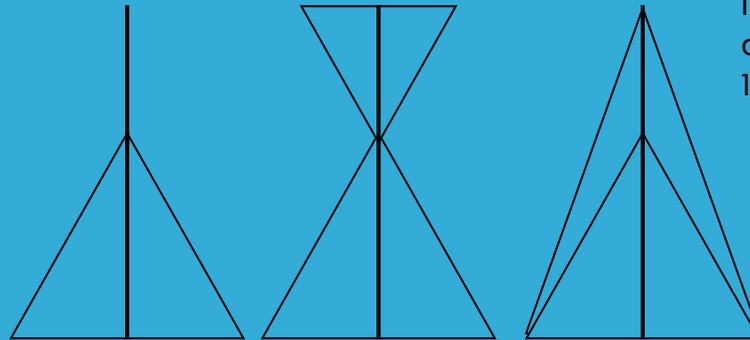
As for the stage space, we want to create the sensation of being in a neutral or undefined space. Each audience member should be able to place these characters wherever they can identify them, according to what they feel and see. So far, the characters are **travelers**.

Structure

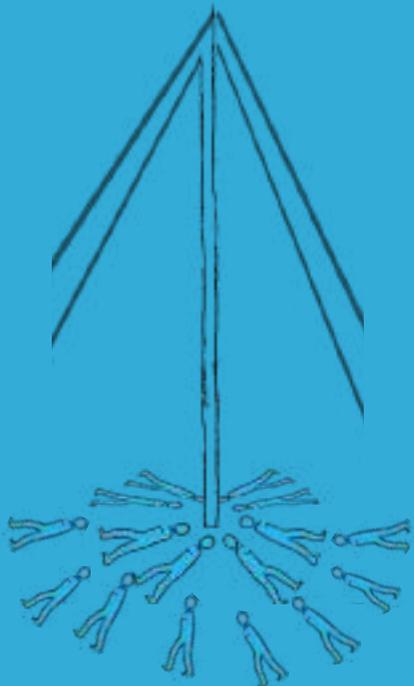
As in our previous creations, the pole remains a central element of our artistic proposal. At this stage, we have several ideas for structures to imagine, test, and refine. We aim to convey the message of the performance through the technique of this apparatus, while reaffirming the importance of the structure and the active role of the audience in our approach.



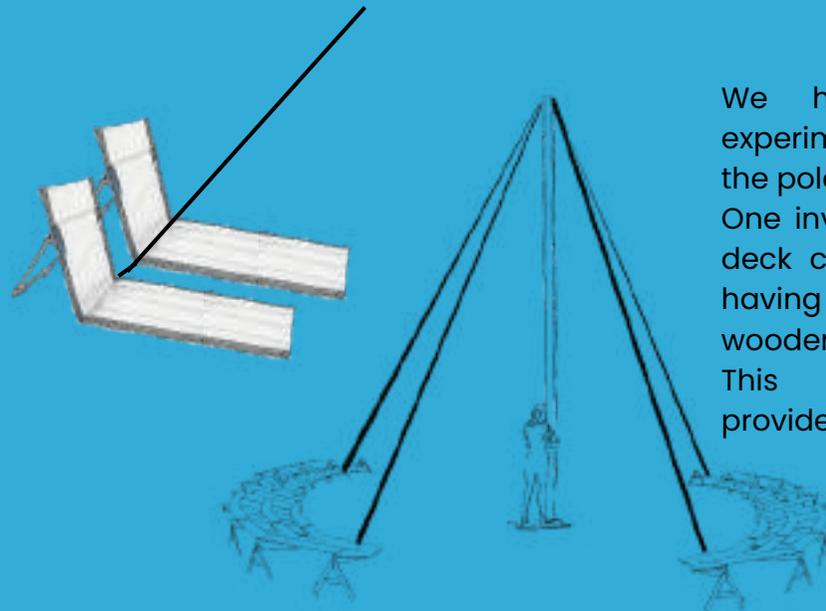
One possibility is that ten people positioned around the pole support it so that we can climb it without straps or anchor points; we could call this system the “free pole.” This is a system we have already tried and that works.



We also want to try a way to install one pole on top of another, ultimately creating a 10-meter pole.



At a certain moment in the show, we want to invite the audience to lie down around the pole to offer them another perspective, a view of the pole and the sky.

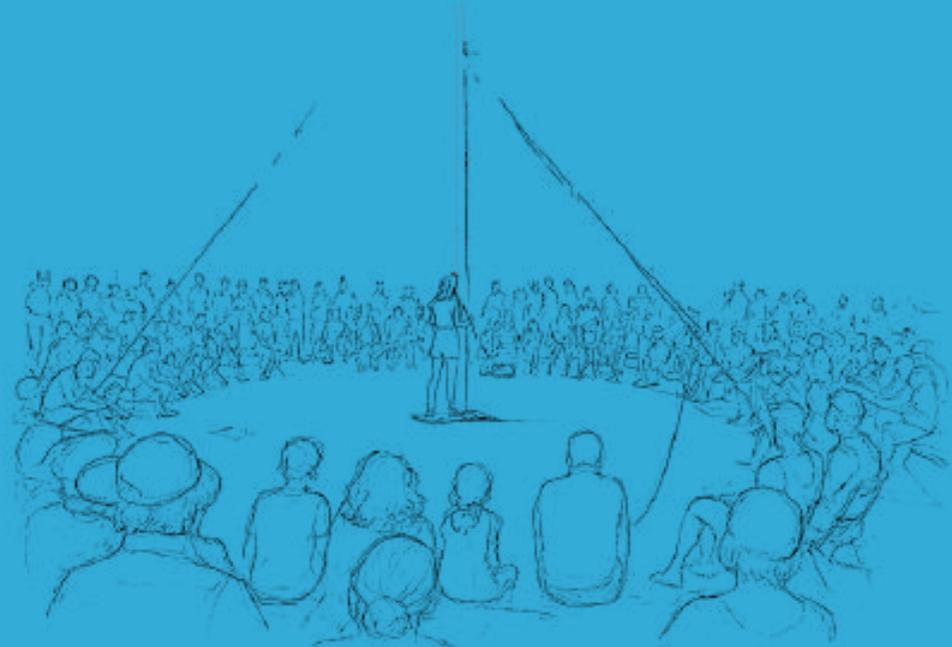


We have two ideas to experiment with for supporting the pole. One involves people sitting on deck chairs, and the other is having the audience seated on wooden bleachers. This equipment will be provided by the company.

Audience

As in previous performances, the structure and the audience's involvement on stage are fundamental. The idea is for the audience to actively engage with the show. To achieve this, we plan to seat spectators on special chairs that also serve as supports for the Chinese pole: their own weight thus becomes an essential part of the scenography. Each chair is equipped with a safety harness, both to ensure security and to echo previous creations, where this sensation of restraint evokes a carousel or amusement ride.

The audience finds themselves in a unique position: both responsible for holding up the stage, and placed in a privileged, intimate, almost suspended role, blurring the boundaries between spectator and performer, thereby inevitably providing an unforgettable experience.



"We wish to invite the audience to live in the present moment with us — to become aware that the age they are today is one they will only have once in their lifetime.

So that, upon leaving the performance, their place will no longer be the same as when they arrived.

And that every time they pass through this place, they can remember what they experienced there, and that this place, transformed by their experience, will never be the same again.

Miguel Rubio



Sound universe

We wish for the musical universe of the performance to blend different rhythms, combining the artists' folk roots with the musical traditions of the places they now inhabit.

We met Gaëlle-Sara during a date on the 2025 summer tour, and her performance captivated us so much that we asked her to create the sound world of *Sous le ciel bleu*, making her music an integral part of the show.



Gaëlle-Sara Branthomme developed a taste for sounds, words, and wild herbs from childhood.

She studied Baroque cello and lyrical singing, practices the Feldenkrais method and Qi Gong, works on the harmonics of sound, and has an unrestrained love for poetry, all of which shape her relationship to timbre and silence, attentive to gesture, texts, and the body.

Singing, cello, ukulele, she has joyfully wandered from song to storytelling, from jazz to java, from the street to the stage, from traditional tunes, Brittany, Ireland, Brazil, Klezmer music, to contemporary forms.

Today, she writes songs, composes music for performing arts, and freely expresses her love for trance, the unpredictability of encounters, transmission, and the creation of forms that are both subtle and accessible to all.

Her gesture? To nourish the sun. And to taste, celebrate, and share: it always begins now!

Inspirations / References

"The traveler is in-between; they are someone who has left but has not yet arrived. Someone who leaves a part of themselves behind to find something else, the nature of which they still do not know. Incomplete, they leave behind what they cannot carry, walking towards the hope of a better future."

Bruno Catalano



Remembering, expressing, having an opinion, reaching agreement, and dialoguing are words that raise concerns.

One of our references in this new research is Bruno Catalano and his project "**Les Voyageurs.**" What we leave behind when we depart the parts of ourselves that will never return, serve as inspirations to explore images and new creative paths.

On the other hand, we have literary references such as "**The Cartographer,**" in which Juan Mayorga speaks to us about the lines we draw in our memories to remember certain paths but also certain people. How can a drawing bring us to the other side of the sea or the mountain range?

The simplicity of the project "**Rêve Toujours!**" by the company Créton'Art encourages us never to stop dreaming and leads us to ask ourselves what we dream of, whether we are ambitious... How can we make our dream come true so that it does not remain just a fantasy in our lives? How long do dreams last? All these questions both worry and motivate us to discover how far they can take us.



"I WOULD LIKE TO GET MY DRIVER'S LICENSE"

A dream shared by a resident of Beauvais at the Briqueterie bus stop.

Rêve Toujours! project, in Beauvais, by the company Créton'Art.

Performer biographies

Miguel Rubio

In 2005, Miguel began learning juggling in a self-taught way until 2009, when he took various courses in physical theater, clowning, and magic, followed by his training at the Carampa Circus School in Madrid, where he specialized in trapeze and acrobatic lifts.

With his solo show *Into the Fire*, which started in 2005 and won an award in 2009 at the Festival de Artes de Calle in Málaga, he has toured all continents.

In 2015, he completed his training at the CRAC of Lomme-Lille, specializing in Chinese pole duos, and joined Gilles Defacque's company, with which he worked for six years. That same year, the Primavez collective was born, of which he is one of the founders. Since its creation, Primavez has produced *Cabaret Primavez* (2015), the Chinese pole duo *Laisse-moi* (2017), and the solo show *Playground* (2019), which has won many awards: *Gentse Feesten 2018* (Ghent), *Festival Les Tailleurs 2019* (Ecaussinnes), *Festival Mimos 2022* (Périgueux), and *Amplion Festival 2022* (Banská Štiavnica).

In 2022, he presented the show *intudeWail* with Primavez.

She began theater in her hometown of Talca, Chile, with the company *Walymai* from 2004 to 2008. Graduated in Performing Arts from the Theater School of the University of Playa Ancha, Chile, in 2013, she has carried out various theatrical and audiovisual projects in the cities of Talca and Valparaíso.

During her university studies, she worked as an unpaid assistant in the Movement department.

In 2016, she created and co-directed the collective *La Campanazo* and its first show, which tells the youth of Gabriela Mistral. She was part of two projects at the Maule Regional Theater, working with Luis Barrales and Marcos Guzmán.

In 2017, she participated in the creation of the collective *La Noche y Tú*, specialized in performance and *In Situ* theater. Meanwhile, from 2019 to 2021, she taught classes and led workshops in colleges and universities.

In 2021, she joined the Primavez collective in the show *Laisse-moi*.

Nely Carrasco

External views

The choice of external perspectives aligns with the central idea of this show: people who come from the same places as the artists, who share the nomadic spirit and the locations where they have developed their artistic careers.

Pedro Fuentes

Pedro Fuentes, Chilean actor, director, playwright, creator, and lighting technician, has over 30 years of professional experience. His career began early, in 1992, when he joined the company Al Margen in Talca, Chile, as an actor. He graduated in Performing Arts, with a specialization in theatrical performance, from the University of Playa Ancha in 2016.

He has developed a unique perspective in his theatrical creations, blending ritualistic and identity elements with contemporary techniques. After conducting research on "Paratheatrical manifestations in pre-Columbian rites of Latin America" at the University of Bonn, Germany, he explores the ritual elements inherent to human beings and their relationship to the stage through the combination of theater, circus, and dance, making him a multidisciplinary artist.

Ginés Belchí

Born in Murcia and raised in Tenerife, Ginés quickly became fascinated by the body and its possibilities. Naturally, he went on to study at the Rogelio Rivel Circus School in Barcelona, where he graduated. Later, at the age of 25, he completed his professional training at the Lido in Toulouse, specializing in Acro-Dance.

In 2015, he founded the company El Lado Oscuro de las Flores, which created Bubble in 2017. This show has been touring Europe ever since.

He has worked at the Barcelona Circus School and on various Catalan circus projects. Ginés joined the Primavez collective for the creation of intudeWail in July 2021.

Rocio Garrote

external view acrobatic

Rocío Garrote began circus training at age 16 in Argentina, where she completed extensive artistic and pedagogical studies, including applied neuroscience in sports and sports psychology. She also studied in Europe at the Higher School of Circus Arts (ESAC) in Belgium. For over ten years, Rocío has been teaching at various circus schools in Argentina and Europe, including prestigious professional institutions such as ESAC, CRAC, ACAPA, and CNAC.

Alongside her teaching, she has worked as an external acrobatic consultant for several companies, including ADM and Primavez, and has collaborated with numerous dance and circus companies. She co-creates shows, offers pedagogical training tailored to each individual, and organizes the international Chinese pole meeting in Brussels. Her approach aims to convey both theoretical and practical understanding of circus arts, integrated into the daily lives of her students.



Team

Conception, writing, performance:

Nely Carrasco and Miguel Rubio

External views:

Pedro Fuentes, Ginés Belchí, and Rocío Garrote

Musical composition:

Gaëlle-Sara Branthomme

Administration:

Lucile Rouxel

Production:

Beatriz Duarte

Touring / Distribution:

Oriane Hoog and Noe Iglesias

Residence schedule

4 weeks of research lab – 8 weeks of artistic residences

Residences already completed

From January 13 to 18, 2025, with Pedro Fuentes
Vilches, seventh region of Chile.

From March 31 to April 4, 2025, with Ginés Belchí
Artesorio 147, Mataró, Spain.

From October 6 to 10, 2025, with Rocío Garrote
Up, Brussels, Belgium.

From October 27 to November 7, 2025
Town hall of Jard-sur-mer (85), France.

From January 11 to 17, 2026, with Cristóbal Báscur
Augerolles (63), France.

From February 16 to March 1, 2026, with Ginés Belchí
The Batoude, Beauvais (60), France.

Upcoming residences

From March 13 to 18, 2026, with Pedro Fuentes
Vilches, seventh region of Chile.

From March 27 to April 7, 2026
Ville de Uzèrche (19), France.

From October 10 to 18, 2026
La Tanière, Honnelles Hainaut, Belgium

From February 8 to 12, 2027
Ville de Jouy-le-Moutier (95), France.

From March 29 to April 7, 2027
Cirqu'en Cavale, Calonne Ricouart (62), France.

Confirmed residences pending dates to be set

Ax Animation, Ax-les-Thermes (09), from October 23 to December 20, 2026.

Wolubilis, Belgium from April 19 to 26, 2027.

Residences considered

La Verrerie d'Alés (30), from 21 September to 4 October 2026.

Latitude 50, Belgium, from mid-November to the end of March 2026.

Chassepierre, Belgium, from 11 to 23 January 2027.

Ville de Billom (63) February / Mars 2027.

Le plongeur (72) late February to mid-March 2027.

Animakt (91).

First in April 2028

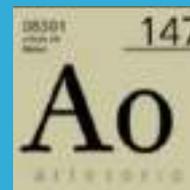
Sous le ciel bleu

A production of the Primavez Collective

WITH THE COLLABORATION OF:



Communauté d'Agglomération
Béthune-Bruyay
Artois Lys Romane



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Primavez

After studying together at Carampa and finalizing their explorations at ESAC, LIDO and CRAC, a group of young artists decided to found the Primavez collective in 2015, in Lille. The great complicity that binds them, both in life and on stage, becomes one of their strong points and Primavez quickly becomes known in the north of France.

The first creation, in 2015, Cabaret Primavez, brought together the final numbers of each student and was the beginning of the relationship that is still being forged with Cirqu'en Cavale and the community of communes of Béthune-Bruay.

<https://vimeo.com/170907988>

Late 2016, early 2017 saw the creation Laisse-moi. Co-produced by Le Prato and Cirqu'en Cavale, with the support of the CRAC of Lomme, the Ballet du Nord CCN of Roubaix, the Espace Catastrophe in Brussels and the town hall of Lompret, this show for two Chinese pole artists and a musician was revived in 2022 and returned to the stage in 2023.

<https://youtu.be/UsMVXCJtvxM>

Since 2017, the collective has had the opportunity to collaborate with the "Les Petits Bonheurs" festival, which features performances by amateur artists with blindness, deafness, motor or cognitive disabilities. From this collaborative effort, Nous was born. This funny and touching show in which everyone has their moment of glory. Primavez intends not to stop there and hopes to take advantage of these "little joys" on tour. Probably in 2025.

<https://youtu.be/Xu7G6UQeZtU>

Playground began its creation in 2017, with improvisations and public work stages before arriving at its final result and its first performance of the show, as it exists today, in 2019. Created by Miguel, his luminous and mocking character transports his audience from top to bottom. This show has already won awards with the first Prize Gentse Festen 2018 Ghent, Belgium, the Jury Prize Festival Les Tailleurs 2019 Ecaussinnes, Belgium, the Prix Amplion Argentum Festival Amplifier 2022 Banská Štiavnica, Slovakia and with the second Audience Prize Festival MIMOS 2022 Périgueux, France.

https://youtu.be/QStRm_MRCHY