

**COMPAGNIE ARIADONE  
CARLOTTA IKEDA**

# **UCHUU - CABARET**



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# COMPAGNIE ARIADONE

## CARLOTTA IKEDA



### CAST

Choreography	Carlotta IKEDA
Music	Kamal HAMADACHE Alain MAHÉ
Lighting design	Florent BLANCHON
Costumes	Régine MARUEJOULS
Sculptures / Costumes	Jean-François BUISSON
Mask	Joseph LAPOSTOLLE
Performers	Carlotta IKEDA Mathilde LAPOSTOLLE Olia LYDAKI Emanuela NELLI Valérie PUJOL Anna VENTURA Mélissa VON VEPY
Technical Manager	Laurent RIEUF
Light	Florent BLANCHON
Sound	Alain MAHÉ or Kamal HAMADACHE
Stage	Kevin GRIN

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## UCHUU

In Japanese, Uchuu means *space, cosmos, universe*. For me, it expresses what I do not know. Uchuu is the realm of our imaginations. In writing this cabaret, I want to explore these imaginary worlds and leap into the dizzy world of dreams. Even childhood dreams, perhaps.

The ground holds me up, holds me back, holds me down. So once again, I will look inside myself, provoke the impossible and give myself the time to dream. My cabaret will depict this dream. I have a feeling it will be one of fantasy and of strangeness.

Carlotta IKEDA

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## DETAILS

With the creation of *TOGUÉ*, Carlotta IKEDA brought her art up against the rock music of the band SPINA. Recently, she designed the choreography for an adaptation of the Japanese fairytale ZATOÏCHI for the Ballet of the Opéra National de Bordeaux.

It is this same desire to bring together different arts that lies behind the “Uchuu – Cabaret” project. On the occasion of her recent classes, Carlotta IKEDA met circus artists interested in following her teachings. Out of these encounters was born her collaboration with trapeze artist Mélissa Von Vepy (Compagnie Moglice / Von Verx). Together they created a short solo performance entitled *CROC*. For Carlotta IKEDA, this experience is one of her sources of inspiration.

“Uchuu-Cabaret” draws its imagery from the freak show with its monstrous curiosities, from the Dadaists (provocation and the surreal) and from the erotic cabaret at the origins of the Butô. The structure of the show will follow the principle of a succession of “acts”, each of them a representation of the “Uchuu” concept.

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## CARLOTTA IKEDA

### PRESS

**Mouvement - June 2008**

**A cabaret of metamorphoses to entertain the Gods.**

**Carlotta Ikeda's female Butô takes place "in a place where imaginations float in space". In Japan, after all, the first dance was invented by a divinity.**

It is an amusing detail. That it should be within the walls of Avignon, the City of the Popes, that Carlotta Ikeda created her latest show, *Uchuu-Cabaret*. A cabaret, indeed, that even dares an irreverent take on the French cancan, although it is far removed from the striptease à la Moulin Rouge, with its succession of scenes in which the body goes through many a metamorphosis, from Medusa in the initial sequences through to Gorgon, embodied by seven performers. Elves or pixies from some metaphorical reservation become grotesque dolls with red-heeled shoes, and then beribboned and somewhat bawdy geishas. "Uchuu is a place where imaginations float in space", says Carlotta Ikeda. But for those familiar with the itinerary of the Butô dancer and choreographer, Uchuu is also the (perhaps more settled) spectre of the beginnings of the shadow dance, when its inventor Tatsumi Hijikata would part finance some of his creations by enrolling his dancers to work in the erotic cabarets of Shinjuku in Tokyo.

Jean-Marc Adolphe

**Danser - May 2008**

**Uchuu-cabaret by Carlotta Ikeda**

How funny Butô can be! In *Uchuu-Cabaret* at least, where we are perhaps closer to a surreal pastel-shaded review. Carlotta Ikeda, the only Japanese performer on stage, opens the ball draped in gold and playing with a ball, as we find ourselves in a timeless fairytale world. Less symbolic than their choreographer, the six European dancers, including Anna Ventura, Mathilde Lapostolle and circus performer Méliсса van Vépy, are the ideal embodiment of a Dadaist, unbridled and fanciful universe. No, this cabaret does not take us far from Butô, for it refers back to its origins in expressionism, political awareness and erotic cabaret. In this genuine "Butô-kiri", the founder of Ariadone also slips in references to the ethereal femininity of Kazuo Ohno. From the world of Freaks to burlesque striptease, from Nijinski to Chinese circus acts, ballet to cancan, rap to traditional masks, the whitened bodies and faces as if from another age offer unity between the components of the show, even its erotic scenes. As Dadaist as you could wish, the fifteen stunning scenes pay homage to the imagination. And while it does seem less beautiful than the Butô of the 1960s, this cabaret is just as free-spirited in a boundless inner "ushuu" (cosmos). If a few hitches in the rhythm and gesture could just be ironed out, *Uchuu-Cabaret* would be up there with the best by Ikeda, on a par with *Zarathustra* and *Language of the Sphinx*.

Thomas Hahn

**Le Dauphiné Libéré - 19 february 2008**

**Ikeda Circus**

Sunday evening in the Salle Benoît XII. All aboard for a voyage to a world of dreams, magic and fantasy in Carlotta Ikeda's *Uchuu-Cabaret*. Drawing from the source of her Butô and from the atmosphere of the times, the choreographer invents a series of portraits, scenes or mirrors portraying the universe and arousing the mind... Carlotta Ikeda makes no sacrifices to aesthetics and presents her circus with a touch of humour and a surprising, disconcerting and quite entertaining result!

Sophie Bauret

# COMPAGNIE ARIADONE

## CARLOTTA IKEDA

### PRESS

24 heures - Lausanne - 27 february 2008

**Hanging Around with Carlotta Ikeda**

**Clowns or *femmes fleurs*, contorted creatures or *femmes fatales*, in *Uchuu-Cabaret* presented on Tuesday at the Octogone in Pully, six most singular dancers sway between worlds. Fascinating.**

They float in the airs, hanging from fine threads from above. Clinging to each other six foot above the floor, the six performers form a constellation hovering somewhere between electric cloud and cosmic monster. This first scene of the extravagant cabaret opened by Carlotta Ikeda plunges into the meanders of time and space, of reality and phantasmagoria. Not only does the show play on the music of the spheres, there is also a more-than-passing reference to an encounter of the third kind. The acts go by the names *Turning space inside out like a glove* or *Flying without leaving the ground...* and in them, everything is possible. Surrealistic, delicate and suggestive scenes succeed each other, with darker incursions of Berlin-style cabaret and tortured eroticism.

#### **Enchanting fluidity**

Sublimely baroque and poetic, this brand new creation by Carlotta Ikeda takes us on a voyage into her imagination, humour and profoundest urges, Expressing ambiguity in a constant to and fro between inside and out, and sometimes reaching a sort of folly close to ecstasy. The Japanese choreographer and dancer appears at the start and the end of the show as a tormented, yet resourceful pixie, And her solos are as poignant as ever, reaching into our most intimate depths. The white-powdered dancers also adopt the techniques of Buto, moving with enchanting fluidity and changing personality within the same eternal organic movement. From animal to *demi-mondaine*, twins suspended to crawling on the floor, grotesque creatures to floral beauties, Carlotta's world is a dark lake teeming with burlesque fantasy.

Corinne Jaquiéry

La Provence - 19 february 2008

**With Carlotta Ikeda, Butô dreams of taking off**

Feet glued to the ground and body suspended in mid-air (buttocks and breasts powdered and bared or covered with feathers and glass), the high priestess of Butô likes nothing more than to push back the limits. She gave a masterful demonstration of this at the *Hivernales* in 2005 and 2006, and after an encounter with trapeze artist Mélissa von Vépy, the provocative Carlotta is back once again in full flight, throwing the bodies of her six dancers through the air.

She also stays true to one of the great temptations of her spectacular shows, presenting a sequence of music-hall style "acts" in which Butô mingles with Greek statuary, Baudelairian drunkenness, Japanese hip-hop or French cancan, science-fiction and sadomasochism... There is something for all tastes (good and bad alike) in this sumptuously mad, baroque *Uchuu Cabaret*, interrupted twice by a solo by Carlotta Ikeda as she reverts to childhood, pushing a ball full of dreams around in front of her. Sublime!

Danièle Carraz

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## TOURS

### 2009

13 february  
Le Gallia Théâtre  
Saintes

4, 5 and 6 february  
Théâtre de l'Union  
Limoges

23 january  
Théâtre l'Olympia  
Arcachon

16 and 17 january  
Festival « Faits d'Hiver »  
Théâtre Silvia Monfort

Paris

### 2008

22 november  
Espace des Arts  
Chalon-sur-Saône

20 november  
L'Estive  
Foix

14 november  
Le Parnasse  
Mimizan

20 march  
Le Moulin du Roc

Niort

26 february  
L'Octogone  
Pully

20, 21 and 22 february  
CDC Le Cuvier  
Artigues-près-Bordeaux

**February 17th**  
**Salle Benoît XII**  
**Festival Les Hivernales**  
**Avignon**

# COMPAGNIE ARIADONE CARLOTTA IKEDA

## PRODUCTION

Coproducers                    Hivernales d'Avignon / CDC Provence Alpes Côte d'Azur  
    Le Cuvier / CDC d'Aquitaine  
    OARA / Office Artistique de la Région Aquitaine  
    CCN / Ballet Biarritz / Accueil studio 2008  
    IDDAC / Institut Départemental de Développement Artistique et Culturel  
    Conseil Général des Landes  
    Compagnie Ariadone

Autres partenaires            Théâtre Olympia / Scène Conventionnée d'Arcachon

The ARIADONE company receives the backing of the Ministry for Culture / DRAC Aquitaine, the Aquitaine Regional Council, the Gironde General Council. and the City of Bordeaux.  
Technical partner – Ateliers Lumière / Bordeaux.

## CONTACT

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