

SEMINAR "NEW CIRCUS: TEXT & TRICKS" Copenhagen University, April 12th - 14th 2007

Both Danish and Swedish new circus productions have often taken their point of departure in a dramatic text – be it Shakespeare or Hans Christian Andersen's "The Little Mermaid". "Romeo and Julia" by Cirkus Cirkör and Dramaten as well as "The Mermaid" by Cirkus Cirkör and Kaleidoskop have been acclaimed both nationally and internationally. At the same time there is an increasing interest from the theatre world in new circus and in working with new circus artists, as there is an increasing desire to write for physical performance, dance and new circus, and to work with the dramaturgy of new circus performances.

- What is the relationship between text and new circus?
- Can new drama texts be written for new circus?
- Is working with new circus also an axis of development for playwrights?
- How do circus artists react to work with and present a text?
- Should new circus artists involve playwrights and dramaturges in the creation of their work on the same level as they have involved theatre directors and choreographers?
- Can a new circus performance be written?

These are some of the questions that will be discussed at the seminar New Circus: Text and Tricks, where both Danish and international artists and academics with different experiences and points of view are invited.

PROGRAMME

THURSDAY APRIL 12TH

20h00 **Performance [Taiteul] No 19 (English version) by La Scabreuse**, France,
A performance by Jean-Michel Guy, Nathan Israël, Julie Mondor, Tom Neal, Jordi L. Vidal.
Prøvehallen Valby, April 12th at 20h00

FRIDAY APRIL 13TH

Copenhagen University, from 09h30 to 16h30

10h00 **Opening of the seminar by Ph.D. Gert Balling** about meanings, movements & mechanisms.

10h30 **Jean-Michel Guy** about the process of creation of "[Taiteul]" and the dramaturgy of a new circus performance.

Coffee break

11h30 **Nina Larissa Bassett, Denmark** about her experience as a dramaturge/writer in following the process of creation of "The Angular Horizon", directed by Ueli Hirzel with 6 aerialists from Chile.

Lunch

13h30 **Daniele Finzi Pasca**, Teatro Sunil, Italy about his experience with developing and using a script as a point of departure for his creations of Cirque Eloize, Canada and the set up of the opening and closing ceremony for the Winter Olympics in Torino 2006.

Coffee break

15h30 **Valeria Campo, Italy**, "Dramaturgy of memory" in circus show DiVino.
From the training process with the young circus performers of NICA, National Institute of Circus Arts (Melbourne, Australia) to developing a script and directing DiVino.

20h00 **Performance Fusk by Royal Bones**, Denmark, directed by Lars Rudolfsson.
Followed by a discussion with Lars Rudolfsson and the artists about the process of creation of "Fusk" and the use of a classic text -Shakespeare's Hamlet- for a new circus performance.
MusikTeatret Albertslund, April 13th at 20h00

SATURDAY APRIL 14

Festsalen, Stor Kannickestræde & Copenhagen University, from 10h00 to 16h00

10h00 **Performance "Aber Dabei – A bagatelle for two"** by X-act, Denmark, directed by Danish choreographer Kitt Johnson with the artist/performer Samuel Gustavsson.
Followed by a discussion with Kitt Johnson and Samuel Gustavsson about the process of creation of "Aber Dabei – A bagatelle for two" -and the point of view of a circus artist to work with and perform a text.
Festsalen, Stor Kannickestræde, from 10h00 to 12h00

Lunch

13h30 **Workshop / discussion "Just another Comedy of Errors – Does new circus benefit from theatre work"** moderated and guided by **Ute Classen & Claudius Bensch**, from Circus Quantenschaum, Germany with the following topics:

Together with the participants, develop an overview of theatre work within the new European Circus seen from different backgrounds, of history of new circus, culture, politic. To find answers to the question: Could or should the knowledge of theatrical work be a valuable guideline in creating new circus pieces?

The discussion will be based on the following questions:

- Does a circus piece need to be based on a theatre play to tell a story?
- Could a circus piece tell us more, if it is based on a theatre play?
- Can words in new circus be more than a bad joke?
- Do stories in new circus need words?
- Do we need words to tell a story in circus?

Copenhagen University, from 13h30 to 16h00

PERFORMANCES DURING THE SEMINAR

LA SCABREUSE presents [TAÏTEUL] No 19 (English version)

circus/theatre/music/dance

Prøvehallen Valby, April 12th at 20h00



In [Taïteul] the audience is immersed in the strange universe of three characters: Juggler, Acrobat and Musician. They seem to be imprisoned in a white box filled with inscriptions, drawings, and signs of all kinds. In this universe with reference to Sartre's "Huit Clos" or the no-mans land of "Waiting for Godot", these three persons try desperately to keep track of everything they can do and can remember, fearing to lose their memory and understanding of the world and of themselves.

The audience embarks on a fable, hilarious and nightmarish at the same time. [Taïteul] is a tragedy-comedy, allegoric and sarcastic at the same time and mixing circus, theatre, dance and music.

[Taïteul] is a masterpiece in working with dramaturgy for new circus and with new circus artists. The piece is build up in acts and scenes, but is not a theatre piece. [Taïteul] is a living and evolving performance of which the structure, the genre, the number of protagonists as well as the scenography, the costumes, the objects, the music, can change from one performance to another, at each moment during the performance, either in a subtle or imperative way. Sometimes more theatrical in its expression, sometimes more clownesque and physical. Is it circus, is it theatre? It cannot be categorized but transcends performing arts denominations.

A performance by

Jean-Michel Guy

Nathan Israël

Julie Mondor

Tom Neal

Jordi L. Vidal



ROYAL BONES presents "FUSK"

MusikTeatret Albertslund, April 13th 2007 at 20h00

A universe that might be found on the back side of the coin. With clear reference to Hamlet, this is about humans, their dreams, struggles and inner battles which make up the central themes of FUSK. Scene by scene, the audience is taken to places that defy gravity yet spout poetry while the raspy voice of the double bass transforms the space into an inferno where everything momentarily falls inexplicably into place. Bodies fly, fall, float, fight, and sleep, sing, crawl. FUSK takes you back to a time where blood flowed, kings killed kings and revenge was sweeter than the sweetest music. - Who said Hamlet?

Royal Bones is a new Danish contemporary circus company. The group consists of 10 performers with backgrounds in circus, dance, acting and music. Their first performance FUSK is an encounter between music, theatre, movement and circus, directed by Lars Rudolfsson, who also directed one of Cirkus Cirkör's renowned performances, "Trix" in 2000.

FUSK was produced by, created for and premiered at Orienteatern, Stockholm September 2006. In April 2007 Royal Bones and Lars Rudolfsson will launch a touring version of the performance and present FUSK for an invited audience.



Performed by

Rasmus Aitouganov
Lars Gregersen
Mille Lundt
Josephine Wulff Randrup
Camila Sarrazin
Scott Ackerman
Hanne Raffnsøe
Maja Romm
Henriette Groth
Johan Segerberg.



"Fusk is circus poetry to rest in and be surprised by – listening to the sounds of spinning rings rhythm against the floor or the breathing of Aitouganov's and Randrup's intertwined bodies on the trapeze, offers hope that new circus can again be a haven and feast for the imagination." **Svenska Dagbladet, Sweden**

"... it is truly different and promising where the music for upright bass, violin, guitar and voice promptly take their obvious place and seductively link classical, jazz, rock, and Gregorian music..." **Dagens Nyheter, Sweden**

X-ACT / KITT JOHNSON presents “ABER DABEI - A BAGATELLE FOR TWO”

Festsalen, St. Kannikestræde 19, Copenhagen K, April 14th at 10h00

In a twentieth century library Gustavsson is searching for the meaning of life. Aber Dabei, the fly in the ointment, is the slight uncertainty that prompts him to continue searching. The library, to quote Borges, is “the world captured in a mirror”. And the books – they are in four languages: realism and fantasy, non-fiction and fiction, canonised and non-canonised. They all contain a snippet of truth, though tend as a whole to assume absurd dimensions.

The performance lies in the wake of The Lemonkeepers from 2004. It is the last of a series of works combining circus, dance and theatre techniques. They make use of minimalism, a performer, a musician, as well as a vast number of books and old newspapers.

The performer is Samuel Gustavsson. He reads, writes, talks, dances, juggles and conjures, making use of anything at hand. Samuel has previously taken part in the X-act productions The Lemonkeepers, 2004, and Palimpsest, 2006.

The musician is Sture Ericson. He reads, walks, plays his records, mixes old voices with new, plays both electronic and acoustic music, and is himself an ‘aber dabei’. Sture has played in all the previous X-act productions.



PRACTICAL INFORMATION

The seminar will be held in English.

The seminar and the performances presented are free of admission.

Venue of the seminar

University of Copenhagen

Faculty of Art History, Dance and Theatre Science

Karen Blixens Vej 1, Building 21, 2300 Copenhagen S.

(5 minutes from metro Islands Brygge)

Performance [TAÏTEUL] on Thursday April 12th at 20h00

Prøvehallen, Porcelænstorvet 4, 2500 Valby

Performance FUSK / ROYAL BONES on Friday April 13th at 20h00

MusikTeatret Albertslund, Bibliotekstorvet 1-3, 2620 Albertslund

Performance X-ACT & KITT JOHNSON on Saturday April 14th at 10h00

Festsalen, Store Kannikestræde 19, 2nd fl., 1169 Copenhagen K.

(5 minutes from metro Nørreport Station)

For further information, registration & questions, contact:

Copenhagen International Theatre

Vestergade 17, 3rd fl., 1456 Copenhagen K.

Tel.: +45 3315 1564 - Fax: +45 3315 0794

E-mail: info@kit.dk

Katrien Verwilt - cel. (+45) 3033 5915 - e-mail kv@kit.dk

H.C. Gimbel – cel. (+45) 5126 8919 – e-mail hcg@kit.dk

Guest Coordinator Maiken Thorsen – cel. (+45) 2380 5816 – e-mail mt@kit.dk

Photocredits:

[Taïteul] © B. Pougéoise

FUSK © Martin Skoog

Aber Dabei © Per Morten Abrahamsen

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