



SIDESHOW
DECONSTRUCTING CIRCUS

**AN INTERVIEW SERIES WITH TWENTY
CONTEMPORARY CIRCUS ARTISTS & DIRECTORS**

THE PROJECT

Deconstructing Circus is a project that grew from a simple observation: that it's difficult for a circus artist to see a lot of work. If you're a writer, then a big part of the way you learn to write is by reading. If you're a composer, you listen to music. Visual artists go to exhibitions, and architects see design everywhere. But for circus artists there are fewer opportunities to see the work produced by their field, and therefore fewer ways to learn through observation and reflection.

Deconstructing Circus takes a small step towards addressing this problem by publishing twenty videos of scenes from contemporary circus productions. Each extract is accompanied by an interview with the artist or director that concentrates on how that scene was made – how it was devised, how it was structured, how it resonates with the larger work.

As you'd perhaps expect, each interview has a very different angle and tone – whether it's Antoine Rigot remembering how a scene from Les Colporteurs' *Le Bal des Intouchables* was inspired by the fantasy of killing his physiotherapist, French director Aurélien Bory talking matter of factly about making a show with a giant industrial robot, or members of Cie Pol & Freddy revealing how their production *Le Cirque Démocratique de la Belgique* was inspired by Belgium's convoluted six-tier system of governance.

You can find the entire project available for free online at www.sideshow-circusmagazine.com/magazine/deconstructions

I hope you'll find something to interest you.

John Ellingsworth
Editor, Sideshow

john@sideshow-circusmagazine.com

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THE ARTISTS



MOTHLIGHT

Photo: Devika Bilimoria

“THE WEB IS THE THING THAT LETS US DO WHAT WE WANT: WE HAVE THIS EVOCATIVE BUT UNEXPLAINABLE ENVIRONMENT, AND THAT ALLOWS US TO GO AGAINST THE IDEA OF HAVING TO HAVE A STORY OR CHARACTERS.” – SKYE GELLMANN & NAOMI FRANCIS

In *Mothlight* the audience climb and edge through a space crossed by the strands of a luminous web. Two others inhabit this environment, one emerging from a suspended chrysalis, the other escaping from a tight plastic embrace.

[Watch video + read interview >](#)



ELOGE DU POIL

Photo: Christophe Raynaud de Lage

“FOR ME ELOGE DU POIL IS ABOUT HOW IT WOULD BE TO BECOME A BEARDED WOMAN TODAY, AND, IF SHE WAS OK WITH HER BEARD, HOW SHE COULD MAKE PEOPLE FRIGHTENED, OR MAYBE BE BEAUTIFUL SOMETIMES.” – JEANNE MORDOJ

In creating her 2007 solo *Eloge du poil* the French artist Jeanne Mordoj gathered a collection of unusual elements: two badger skulls, a trapdoor gallows, scores of emptied snail shells, wooden canes, heaps of soil, and, most memorably, a batch of raw eggs...

[Watch video + read interview >](#)



NOT UNTIL WE ARE LOST

Photo: Nik Mackey

“THIS SCENE IS THE FIRST MOMENT WHEN THE AUDIENCE BECOMES AWARE OF THE CHOIR. THERE'S SOMETHING ABOUT LOOKING AT THE SINGERS AND SEEING HOW THEY'RE JUST NORMAL PEOPLE, BUT SEEING AS WELL HOW THEY'RE TRANSFORMED BY THE SINGING.” – CHARLOTTE MOONEY & ALEX HARVEY

In Ockham's Razor's *Not Until We Are Lost* the theatre is cleared of its seats and stage and the audience walk freely in the empty space surrounding three aerial structures.

[Watch video + read interview >](#)



AAART!

Photo: The company

“FROM THE VERY BEGINNING I AIMED AT THE FUN PART OF VISUAL ARTS, THEIR LIFE, DIDN'T WANT TO SHOW THEM AS SOMETHING DEAD AND IN THE PAST AS WE TOO OFTEN LEARN AT SCHOOL. NO! VISUAL ARTS ARE EMOTION AND ALSO CAN BE A GAME – A PHYSICAL GAME.” – XAVIER ERRA

Every winter in December, Barcelona's Ateneu Popular de Nou Barris presents a new in-house circus production. In 2013 it was *Aaart!*, a show that connects the language of circus with the world of painting.

[Watch video + read interview >](#)



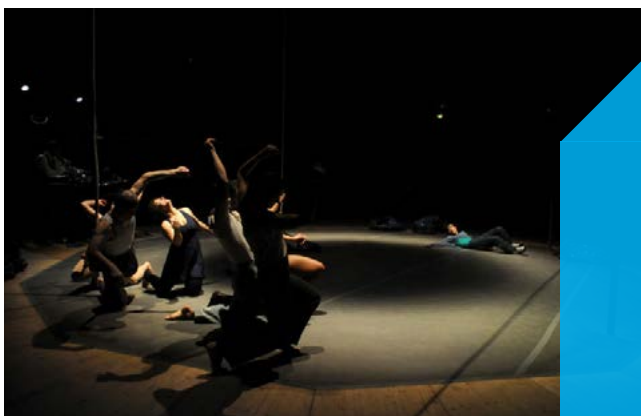
BETA TEST V

Photo: Einar Kling Odenkrants

“EVERY TIME THE ARTISTS TOUCHED THEIR EQUIPMENT THEY WOULD HAVE TO HEAR THE SOUND THAT THEY WERE PRODUCING, AND THIS PREVENTED THEM FROM SIMPLY REPEATING A MOVEMENT ON AUTOPILOT.” – MARIE-ANDRÉE ROBITAILLE

With a series of artistic research phases known as Bêta Tests and an academic line of enquiry lasting several years, the Gynoïdes Project is a wide-ranging operation aimed at creating alternative, feminist strategies for circus creation.

[Watch video + read interview >](#)



LE BAL DES INTOUCHABLES

Photo: Sébastien Armengol

“THE SCENE IS A VERY PERSONAL STORY. IT IS A GOOD THING: IT OPENS DOORS TO OTHER PATHS. BUT IT IS FUNNY TO SEE HOW PEOPLE IN THE AUDIENCE ARE AMUSED, AND HOW THEY START TO HIT HIM. WE SUGGEST THEY ATTACK – AND THEY DO IT. IT SHOWS CLEARLY THE WAY WE ARE.” – ANTOINE RIGOT

In 1996 two wire acrobats, Antoine Rigot and Agathe Olivier, bought their first chapiteau and founded the traveling circus company Les Colporteurs. But the year 2000 brought a big challenge for the company – Antoine had a serious accident that prevented him from being able to perform as an acrobat...

[Watch video + read interview >](#)

ALSO: Olle Strandberg, Sean Gandini, Sverre Waage, Bernard Kudlak, Jay Gilligan, PSiRC, Aurélien Bory, Los Excéntricos, Cie Pol & Freddy, Un Loup pour l'Homme, Rostislav Novák, Veronika Riedlbauchová, Baro d'Evel Cirk.

Read them all at: www.sideshow-circusmagazine.com/magazine/deconstructions