

„Contemporary Circus in Art and Society“ – short information

A conference on Tuesday January 31, 2017 by Chamäleon Productions & Cirkus Cirkör

In cooperation with:



ZENTRUM
FÜR BEWEGTE
KUNST E.V.



Berliner Festspiele

TALK 1 – Cirkus Cirkör and the Swedish New Circus Reality

CIRKUS CIRKÖR was founded in 1995 with the vision to change the world through contemporary circus. Today Cirkus Cirkör tours the world with several performances, arranges circus events for companies and organizations, and weekly circus classes for children and youth. Cirkör LAB is our own platform for international circus research and development. There is also an internationally renowned secondary school and we have implemented a university level circus education at the Dance and Circus University in Stockholm. Tilde Björfors, the founder and artistic director of Cirkus Cirkör, is one of the world's few professors of contemporary circus.

The name Cirkus Cirkör is a play on the French words 'cirque' and 'coeur', circus and heart. Our mission is to make the world and life more aware and alive. We are led by our value words, which are Cocky Commitment, Quality Madness and Collective Individualism. Since the start more than two million people have seen performances by Cirkus Cirkör on stage and in festivals around the world. More than 500 000 children and youth have trained with us.

Tilde Björfors

is the founder and Artistic Director of the Swedish Contemporary Circus Company Cirkus Cirkör. Tilde has 20 years of experience creating cross border stage performances, artistic projects, films and exhibitions and has been the driving force in establishing contemporary circus as an art form in Sweden.

In 2005 Tilde became Sweden's (and probably the world's) first professor in contemporary circus at the University of Dance and Circus in Stockholm. Her artistic research, combined with Cirkör's visionary, educational, entrepreneurial and philosophical aims and work with democracy and cultural policy have had an impact beyond the realm of circus, including the development of the Circus University, a national secondary education and a national circus center placed in Botkyrka, Sweden. Tilde has directed a majority of Circus Cirkör's large scale productions, including Limits, Borders, Knitting Peace and Wear It Like a Crown, which have toured all over the world. As well as drama at the Royal Dramatic Theatre and several site specific works, such as the Nobel Prize Banquet 2012. At The Swedish Folkopera she directed the well acclaimed production of Philip Glass Opera Satyagraha. In 2017 she won the Swedish Theatre Critic's Theatre price for her direction of Limits and Satyagraha.

Anders Frennberg

is the CEO for Cirkus Cirkör. He is often engaged as a motivational and inspirational speaker in the fields of performing arts, culture, management and business development. He has a background as manager and producer for various performing arts organizations like Stockholm City Theatre, Unga Klara, Norrlandsoperan and the Vadstena Academy. During his entire career he has been committed to working with performing art that is reflecting and addressing social and diversity challenges in the society and with audience development.

Margareta Brilioth

is an officer and senior advisor at the **Swedish Arts Council**. She works with the free sector of professional performing arts and music but also with international networks and international and intercultural organisations in any culture sector. The Swedish Arts Council is a public authority under the Swedish Ministry of Culture. The Councils task is to promote cultural development and access, based on the national cultural policy objectives. The Council achieves this by allocating and monitoring state funding, alongside other promotional activities.

TALK 2 - Circus as a successful medium to break down boundaries and its easy access for all parts of society. The power of circus in social commitment, education and inclusion with concrete examples of real change in people's lives.

The Centre of movement arts (ZBK) as a socially recognized and acknowledged competence centre is an art project pursuing social responsibility for an inclusive society. It is a home for 50 artists aged 8 to 30 in three basic circus groups for children, youths and adults. Another 50 people work in circus projects that are realized and performed together with various cooperation partners.

The goal and destination of the project is to show that every person can develop his or her social, communicative and artistic capabilities & competences. The artists of the Centre of Moving Arts experience their social and corporative meaning, self-efficacy and potency. As vivid and autonomous identities they give powerful main points for an inclusive society. And they give valuable, precious thought-provoking impulses for new structures of an artistically minded and socially meaningful togetherness. The Centre of Movement Arts is a member of the professional, all-German Netzwerk Zirkus (Circus Network) and a partner of the internationally renowned centre of New Circus, the „CHAMÄLEON“ Theater. Together with the Chamäleon Theater they produce international, inclusive circus galas that feature artists of the Sonnenstich ensemble together with international guest artists.

Circus Sonnenstich (Circus Sunstroke) was founded in 1997 and was (and still is) the first Circus in Germany that developed professional shows with artists living with Down-Syndrome and other disabilities. The history of Circus Sonnenstich proves that either on stilts, on the trapeze, in acrobatics or other disciplines, people with Down's syndrome can be absolutely terrific artists. Michael Pigl-Andrees and his experienced team of empathetic circus trainers together with the artists and stage director, actress Anna-Katharina Andrees, have unfurled a great deal of potential in the performers and achieved an inspiring level of competence.

Anna-Katharina Andrees

ist ausgebildete Schauspielerin und Theaterpädagogin (BUT) und Lehrerin der Michael Chekhov-Methode. Ihre Ausbildung zur Bewegungspädagogin hat sie durch die Grundausbildung im Chladek-System in Wien und durch das „Programm Tanzpädagogische Kompetenz“ bei Seneca Intensiv in Berlin erhalten. Ihr weites Berufsfeld führte zu Tätigkeiten in unterschiedlichen Theaterproduktionen, im Chamäleon Theater, an der Circus Akademie Berlin, beim Circus Montelino, für Seneca Intensiv und das Wichern-Kolleg.

Die Berlinerin ist Gründerin und Projektleiterin des „Zentrum für bewegte Kunst e.V.“, führt Regie für Neuen Zirkus und ist auch Regisseurin und Trainerin im Circus Sonnenstich. Sie bietet Workshops in den Bereichen Inklusive Bewegungspädagogik, Schauspiel und künstlerische Gestaltung an. Mit den Artist*innen des Circus Sonnenstich hat sich Anna-Katharina Andrees über viele Jahre hinweg eine eigene „Sprache“ für Bewegungszugänge und -gestaltung erarbeitet.

Michael Pigl-Andrees

ist Diplom-Sozialpädagoge mit Schwerpunkt Spiel- und Theaterpädagogik. Er ist im Schwarzwald geboren und lebt seit 20 Jahren in Berlin. Seit 1997 ist er künstlerischer/pädagogischer Leiter des Circus Sonnenstich und seit 2011 Gründer und Gesamtleiter des Vereins Zentrum für bewegte Kunst e.V. Michael Pigl-Andrees hat zusätzlich u.a. den Kinder –und Jugendzirkus Montelino in Potsdam und die Circus Akademie Berlin mit gegründet und aufgebaut.

Er gibt deutschlandweit Workshops für Balance, inklusive Zirkuspädagogik und Jonglage. Michael Pigl-Andrees hat für Akrobatik, Balance-Techniken und Diabolo eine inklusive Didaktik entwickelt. Dahinter steckt seine Idee von der ATOMISIERUNG der Bewegungen, die - mit metaphorischen Bildern versehen - Ideen „schmuggeln“, um so technische Anforderungen für jeden Menschen leicht erlernbar zu machen. 2016 veröffentlichte er für das ZBK mit „IN.CIRQUE – Methoden, Werkzeuge und Visionen für eine inklusionsorientierte Zirkuskunst“ ein 56-seitiges Magazin als Grundlage für eine inklusive Didaktik.

Cirkus Cirkör's education department runs courses, training, education and workshops, and provides lectures and performances for schools, organizations, seminars and members of the public. These activities reach around 30 000 children, youths and adults, with or without disabilities, each year all over Sweden and internationally.

The vision of Cirkus Cirkör is to change the world by using contemporary circus, based on the core values Quality Madness, Collective Individualism and Cocky Commitment. At Cirkus Cirkör we work for and believe in human equality. We see diversity as an important asset for development, both personal and physical. The desire to learn is what's important and playfulness, physical skill and creativity goes hand in hand.

Anna Nerman

is Manager Pedagogy and Training at Cirkus Cirkör. She works with development of circus pedagogics and activities, shows and training, with educational and social focus.

TALK 3 - New Circus as a contemporary art form

Dr. Thomas Oberender

is the managing director of the Berliner Festspiele since 2012. From 2006 to 2011, he was theatre director at the Salzburg Festival. In 2005-06, he was head dramaturge and co-director of the Schauspielhaus Zürich and, from 2000 to 2005, head dramaturge and member of the artistic direction at the Schauspielhaus Bochum under Matthias Hartmann.

From 1988 to 2000, Oberender lived in Berlin, where he earned a doctorate at Humboldt University in 1999. In 1997, he was a co-founder of the author's Association Theater Neuen Typs (Theater of a New Kind), which is dedicated to the dissemination of theatre texts by German-speaking authors.

He has written and translated plays, essays, theatre and literature criticism, and has realized projects for Expo 2000, the Ruhrtriennale (2004 and 2005), and the European Cultural Capital project "Ruhr 2010." Dr. Oberender has published numerous books, including "Leben auf Probe. Wie die Bühne zur Welt wird" (Life is a Rehearsal: How the Stage Becomes a World; 2009), and "Das schöne Fräulein Unbekannt. Gespräche über Theater, Kunst und Lebenszeit" (The Lovely Miss Unknown: Discussions of Theater, Art, and Life; 2011), "Nebeneingang oder Haupteingang? – Gespräche über 50 Jahre Schreiben fürs Theater" (Side entrance or main entrance? – Conversations about 50 years of writing for the theatre; Suhrkamp, 2014, together with Peter Handke).

TALK 4 - The show must go on - or can the show go on? The current situation of Contemporary Circus in Germany based on the example CHAMÁLEON and the need for funding, networks and professional exchange. Presentation of the "Manifest des zeitgenössischen Circus in Deutschland".

The **CHAMÁLEON Theater** in Berlin, like no other venue in Germany, stands for contemporary circus or Cirque Nouveau, an exciting new art form based on the interdisciplinary blending of genres, such as acrobatics, dance, music and theater. We have made it our goal to present innovative circus productions from all over the world and to show through a distinctive artistic focus how wonderfully surprising and different contemporary circus can be. Born from the desire to provide our audience with a gripping, touching and thoroughly enriching theatrical experience, we invite the trendsetters and most thrilling creative talents from the international circus scene to Berlin.

A limited performance schedule of two main productions per year makes it possible for each production and every ensemble member to be intensely supported by every department on, off and behind the stage - and so makes every performance the best it can be. This is also the reason we founded our own production company, **CHAMÁLEON Productions**, which allows us to present co-productions and collaborate with circus companies on a deeper, more artistic level. CHAMÁLEON Productions is the creative heart of the venue and main initiator of our creative projects such as open stage nights or networking events that boost international exchanges between artists and creators of culture.

We are extremely passionate in what we do and believe in the power of contemporary circus and its dedication to openness, diversity, the constant questioning of certainties. This deep-felt conviction feeds everything we do on and off the stage and ultimately lead us to extend our efforts beyond the CHAMÄLEON stage and to seek opportunities to make an impact on other parts of society. Three years ago, we met and collaborated with the ZBK for the very first time and immediately knew we wanted to support the work of this amazing initiative and their wonderful Circus Sonnenstich. During the following years we were able to build a strong, inspiring partnership that allows us to gain yet another perspective on the possibilities of contemporary circus and the power of art to change all of us from the inside-out.

Anke Politz

ist Künstlerische Leiterin des Chamäleon Theaters und Geschäftsführerin Chamäleon Productions GmbH. Über ein Praktikum in einer PR-Agentur begann 1999 ihre Karriere in der Berliner Kulturbranche. 2004 fand sie endgültig ihre berufliche Heimat im CHAMÄLEON Theater. Nach drei Jahren als Leiterin der Marketing- und PR-Abteilung wurde sie 2007 die jüngste Theaterdirektorin Deutschlands. 2011 übernahm Anke Politz die künstlerische Leitung des CHAMÄLEON Theaters und ein Jahr später zudem die Geschäftsführung der CHAMÄLEON Productions GmbH.

Die Entwicklung, Vernetzung und Professionalisierung des zeitgenössischen Zirkus in Deutschland liegt Anke Politz besonders am Herzen. Sie ist außerdem Mentorin an der Staatlichen Artistenschule Berlin, Gründungsmitglied des Netzwerk Zirkus, Mitglied der Initiative Neuer Zirkus, Mitverfasserin des „Manifestes für zeitgenössischen Circus“, künstlerische Beraterin für verschiedene Initiativen und Künstler. Außerdem ist sie aktiv in internationalen Foren und Netzwerken wie CINARS, der Arts Industry Edinburgh Fringe, Adelaide Fringe „Honey Pot“ sowie als Expertin im internationalen Netzwerk rund um die australische Kompanie CIRCA tätig.