

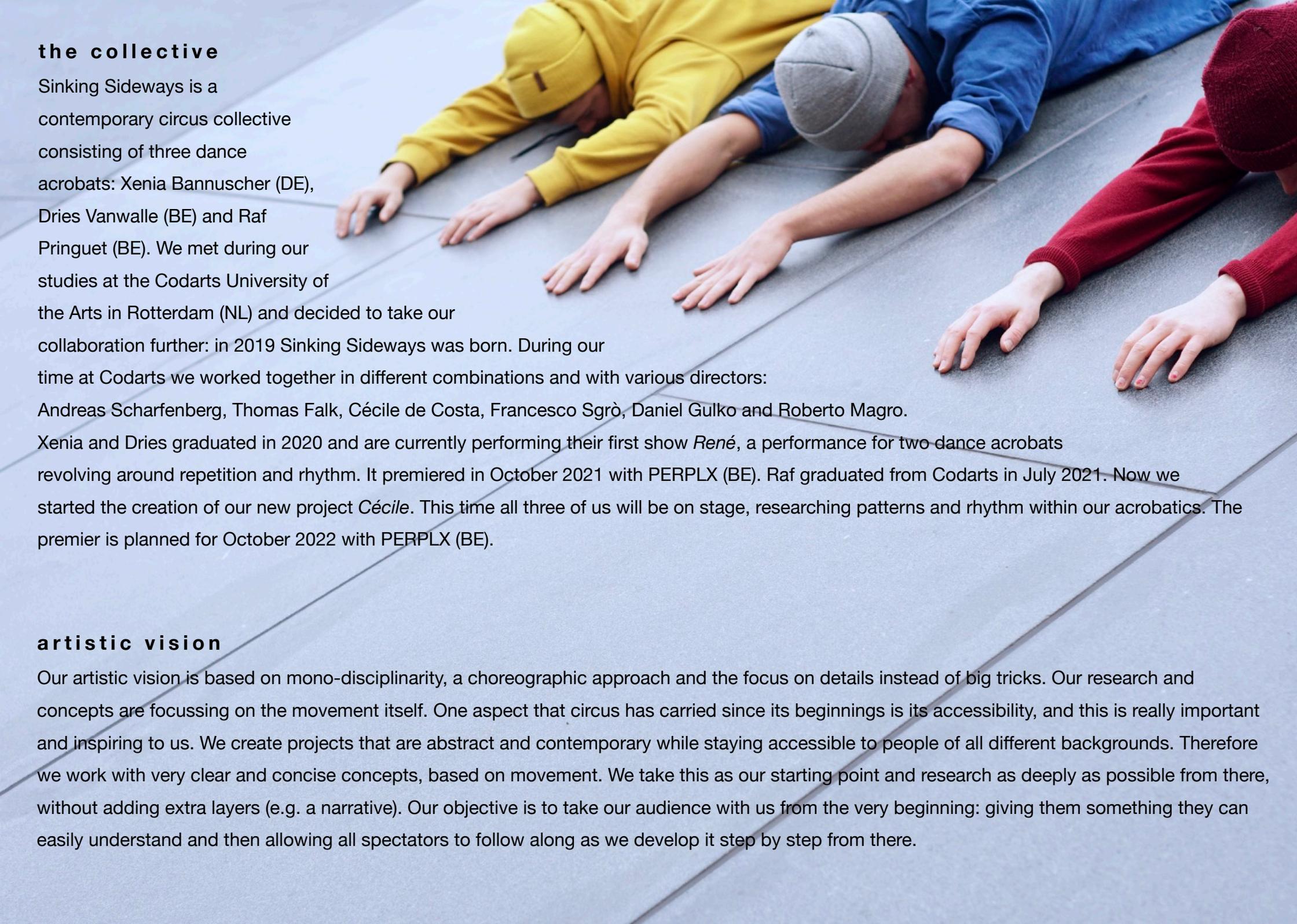


SINKING SIDWAYS

CÉCILE



the collective



Sinking Sideways is a contemporary circus collective consisting of three dance acrobats: Xenia Bannuscher (DE), Dries Vanwalle (BE) and Raf Pringuet (BE). We met during our studies at the Codarts University of the Arts in Rotterdam (NL) and decided to take our collaboration further: in 2019 Sinking Sideways was born. During our time at Codarts we worked together in different combinations and with various directors: Andreas Scharfenberg, Thomas Falk, Cécile de Costa, Francesco Sgrò, Daniel Gulko and Roberto Magro. Xenia and Dries graduated in 2020 and are currently performing their first show *René*, a performance for two dance acrobats revolving around repetition and rhythm. It premiered in October 2021 with PERPLX (BE). Raf graduated from Codarts in July 2021. Now we started the creation of our new project *Cécile*. This time all three of us will be on stage, researching patterns and rhythm within our acrobatics. The premier is planned for October 2022 with PERPLX (BE).

artistic vision

Our artistic vision is based on mono-disciplinarity, a choreographic approach and the focus on details instead of big tricks. Our research and concepts are focussing on the movement itself. One aspect that circus has carried since its beginnings is its accessibility, and this is really important and inspiring to us. We create projects that are abstract and contemporary while staying accessible to people of all different backgrounds. Therefore we work with very clear and concise concepts, based on movement. We take this as our starting point and research as deeply as possible from there, without adding extra layers (e.g. a narrative). Our objective is to take our audience with us from the very beginning: giving them something they can easily understand and then allowing all spectators to follow along as we develop it step by step from there.



Raff Pringuet

Raff Pringuet (born in 1998 in Mortel, Belgium) first started doing circus at the youth circus Circolito in Mechelen at the age of 7. There he specialized in juggling and hand to hand (base). He studied at the Circus department of Codarts Circus Arts from 2017 to 2021. While his main specialization is dance acrobatics, he also works to combine his acrobatics with object manipulation (Acro-Juggling).

Xenia Bannuscher

Xenia Bannuscher (born 1995 in Bayreuth, Germany) started studying at Codarts in 2016 and graduated in 2020. Her background lies in gymnastics and various styles of dance. She started both at the age of 4 and continued to train and compete at a high level until she started her circus studies at Codarts, where she researched combining these different backgrounds. During her 4 years at Codarts she started developing her own movement style.

Dries Vanwalle

Dries Vanwalle (born 1997 in Ghent, Belgium) started his circus career at the age of 7 in the youth circus Circusplaneet in Ghent. He started specializing as a juggler/diabolist but eventually decided to become an acrobat. In 2016 he started his bachelor studies in circus arts at the Codarts University of the Arts, specializing in dance acrobatics. In July 2020 he successfully graduated as a dance acrobat.

about the project - Cécile

All three of us are dance acrobats.

We share the passion to move and see how far we can push our bodies, what they are capable of.

All three of us like to watch juggling.

We share the fascination for patterns, we like the continuous flow, the complexity of the relation between the objects, to discover variations within repetition.

All three of us are wondering: why exactly is it that we enjoy watching juggling shows so much - often more than any other kind of circus performance? Is it because of juggling, the discipline? Or because how jugglers work and put their shows together? Is it a specific aspect of juggling, like the accessibility of the concept (throwing and catching), or the repetitiveness of the patterns?

This fascination for juggling is the starting point for our project *Cécile*. Can we abstract the patterns of juggling patterns into a movement choreography? How will the repetitiveness influence what we do, how far can we push our bodies? How does the spatial relation of juggled objects translate onto moving human bodies?

We want to take the different aspects of juggling we enjoy and translate them into our movement language, to research if we can find and recreate this „something“ we love about juggling. We want to see if we can create the feeling we have when we watch a juggling performance while doing acrobatics. And we want to find out if we can share that with the audience.

All three of us want to see:

how to combine the physical aspects of dance acro with the conceptual aspects of juggling?



research

To put our idea into actions we start the research from a choreographic point. For this we will, as mentioned before, take the places of the objects in a juggling pattern. The basic juggling patterns with three objects are very simple and repetitive. We want to establish a clear pattern with our bodies in space first, and then see if we can bring in variations - as if it was a real juggling pattern.

To get the clear visual images of juggling patterns, we work with a stage construction. It is 3m wide, 3,75 m deep and 50cm in height. The catch is: this stage will, very slowly, tilt throughout the show up to an angle of ca. 45°. This inclined stage allows us to work with levels and increase our possibilities acrobatically: thanks to the inclination we can slow down gravity, create different patterns with variations in the timing and the distance between us (the „objects“). It gives the audience a completely different perspective on the patterns we are creating in space. It is assembled of several parts, so it is easy to transport and can be built up/down quickly. The construction is free-standing and does not require any anchor points.

time planning:

2021	concept phase, organisation, laboratory research with Latitude50 (BE), PERPLX (BE) and TENT (NL)
2022	
feb 07 - 20	residency De Warande, Turnhout (BE)
feb 28- mar 06	residency PERPLX, Kortrijk (BE)
mar 21-27	residency Werkplaats Diepenheim (NL)
apr 4-10	residency Miramiro, Ghent (BE)
apr 19 - 24	residency De Warande, Turnhout (BE)
may 2 - 7	residency PERPLX, Kortrijk (BE)
may 7	work-in-progress showing, Circusstad Festival Rotterdam (NL)
jun 06 - 12	residency Werkplaats Diepenheim (NL)
aug 17 - 27	residency Schloss Bröllin (DE)
aug 28 - sep 03	light creation, Kortrijk PERPLX (BE)
oct 10 -20	residency Miramiro, Ghent (BE)
nov 7 - 13	residency CirkLabo, Leuven (BE)
nov 21 - 27	residency Provinciaal Dommelhof, Pelt (BE)
nov 28 - dec 8	residency Latitude50, Marchin (BE)
2023	
jan 2 - 8	residency PERPLX, Kortrijk (BE)
jan 23 - 26	light creation PERPLX, Kortrijk (BE)
jan 27	premiere Soiree PERPLX, Kortrijk (BE)



coproductions/supported by

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artistic team

artists & project coordination: *Xenia Bannuscher, Dries Vanwalle, Raff Pringuet*

production: *Leoni Grützmacher / ehrliche arbeit - freies kulturbüro*

artistic advice: *Dagmar Dachauer, Geert Belpaeme*

stage construction: *Arjan Kruidhof, Arjen Schoneveld*

light design: *David Carney*

costume: *Hanne Pierrot*

technician: *Jef Delva*

video teaser:

<https://youtu.be/tdFZvh26dXU>



SINKING SIDEWAYS

production

Leoni Grützmacher

- ehrliche arbeit / freies kulturbüro

production@sinkingsideways.de

contact

info@sinkingsideways.de

+32 478 036 776 (Dries)

www.sinkingsideways.de

