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CIRCA

Carnival of the Animals | Sunday, November 4, 2018, at 3pm

Humans | Tuesday, November 6, 2018, at 7:30pm

Tryon Festival Theatre

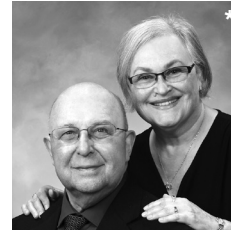
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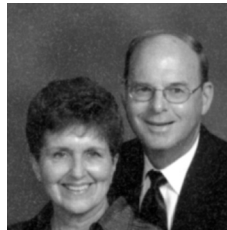
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PROGRAM

SUNDAY, NOVEMBER 4, 2018

CARNIVAL OF THE ANIMALS

Created by Yaron Lifschitz and the Circa Ensemble

Yaron Lifschitz, director

Jason Organ, technical director and lighting designer

Libby McDonnell, costume design

Camille Saint-Saëns, original music

Quincy Grant, sound designer and arranger

Michaela French, animation

FEATURING

Caroline Baillon

Nathan Boyle

Piri Goodman

Bridie Hooper

Todd Kilby

Cecilia Martin

Daniel O'Brien

Kimberley O'Brien

This performance will be presented with no intermission. It will run approximately 50 minutes.

Carnival of the Animals is a production by Circa and QPAC's Out of the Box Festival, created by Yaron Lifschitz with the Circa Ensemble

Circa acknowledges the assistance of the Australian Government through the Australia Council, its arts funding and advisory body, and the Queensland Government through Arts Queensland.

Circa appears by arrangement with:

David Lieberman/Artists Representatives

PO Box 10368, Newport Beach, CA 92658

(714) 979.4700

CIRCA



Queensland
Government

PROGRAM NOTES

Q AND A WITH YARON LIFSCHITZ

What inspired you to incorporate Camille Saint-Saëns' composition *The Carnival of Animals* into your production?

YL: *Carnival of the Animals* was commissioned by QPAC's Out of the Box Children's Festival and was inspired by Camille Saint-Saëns' classical musical suite featuring 14 different animal types. We wanted to bring this exploding into circus and use it to explore this line between human and animals. The music is a wonderfully warm, human-natured piece that at its core judges no one. *Carnival of the Animals* is a work made specifically for children but it doesn't dumb it down in any way. It is an accessible, engaging work for everyone.

Which comes first: the music or the concept for the production?

YL: This show was based on the piece of music by Camille Saint-Saëns' *Carnival of the Animals*, which is 25 minutes long. Then we found fantastic sound composer/designer Quincy Grant who built up Saint-Saëns' classic with other music to last about 50 minutes for the show. He did such an extraordinary job that you can't tell when Saint-Saëns begins and ends.

How quickly does a work come together from conception to completion?

YL: It varies from show to show. *Carnival of the Animals* took around 18 months from the first conversations with QPAC and the key artists to the start of creative development to when it first premiered on stage at QPAC's Out of the Box Festival in 2014. A work at Circa is never really completed, it adapts and grows for each season, each venue, and each cast that performs it.

What kind of cross-art forms do you use in your work? Why do you choose to use these?

YL: To create this show, Circa collaborated with key artists including composer Quincy Grant. We worked with Michaela French to create the animation, which was very detailed and is as much a part of the show as the seven live performers who interact with it. Many of Circa's shows involve cross-artform collaborations including opera, music, and video design.

PROGRAM

TUESDAY, NOVEMBER 6, 2018

HUMANS

Created by Yaron Lifschitz and the Circa Ensemble

Yaron Lifschitz, director

Jason Organ, technical director and lighting designer

Libby McDonnell, costume design

FEATURING

Caroline Baillon

Nathan Boyle

Piri Lee Goodman

Keaton Hentoff-Killian

Rowan Heydon-White

Bridie Hooper

Todd Kilby

Cecilia Martin

Daniel O'Brien

Kimberley O'Brien

This performance will be presented with no intermission. It will run approximately 70 minutes.

Humans is commissioned by MA scène nationale—Pays de Montbéliard.

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PROGRAM NOTES

We humans are a fairly weak, unimpressive species. Anything we can achieve physically can be easily surpassed by a well-trained monkey. An injured pigeon can fly higher and longer than the best acrobat in the world. A snake can bend infinitely more than the most flexible of contortionists. But it is precisely because we are human that our physical achievements acquire dignity, meaning, and poetry. It is in connection to our vulnerability that our strength finds its true articulation. In our limitations are our possibilities.

In *Humans*, I have asked our ensemble of artists “what does it mean to be human?” How can you express the very essence of this experience with your body, with the group, and with the audience? Where are your limits, what extraordinary things can you achieve, and how can you find grace in your inevitable defeat?

The creation is the result of this investigation—a report on what it means to be human.

—Yaron Lifschitz, artistic director

Ten acrobats take us on a stirring journey of what it means to be human and of how our bodies, our connections, and our aspirations all form part of who we are.

Exploring the physical limits of their bodies as they are pushed to the extreme, they question how much we can take as humans. How much weight can we carry? Who can we trust to support our load? They lead us to reflect on our lives, our loved ones, the burdens we carry, and the physical and emotional strength it takes to overcome them.

In this creation by Yaron Lifschitz, the stage is stripped bare as the vulnerability of a team of highly skilled acrobats is exposed. With incredible strength and integrity, they connect each moment seamlessly with the next in a thrilling and heart-stopping performance. Glimpse their humanity as they find redemptive power in strength and celebrate what it means to be fiercely human.

Circa might just be the most in-demand Australian arts company in the world right now—with a touring schedule that would send most heads spinning, it’s not hard to see why. Circa’s reputation for fearless, boundary-pushing new circus is borne out in every one of their shows, which combine physical virtuosity with an expressive humanism.

PROFILES

CIRCA CONTEMPORARY CIRCUS is one of the world's leading performance companies. Since 2004 from its base in Brisbane, Australia, Circa has toured the world—performing in 39 countries to over a million people. Circa's works have been greeted with standing ovations, rave reviews, and sold-out houses across six continents.

Circa is at the forefront of the new wave of contemporary Australian circus—pioneering how extreme physicality can create powerful and moving performances. It continues to push the boundaries of the art form, blurring the lines between movement, dance, theatre, and circus, and is leading the way with a diverse range of thrilling creations that “redraw the limits to which circus can aspire” (*The Age*).

Under the direction of circus visionary Yaron Lifschitz, Circa features an ensemble of exceptional, multi-skilled circus artists who have been a regular fixture at leading festivals and venues in New York, London, Berlin, and Montreal. They have performed seasons at Brooklyn Academy of Music, The Barbican Centre, Les Nuits de Fourvière, and Chamäleon Theatre, as well as major Australian Festivals.

Visit circa.org.au and discover why Circa has been hailed as nothing short of “. . . a revolution in the spectacle of circus” (*Les Echos*).

Circa is committed to fostering the next generation of circus artists and runs a Training Centre from its studio in Brisbane. Circa also runs regular circus programs with communities throughout Queensland and around Australia.

As a champion of live performance, Circa manages arTour and was the creative lead for the Gold Coast 2018 Commonwealth Games arts and cultural program.

YARON LIFSCHITZ (director) is a graduate of the University of New South Wales, University of Queensland, and National Institute of Dramatic Arts (NIDA), where he was the youngest director ever accepted into its prestigious graduate director's course. Since graduating, Lifschitz has directed over 60 productions including large-scale events, opera, theatre, physical theatre, and circus.

His work has been seen in 39 countries and across six continents by over one million people and has won numerous awards including six Helpmann awards and the Australia Council Theatre Award. His productions have been presented at major festivals and venues around the world including Brooklyn Academy of Music, the Barbican Centre, Les Nuits de Fourvière, Chamäleon Festival, and all the major Australian festivals. His film work was selected for the Berlin and Melbourne Film Festivals. He was founding artistic director of the Australian Museum theatre unit, head tutor in directing at Australian Theatre for Young People, and has been a regular guest tutor in directing at Australia's National Institute of Dramatic Art.

He is currently artistic director and CEO of Circa and creative director of Festival 2018, the arts and cultural program of the 21st Commonwealth Games. In 2018, Lifschitz directed four new Circa creations and a new production of *Idomeneo*, which opened in Lisbon at The Teatro Nacional de São Carlos.

JASON ORGAN (technical director) graduated from Queensland University of Technology in 1988. He has worked as a technician, rigger, lighting designer, and production manager. During this time, he has lit all manner of productions from pantomimes and product launches to ballet, festivals, military tattoos, circus, and live television with contemporary dance and circus being his favorites. Organ was the co-founder of JLX productions, a lighting design and technical consultancy based in Brisbane. Since January 2010, Organ has worked exclusively with Circa, lighting and production-managing their international tours.

LIBBY MCDONNELL (costume design) works across disciplines as a designer, choreographer, director, and performer and has an associate degree in dance from the Queensland University of Technology. McDonnell has co-directed for Ballet Theatre of Queensland and has been resident choreographer and designer for Blue Roo Theatre Company. As associate director with Circa, McDonnell has designed costumes for all of Circa's major creations since 2010 and has show-directed and managed tours in Australia and abroad.

PERFORMERS

CAROLINE BAILLON discovered circus when she was just seven years old, and from that point could never imagine doing anything else. In 2009, she moved to Quebec City where she studied in the professional circus program at the prestigious École Nationale de Cirque. She studied hand-to-hand and banquine and specialized in multicorde. Since graduating, she has toured extensively in her duo *Connor and Caroline* to many countries.

Bailion joined the Circa ensemble in 2017 and performed in the premiere season of *Spanish Baroque*. She has toured with Circa since, including performing the UK tour of *Depart* and *Humans* at Edinburgh Fringe.

NATHAN BOYLE has been a natural performer his whole life. After he terrorized his parents at a young age with handstands and cartwheels, his parents saw his passion for performing and acrobatics and enrolled him in gymnastics. His passion for acrobatics took him to sports acrobatics where he represented and won titles for New South Wales at many national championships.

After accepting his position at the National Institute of Circus Arts (NICA), Boyle specialized in cloudswing, adagio, bungee trapeze, and teeterboard. A memorable moment for Boyle whilst at NICA was performing at an International Circus Festival in Auch, France, in 2009.

Boyle joined Circa as a full-time ensemble member in 2011 and has since entertained audiences nationally and internationally. Some highlights for Boyle so far have been creating and world premiering *S* at Brisbane Festival and travelling around Australia on the Circa National Tour in 2012.

PIRI LEE GOODMAN began his circus journey at age eight after following his older sister through the doors of Warehouse Circus in Canberra. Here he learned important life skills such as spinning crockery on a stick and how to balance dining chairs on his face.

A co-founder and ensemble member of Poncho Circus, Goodman completed a Bachelor of Circus Arts at the National Institute of Circus Arts in Melbourne. During his career, Goodman has co-devised and performed multiple works which have toured both nationally and overseas, creating circus that surprises audiences and challenges conventional perceptions of the art form. Goodman joined the Circa Ensemble in 2018.

KEATON HENTOFF-KILLIAN was born straight into a circus family, and circus has always been part of his life. Since the young age of one month old, Hentoff-Killian has been on stage. Unlike his siblings, circus did not come naturally to him. Growing up, he was very adamant he wanted to be a librarian or something else equally as relaxing. However, as the years went by, his other interests just couldn't keep up with his growing passion for circus.

Hentoff-Killian graduated high school a year early so he could attend École Nationale de Cirque, where he specialized in tight wire with complementary disciplines in hoop diving and Chinese pole. He has worked with different companies including Circus Flora, Cirque du Soleil, Cirque Jean Coutu, Circus Harmony, Zoppe Circus, and many more. Hentoff-Killian joined Circa just after he graduated in June 2016, and has performed in numerous shows and creations including *What Will Have Been* and *Humans*.

ROWAN HEYDON-WHITE started flying around on a trapeze at an early age. After graduating with a Bachelor of Arts degree in physical theatre, she decided she wanted to actively delve further into circus and so moved to New Zealand to also complete a Diploma in Circus Arts.

Over the years, she has performed widely around both Australia and overseas for various events ranging from corporate and private functions to festivals and many contemporary circus productions. Her highlights so far include touring with Circus Oz, Legs on the Wall, Awkward Productions, and Catcher.

Heydon-White became a full-time Circa Ensemble member in 2013 and has participated in the creation of many Circa shows including *The Physical Impossibility of Disappearing and Beyond*, which she has performed in Australia and Europe.

BRIDIE HOOPER tumbled into Spaghetti Circus at the age of 11 where her imagination became entirely unleashed. She was taught to bend, fly, and dream, and at 16, Hooper ventured south to the banks of the Murray River to join the Flying Fruit Fly Circus.

In 2008, Hooper bid Australian soils "adieu" to complete her studies at the Montreal National Circus School where she also had the chance to perform in the Vancouver Olympics Opening Ceremony, at Festival CIRCA, and in the Montreal Completement Cirque Festival in 2010 and 2011. Upon graduating in 2012, Hooper toured Quebec with Vague de Cirque, performed in GOP Variété Dummy, and returned to Australia to work for Circa. Since then, Hooper has toured across America, Europe, and Australia, and has participated in several new creations for Circa including *When One Door Closes*, *Humans*, and *One Beautiful Thing*.

TODD KILBY from the New South Wales coastal city of Newcastle was born into the life of surfing and all things beach. He is a black belt in taekwondo and has both trained and performed with Circus Avalon and Hands Free Physical Theatre with whom he won a City of Newcastle Drama Award (CONDA) for stunt choreography.

Kilby joined the National Institute of Circus Arts in 2008 and whilst there, worked with the Tangentyre Council in Alice Springs teaching in the local Indigenous Youth Circus Arts Centre. While specializing in Chinese pole and hoop diving, he has also been trained in teeterboard, acrobatics, tumbling, and knockabout.

Kilby is a multifaceted performer with a uniquely Australian style, combining circus, dance, martial arts, and drama. He has a passion and love of performing and entertaining audiences through exploration and raw human energy. For Kilby, Circa is an “elephant of awesome in the Savanna of Circus.”

CECILIA MARTIN grew up as an only child, and with Spanish as her first language, she was engaging with her friends physically before she could communicate verbally. She grew up surrounded by sport, music, and art, and found a passion for circus early on, attending Warehouse Circus in Canberra. Martin went on to co-found the company Poncho Circus at the age of 15, where she created and performed in circus shows as part of an ensemble.

Martin is also a talented musician, demonstrating this by composing scores to three different circus productions. Upon graduating high school, she went on to study circus full time at the National Institute of Circus Arts (NICA) where she specialized in dance trapeze, Washington trapeze, and group acrobatics.

She joined the Circa ensemble in late 2016 and has since participated in the creation of *Humans* and *One Beautiful Thing*.

DANIEL O'BRIEN has been physically active throughout his whole life, primarily focusing on his gymnastics training in his hometown and a few small gyms along the Queensland coastline. After high school, O'Brien decided to transition from the sport of gymnastics to a possible career in circus performance.

O'Brien decided to move to Melbourne and study at the National Institute of Circus Arts (NICA), specializing in hand-balancing and aerial straps, where he gained his first experiences as a performer. After attending NICA for three years, he has fostered an immense passion for circus, honing his skills to a level that allowed him to join Circa as an ensemble member in 2015. He has since performed in the many iconic Circa works including *What Will Have Been*, *Closer*, and *Humans*. O'Brien spends his spare time feeding his unhealthy addiction to video games or reading whatever he can get his hands on.

KIMBERLEY O'BRIEN grew up competing in athletics and playing representative Australian Football League. After seeing one of Circa's shows, O'Brien joined the Circa youth performance troupe Circa Zoo. After two years of training and performing, she was given the opportunity to be the very first member of fast track, a program designed for young and aspiring performers within Circa.

In 2011, O'Brien left Circa Zoo and fast track and became a full-time ensemble member. Since then, she has toured numerous shows in various countries and participated in the creation of many new Circa works. One of her highlights was performing *Wunderkammer* at the Sydney Opera House.