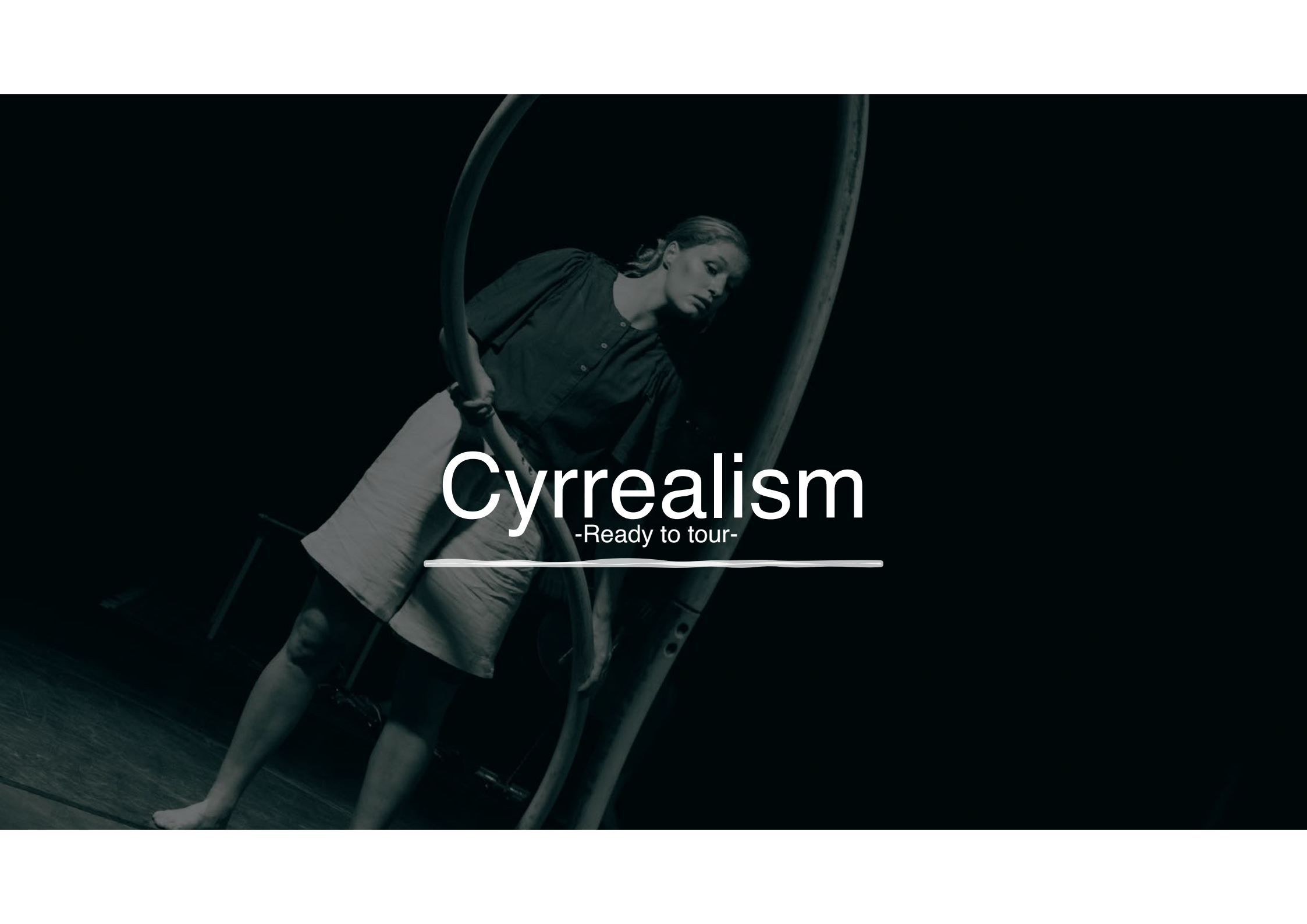


A woman with blonde hair, wearing a dark long-sleeved shirt and a light-colored skirt, is performing a circus act. She is holding onto a large, curved metal hoop with both hands. The background is dark, and the lighting is focused on the performer. The overall mood is dramatic and artistic.

Cyrrealism

-Ready to tour-



Cyrrealism#7
7-Minute Act
Indoors/Outdoors



Cyrrealism#35
35-Minute Performance
Outdoors



Cyrrealism#45
45-Minute Performance
Indoors
+ live Music



October 2023
CIRCA, Auch (FR)
Cyrrealism#45
Selected project for pitch

May 2024
International **Young Stage Festival**, Basel
(CH)
Cyrrealism#7 - Premiere



Oct 2024
Iberoamericano de
Circo **Invited Artist '24**
FIRCO, Madrid (ES)
Cyrrealism#7

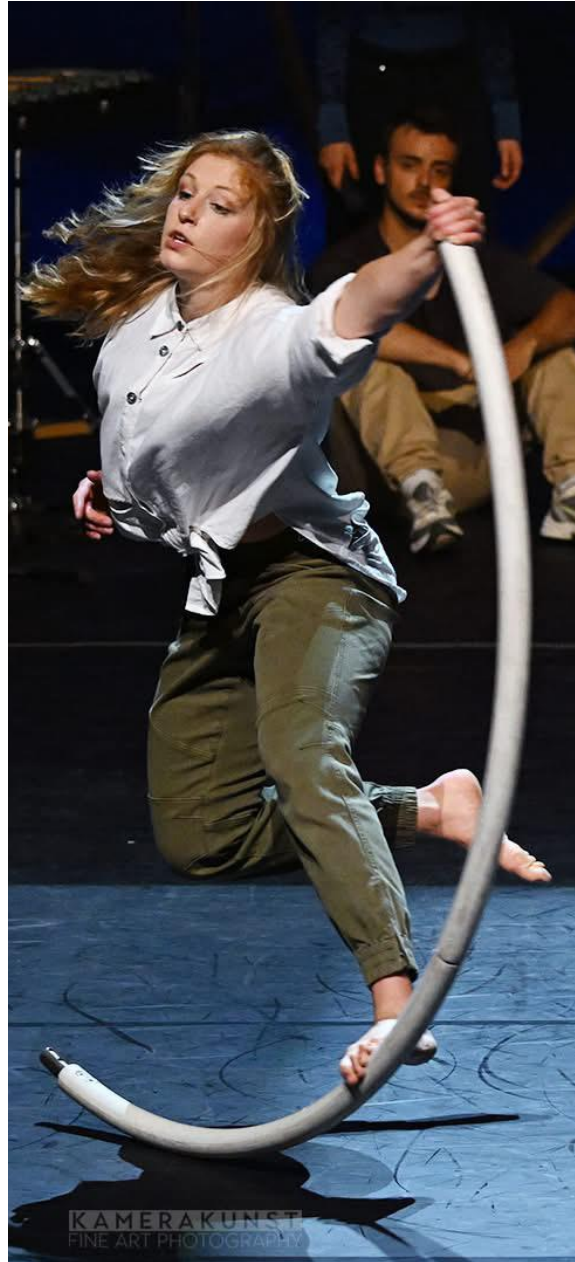


2024
AUT, BE, NL, DE
Cyrrealism#45
+ live Music

Flavia Escartin. Cello/Voice/Percussion



2024&2025
URBANATIX
Essence (DE)
Cyrrealism#7

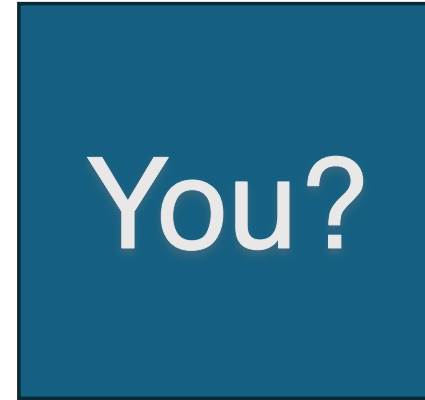
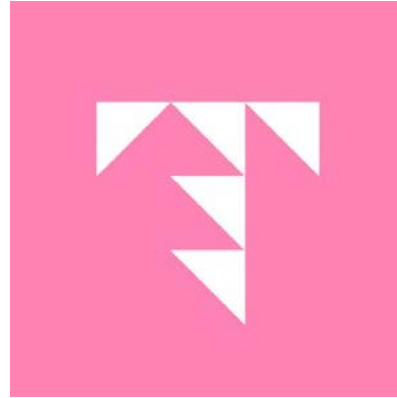


Upcoming in '25

- 15.-17. July 2025 | **Tollwood**, Munich (DE) | Cyrrealism#35+live music
- 25.-27. July 2025 | **Gauklerfest**, Koblenz (DE) | Cyrrealism#35
- 01-03. August 2025 | **TAZ**, Oostende (BE) | Cyrrealism#45+live music
- 08. & 09. August 2025 | **EJC Gala Show**, Arnhem (NL) | Cyrrealism#7
- 13. & 14. September 2025 | **ZirkArt**, Forchheim (DE) | Cyrrealism#35 |
- 24. & 25. September 2025 | URBANATIX Essence, **Atoll Festival**, Karlsruhe (DE) | Cyrrealism#7
- 18.12.2025-06.01.2026 | **Winterträume Varieté**, Pforzheim (DE) | Cyrrealism#7
- 04.-12. July 2025 | **Le Monastère**, Montreal (CAN) | Cyrrealism#7 !!!

Tyr Auf!

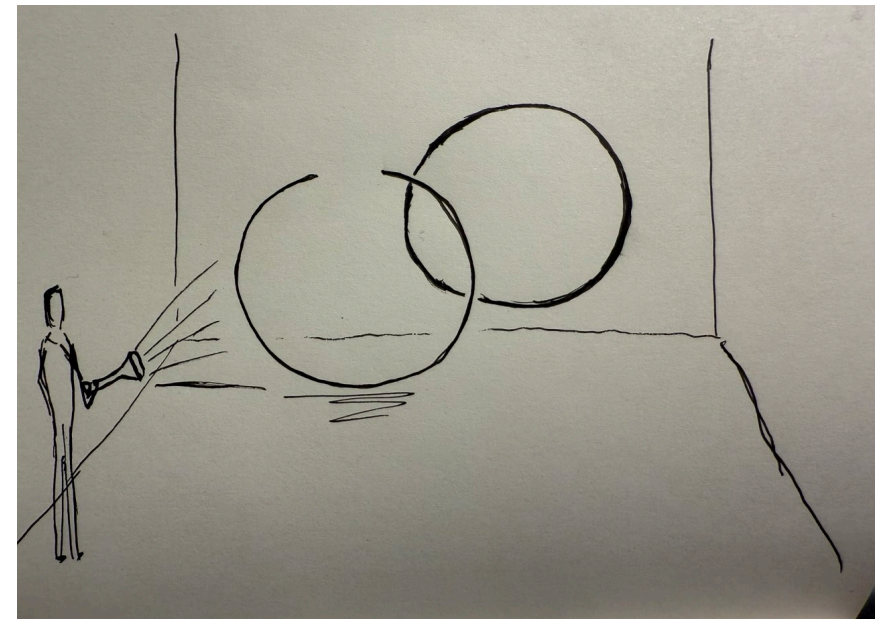
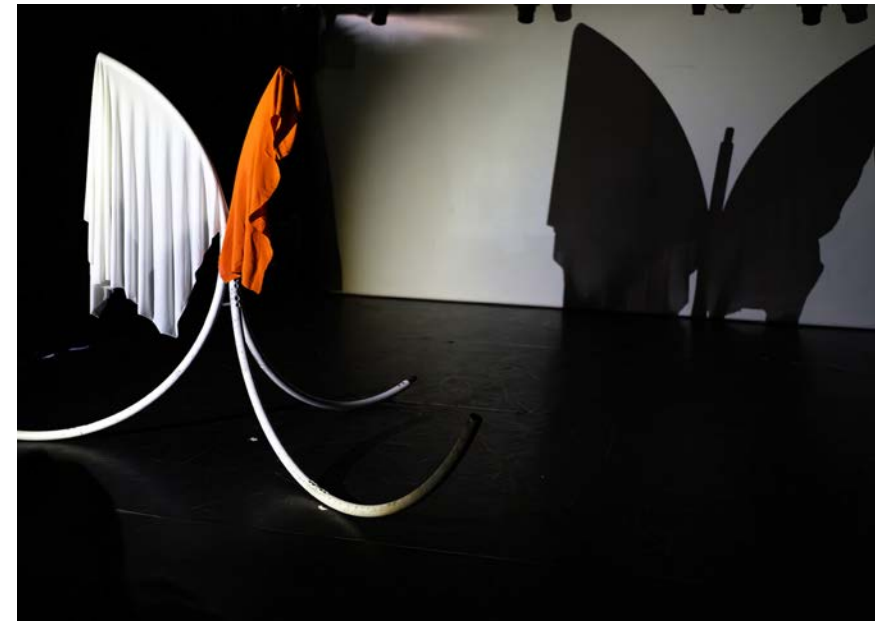
(Open The Door!)
-In creation-

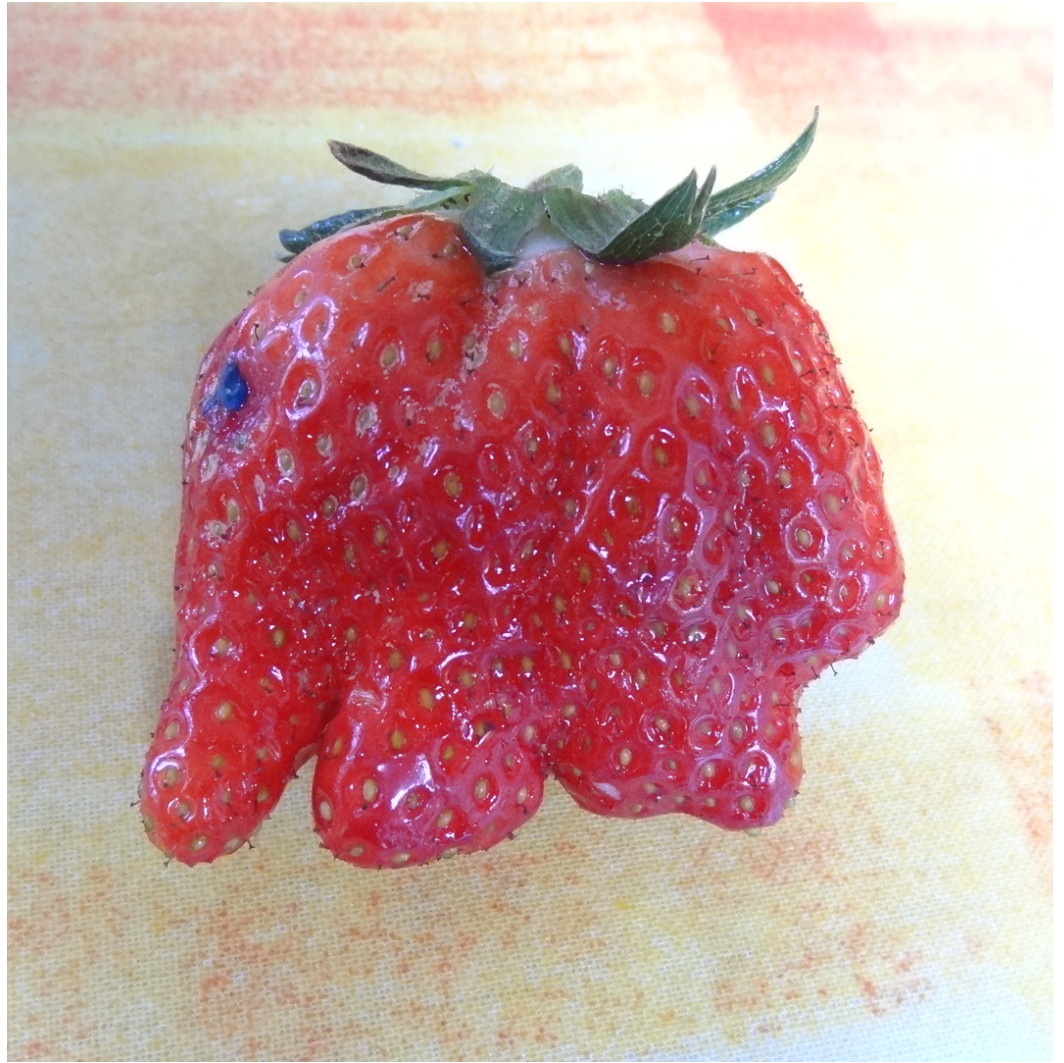


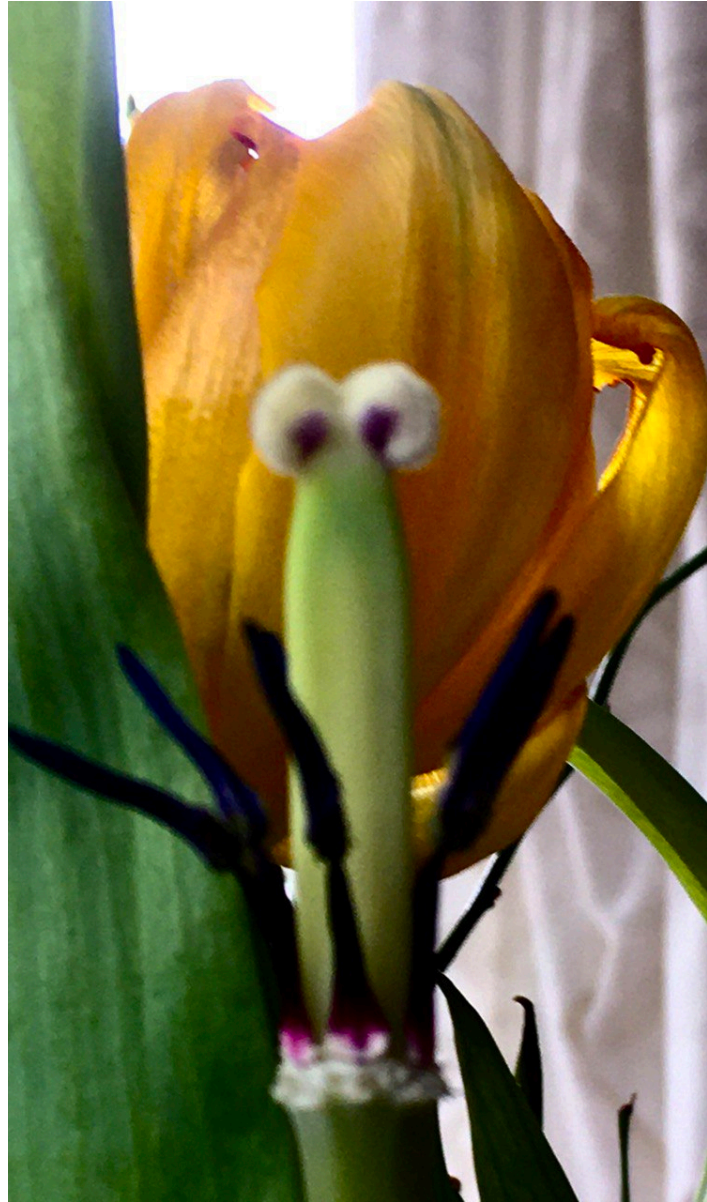
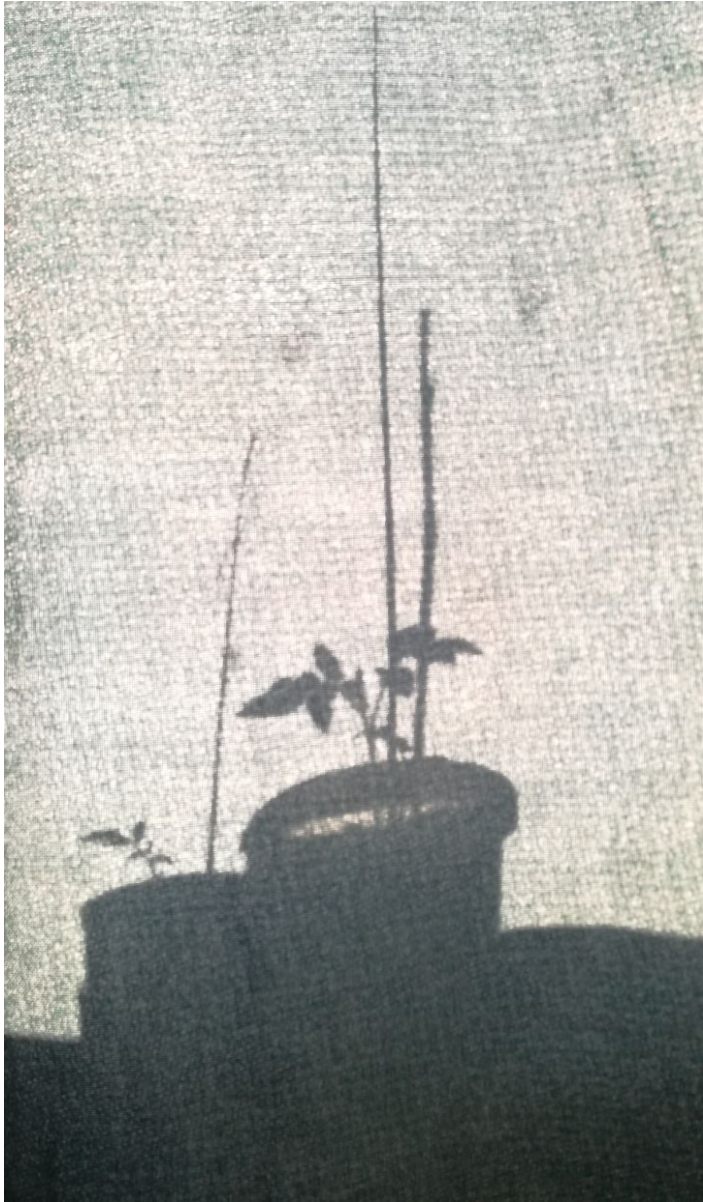
- Co-Production
- Residencies
- Financial Support



Source: Dirty White Trash (With Gulls), Tim Noble and Sue Webster, Trash Skulptur, 1997 https://www.reddit.com/r/Art/comments/xtkxk4/dirty_white_trash_with_gulls_tim_noble_and_sue/?tl=de&rdt=64900







Tyr Auf!

DOSSIER

Fenja
Barteldres
Cyr wheel

Premiere
~ October 2027

Tyr Auf!
Cyr wheel performance
50 Minutes
Indoors
Frontal stage setting
Adult

Magnets (as buttons of the
costume) and an Allen key/
wrench (as a hairpin)

With music by Flavia Escartin
Cello, Voice, Percussion
Loop- Station

Tyr Auf!

In this solo performance, a wheel and the artist share the stage.

What begins as a pure encounter with form and precision quickly unravels into a poetic exploration of chaos, failure, transformation, and play.

As the wheel breaks apart, screws rain down, tools shift shape, and the body navigates a stage littered with fragments. A journey unfolds – from frustration to improvisation, from attempts to rebuild to surrender. With magnetic buttons, juggling screws, and a drill that summons both reconstruction and unexpected rain, the artist invites the audience into a world where everything, also pettiness, comes apart – and becomes alive.

Between object manipulation, wheel technique, absurdity, and quiet beauty, meaning flickers, disappears, and re-emerges in scattered materials, playful gestures, and shadowy forms. This is a piece about letting go, about finding poetry in messiness, and about dancing in the rain when the plan falls through.



Photo by Manon Verplancke





Fig.2



Fig.3

Photo by Heroen Bollaert

Sculptures

Climbing them

Height 3,5 meters - higher?

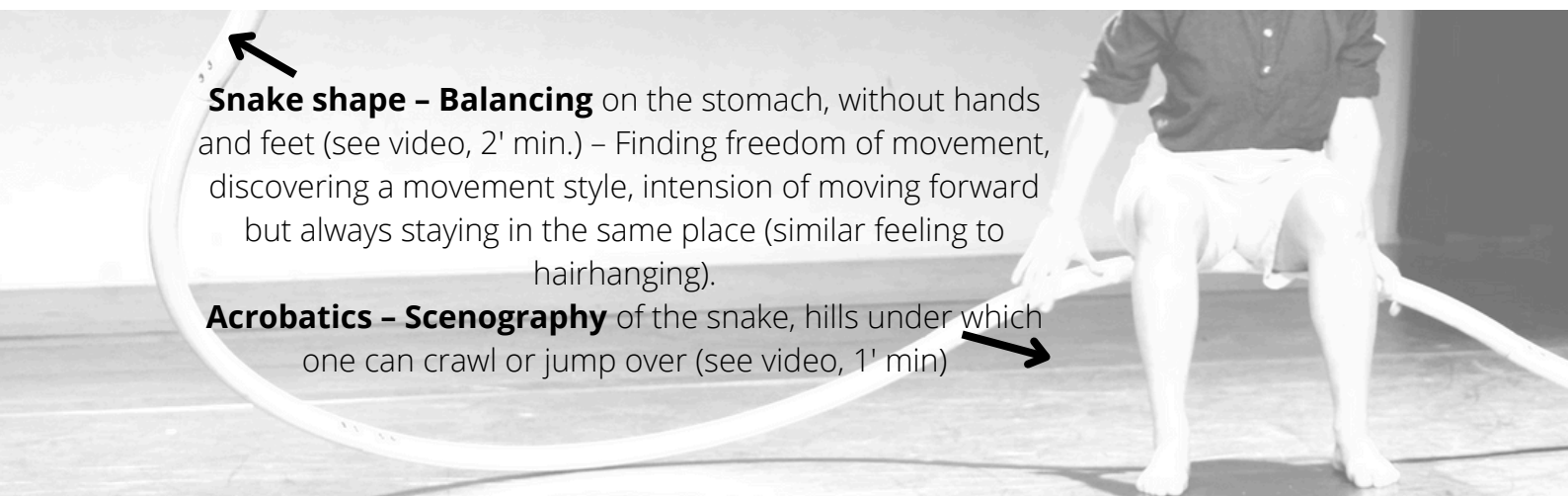
Balancing aspect, lifting stacked parts up - Rigolo Tanztheater - SANDDORN Balance

Finding my connection to them

Spacing - artist in relation to them

Emotionally - What or who are they for me? A friend, danger, a house (protection)?

Playing with the light and shadows of the sculptures on the floor and walls



Snake shape - Balancing on the stomach, without hands and feet (see video, 2' min.) - Finding freedom of movement, discovering a movement style, intension of moving forward but always staying in the same place (similar feeling to hairhanging).

Acrobatics - Scenography of the snake, hills under which one can crawl or jump over (see video, 1' min)

Fig.4

Magic Effects

'Fake' Cyr wheel piece made
out of PVC pipes

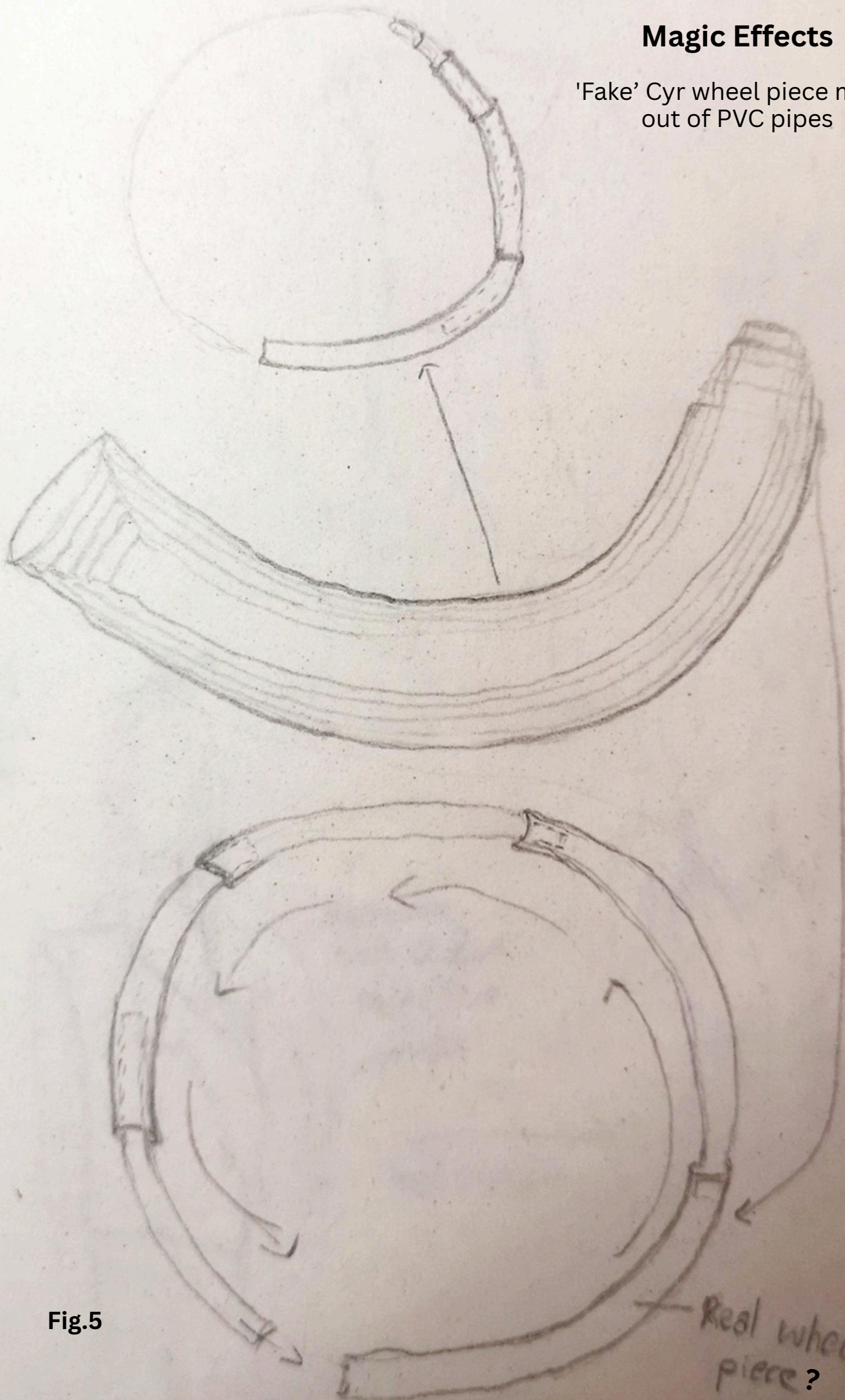


Fig.5

Journey of the hair

Wrench as hair pin

Can be used to create different hairstyles, depending on the mood of the character

Is also used to assamble/screw the cyr wheel parts

-> Scene Idea: one moment in which she has to use the wrench but is really irritated by her hair coming down and falling into her face -> creatively/artistically (head stand?) finding another way to put up her hair in the meantime of using the wrench

Wrench can be jugged and manipulated (ex. circled around the finger (see video, 2'50 min.))

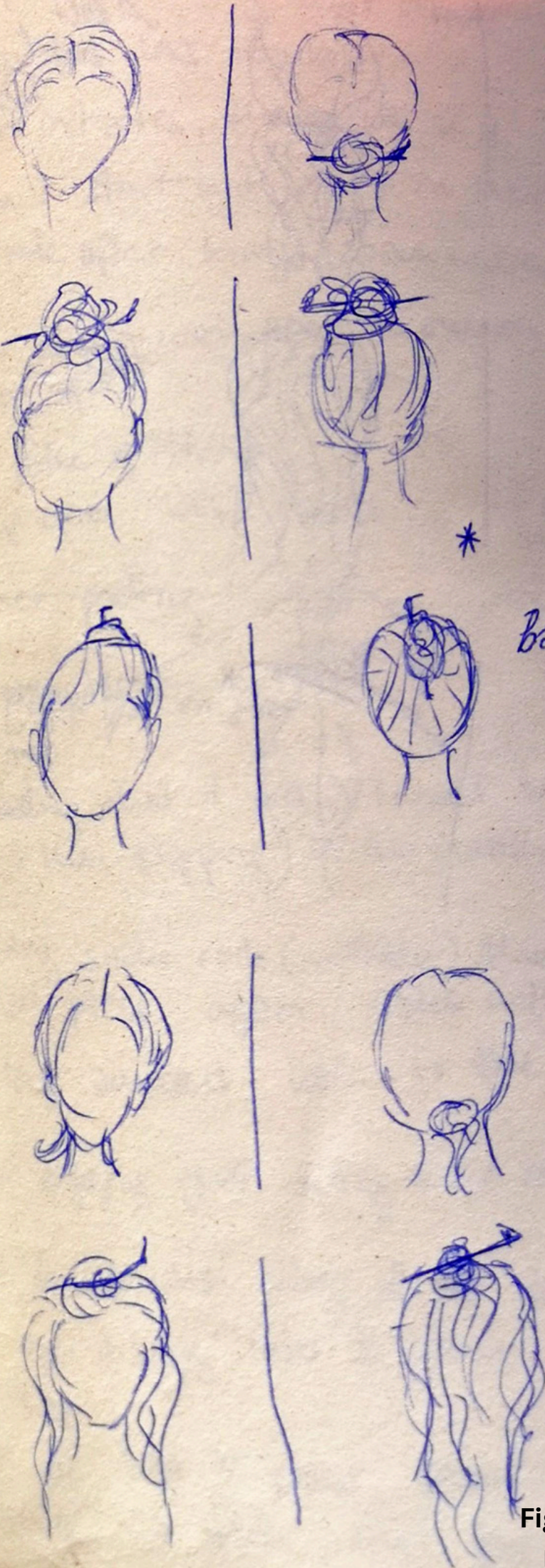
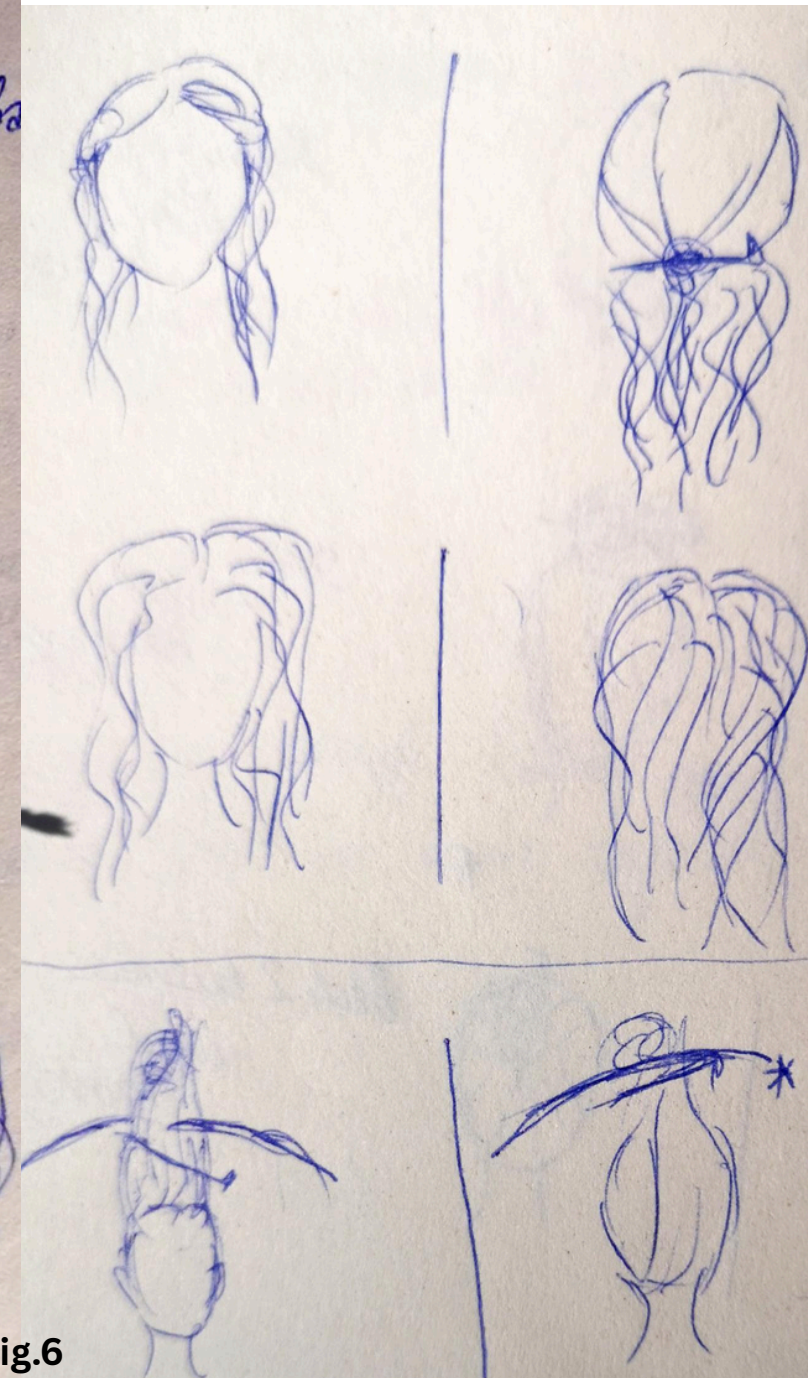


Fig.6



Hair hanging on cyr wheel part (see video 3'30 min.)



Fig.7.1

Source: Dirty White Trash (With Gulls), Tim Noble and Sue Webster, Trash-Skulptur, 1997 https://www.reddit.com/r/Art/comments/xtkxk4/dirty_white_trash_with_gulls_tim_noble_and_sue/?tl=de&rdt=64900

Shadows

Screws, hair extensions, costume, and Cyr wheel pieces get piled up without a recognizable purpose until the flashlight and the casted shadows reveal the meaning behind all the chaos.



Fig.7.2

Source: See Fig 7.1

Friends and companions that the character meets along the way of her journey

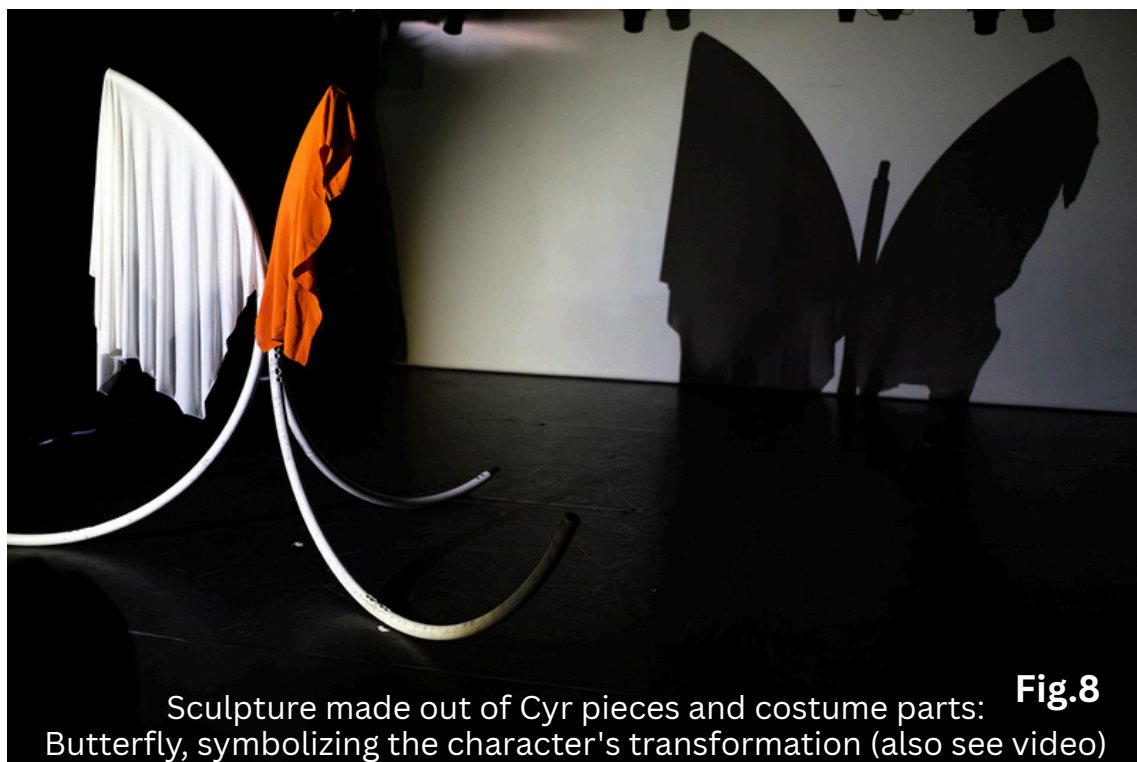


Fig.8

Sculpture made out of Cyr pieces and costume parts: Butterfly, symbolizing the character's transformation (also see video)

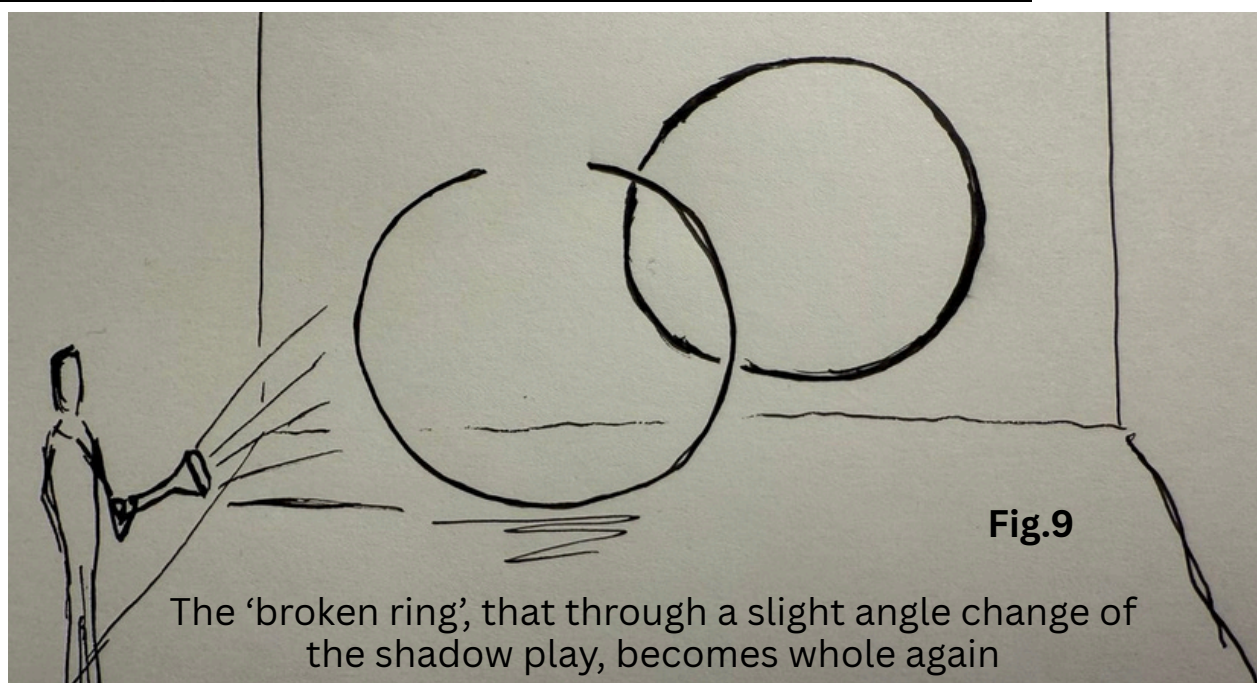


Fig.9

The 'broken ring', that through a slight angle change of the shadow play, becomes whole again

Scenes and story

On stage: nothing but a Cyr wheel and the artist.

Everything is stripped down, pure. But then the wheel – symbol of control, perfection, cycle – begins to break apart. A rupture. The beginning of chaos.

Surprise? Failure? Fear?

There's a moment of trying to make things right – an Allen key stuck in her hair, suggesting the intention to fix it. But the screws, those tiny anchors of stability, are nowhere to be found.

And so, she accepts. Accepts this new reality. Begins to find joy in what was broken – the wheel now open, winding, snake-like, fluid. Then, like that moment when you stop looking for your keys and they suddenly appear, the solution reveals itself. Unexpected. Effortless. As the wheel continues to come apart and the artist leans into the process with growing pleasure, a sudden shower of screws rains down when she pulls off another piece of the wheel. Extra wheel parts roll onto the stage – more fragments, more potential. But now the floor is covered in sharp metal. Walking becomes difficult, spinning impossible. Frustration returns.

This time, there's something different: now there are screws. Maybe things can be put back together! But the Allen key in her hair has morphed into a pencil. Just as one solution appears, another disappears. No tool to tighten the screws. A fresh wave of resignation. She turns to the audience – pulls a sheet of paper from inside a Cyr wheel tube and hands it, along with the pencil, to someone in the crowd. A silent request: Sketch something. Help me find sense in this.

Then; a new discovery: the buttons of her costume are magnetic. With unexpected grace, she gathers the screws from the floor into a clump and begins to juggle them, pulling them apart and piecing them together again. Multiplying objects through transformation, inspired by the clay juggling of Jimmy González.

The screws are then placed around the room – scattered, resting in little piles on bits of Cyr wheel. The floor is clean again. A clear space. The possibility of actual Cyr wheel technique returns.

She exits. Silence. Then reappears – with an electric drill. Slowly, steadily, she rebuilds the wheel. The last piece clicks into place – but with it, water spills out, soaking the stage. The wheel is whole again, but the mood has shifted: wet hair, soggy clothes, a sense of gloomy weather rolling in.

But again – a shift. The wet floor becomes an invitation. She begins to move, slowly at first, then with joy. Slipping, sliding & spinning – a dance like a child in the rain. Uninhibited. Ecstatic.

Parts of her costume begin to fall away. The sleeves drop, repurposed as rags to clean the stage. Her hair is dried with a blow dryer – and later reused for dramatic, windblown effect. She begins to rearrange her hair, now using common hairclips that suddenly appear from everywhere. By clipping them to her cloth and into her hair in different ways, an object-manipulation scene evolves. She continues rearranging – not just her hair but also the scattered materials. Objects are repositioned, screws and costume fragments hung from makeshift sculptures. Hair twisted into forms. A room reborn through disarray. The audience watches, unsure. Any meaning seems distant. Chaos reigns – but it is alive.

The lights fade. Shadows stretch across the space. A final transformation – no longer about the material. Something else lingers in the shadows and tells stories beyond explanation.

Cyrrealism#7 – Indoors

Technical Rider

Cyrrealism#7 (7-minute cyr wheel performance, Indoors, ca. 4+)

Crew: Artist, Technician (unless agreed on otherwise)

Technical Rider

Provided by the Venue:

- **Stage:** 10×8 meters, 3,70 meters high, covered with a thin Marley dance floor, color black
 - **Back drop:** Black back drop
 - **Wing:** 2 Black-screens/wings placed on each side of the stage
 - **Sound:** Stereo sound system, etc. (for more details, see below!)
 - **House Sound Technician:** Assists with setup and take-down (not needed during the show)
 - **Lighting** (only needed in darkness): Fade-able stage lighting, clip light for music stand
 - **Audience:** Frontal or 210° arrangement, wheelchair accessibility
 - **Stage Time:** 120 minutes – Setup; 30 minutes before each show
 - **Warm-up Area:** Quiet space for warming up
 - **Dressing Room:** Mirror, storage space, privacy, sanitary facilities
 - **Storage:** Nearby, secure storage/supervision of props
 - **Arrival & Departure** (within Europe): A parking space for a camper van is available for loading and unloading
 - **Parking** (within Europe): Free parking available during the entire festival period
 - **Flights** (mainly outside of Europe): pls. check below for more information
 - **Equipment:** Strike iron + washing machine
 - **Rigging:** Not required
-

Stage

- **Dimensions:** 10 meters wide and 8 meters deep (no obstacles such as columns, lights, etc.)
 - **Height:** Ceiling must be at least 3,70 meters high
 - **Floor Conditions:** The floor must be completely flat, dry, smooth, and hard (wood, stable boards that do not move, with no gaps between the boards larger than 3 mm).
 - **Dance Floor:** The area is covered with a thin Marley dance floor, approx. 1.2 mm thick. Color black. Soap must not ever be used to clean the floor.
-

Back drop

Black back drop.

Wing

I will need a kind of curtain/wing/black-screen, that covers my stagehand and a Cyr wheel piece on both sides of the stage.

The curtain/wing/black-screen needs have a measurement of at least 2 meters in width and 1,90 Meters in height.

Behind the curtain /wing/black-screen, there has to be space for a complete Cyr wheel (190 cm in diameter) laying on the floor.

Sound

Stereo sound system.

House Sound Technician

Assists with setup, take-down, and technical issues. Usually not needed during the show.

Audience

The distance between the audience and the front edge of the stage must be at least 1 meter. The audience is arranged frontally or in approximately a 210° arc, preferably in ascending and staggered seating rows. Seats have to be available that are easily accessible for elderly people and wheelchair users.

Stage Time – Setup

120 minutes in total

- 60 minutes – Material setup
- 60 minutes – Soundcheck + Parallel stage testing/practicing

Stage Time – Warm-up

- 30 minutes – Warm-up on stage

NOTE: A break of at least 30 minutes must be planned between each stage time and before the start of the performance.

Warm-up Area

Quiet, clean space for warming up.

Dressing Room

A mirror with good lighting, a WC, and a secure place for our valuables must be available.

Storage

Between shows, our props (2 Cyr wheels, 1 cello, several small instruments, loop station) must either be supervised or a nearby, secure storage space must be available. At night, everything must be stored securely (against theft, impacts, weather, or similar risks).

Arrival & Departure (within Europe):

A parking space for a camper van (Ford Transit: FR ID 3001, dimensions 6.7 meters long, 2.8 meters high) is available on-site for loading and unloading. The vehicle does not need to be near the stage during the performance.

Parking (within Europe):

During the entire festival period, a parking space is available for the following vehicle: Ford Transit: FR ID 3001, dimensions 6.7 meters long, 2.8 meters high.

Flights (outside Europe):

2 check in bags for the artist

1 check in bag for the musician + a 2nd flight ticket for the cello (alternatively a professional cello can be provided at the location)

1 check in bag for technician

Equipment

Strike iron and ironing board provided by the venue.

Washing machine access in case of multiple performances.

Contact

Robert Sterzik (he/him) Agent

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Jef Delva (he/him) Technician

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Cyrrealism#35 – Outdoors Technical Rider

Cyrrealism#35 (35-minute cyr wheel performance, outdoors, 4+)

Crew: Artist, Technician (unless agreed on otherwise)

Technical Rider

Provided by the Venue:

- **Stage:** 10×8 meters, covered with a thin Marley dance floor, color, if possible, white; otherwise black
 - **Sound:** Stereo sound system, etc.
 - **House Sound Technician:** Assists with setup and take-down (not needed during the show)
 - **Lighting** (only needed in darkness): Fade-able stage lighting
 - **Audience:** Frontal or 210° arrangement, wheel chair accessibility
 - **Stage Time:** 120 minutes – Setup; 45 minutes before each show
 - **Warm-up Area:** Quiet space for warming up
 - **Dressing Room:** Mirror, storage space, privacy, sanitary facilities
 - **Storage:** Nearby, secure storage/supervision of props
 - **Arrival & Departure** (within Europe): A parking space for a camper van is available for loading and unloading
 - **Parking** (within Europe): Free parking available during the entire festival period
 - **Flights** (mainly outside of Europe): 2 check in bags artist, 1 check in bag technician
 - **Equipement:** Strike iron + washing machine
 - **Rigging:** Not required
-

Stage

- **Dimensions:** 10 meters wide and 8 meters deep (no obstacles such as columns, lights, etc.)
 - **Floor Conditions:** The floor must be completely flat, dry, smooth, and hard (wood, stable boards that do not move, with no gaps between the boards larger than 3 mm).
 - **Dance Floor:** The area is covered with a thin Marley dance floor, approx. 1.2 mm thick. If possible, white dance floor, otherwise black. If only black floor can be laid, it must be cooled with cold water and fully dried shortly before the show during high temperatures or strong sunlight. Alternatively, it can be covered. Soap must never be used to clean or cool the floor.
-

Sound

Stereo sound system.

House Sound Technician:

Assists with setup, take-down, and technical issues. Not needed during the show.

Audience

The distance between the audience and the front edge of the stage must be at least 1 meter. The audience is arranged frontally or in approximately a 210° arc, preferably in ascending and staggered seating rows. Seats should be available that are **easily accessible for elderly people and wheelchair** users.

Stage Time – Setup

120 minutes in total

- 60 minutes – Material setup
- 30 minutes – Soundcheck
- 30 minutes – Rehearsal artist

Stage Time – Warm-up

- 30 minutes – Warm-up on stage

NOTE: A break of at least 30 minutes must be planned between each stage time and before the start of the performance.

Warm-up Area

Quiet, clean space for warming up.

Dressing Room

A mirror with good lighting, a WC, and a secure place for our (valuables) must be available.

Storage

Between shows, our props (2 Cyr wheels, 1 cello, several small instruments, loop station) must either be supervised or a nearby, secure storage space must be available. At night, everything must be stored securely (against theft, impacts, weather, or similar risks).

Arrival & Departure (within Europe):

A parking space for a campervan (Ford Transit: FR ID 3001, dimensions 6.7 meters long, 2.8 meters high) is available on-site for loading and unloading. The vehicle does not need to be near the stage during the performance.

Parking (within Europe):

During the entire festival period, a parking space is available for the following vehicle: Ford Transit: FR ID 3001, dimensions 6.7 meters long, 2.8 meters high.

Flights (outside Europe):

2 check in bags for the artist

1 check in bag for technician

Equipement

Strike iron and ironing board provided by the venue.

Washing machine access in case of multiple performances.

Contact:

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Cyrrealism#45 + Live Music – Indoors

Technical Rider

Cyrrealism#45 (45-minute cyr wheel performance + Live Music (cello, voice, percussion), Indoors, 6+)

Crew: Artist, Musician, Technician (unless agreed on otherwise)

Technical Rider

Provided by the Venue

- **Stage:** 10×8 meters, 3,70 meters high, covered with a thin Marley dance floor, color black
 - **Back drop:** White Back drop that can be covered with a black curtain/back drop
 - **Wing:** 2 Black-screens/wings placed on each side of the stage
 - **Sound:** Stereo sound system, etc. (for more details, see below!)
 - **House Sound Technician:** Assists with setup and take-down (not needed during the show)
 - **Light:** Fade-able stage lighting, clip light for music stand
 - **House Light Technician:** Assists with setup and take-down (not needed during the show)
 - **Audience:** Frontal or 210° arrangement, wheelchair accessibility
 - **Stage Time:** 150 minutes – Setup; 45 minutes before each show
 - **Warm-up Area:** Quiet space for warming up
 - **Dressing Room:** Mirror, storage space, privacy, sanitary facilities
 - **Storage:** Nearby, secure storage/supervision of props
 - **Arrival & Departure** (within Europe): A parking space for a camper van is available for loading and unloading
 - **Parking** (within Europe): Free parking available during the entire festival period
 - **Flights** (mainly outside of Europe): pls. check below for more information
 - **Equipement:** Strike iron + washing machine
 - **Rigging:** Not required
-

Stage

- **Dimensions:** 10 meters wide and 8 meters deep (no obstacles such as columns, lights, etc.)
 - **Height:** Ceiling must be at least 3,70 meters high
 - **Floor Conditions:** The floor must be completely flat, dry, smooth, and hard (wood, stable boards that do not move, with no gaps between the boards larger than 3 mm).
 - **Dance Floor:** The area is covered with a thin Marley dance floor, approx. 1.2 mm thick. Color black. Soap must not ever be used to clean the floor.
-

Back drop

White back drop that can be covered with a black curtain, or back drop.

The black curtain, or back drop will be moved/needs to be moved smoothly after 2/3rd of the performance.

Wing

I will need a kind of curtain/wing/black-screen, that covers Cyr wheel pieces on both sides of the stage. The curtain/wing/black-screen needs have a measurement of at least 2 meters in width and 1,90 Meters in height.

Behind the curtain /wing/black-screen, there has to be space for a complete Cyr wheel (190 cm in diameter) laying on the floor.

Sound**Musician brings**

- Beta 58 microphone
- Pick-up microphone
- Short jack-jack cables
- Loop station
- Pedals
- Pedal power supply
- DPA microphone
- Percussive instruments
- Cello

Venue provides

- x2 Speakers (Stereo sound)
- x1 Monitor speaker
- x1 Mixer table (at least 2 inputs)
- x3 Jack cables
- x3 xlr cables
- x1 Electric extension (at least 3 plugs)
- x1 Microphone stand
- x1 Neutral-colored carpet (approx. 2x2 meters)
- x1 Chair or stool (neutral color, preferably black)

House Sound Technician:

Assists with setup, take-down, and technical issues. Usually not needed during the show.

Light

Fade-able stage light available – for more details see light plot

House Light Technician

Assists with setup, take-down, and technical issues. Usually not needed during the show.

Audience

The distance between the audience and the front edge of the stage must be at least 1 meter. The audience is arranged frontally or in approximately a 210° arc, preferably in ascending and staggered seating rows. Seats have to be available that are easily accessible for elderly people and wheelchair users.

Stage Time – Setup

150 minutes in total

- 60 minutes – Material setup
- 60 minutes – Soundcheck + Parallel stage testing/practicing
- 30 minutes – Joint rehearsal between musician & artist

Stage Time – Warm-up

- 45 minutes – Warm-up on stage

NOTE: A break of at least 30 minutes must be planned between each stage time and before the start of the performance.

Warm-up Area

Quiet, clean space for warming up.

Dressing Room

A mirror with good lighting, a WC, and a secure place for our valuables must be available.

Storage

Between shows, our props (2 Cyr wheels, 1 cello, several small instruments, loop station) must either be supervised or a nearby, secure storage space must be available. At night, everything must be stored securely (against theft, impacts, weather, or similar risks).

Arrival & Departure (within Europe)

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Get out your phones!



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