

JUGGLE RESEARCH 24-28 OKT 08

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The company at that time because I think for juggling certainly it was an important step, it was definitely. From sure there were equally and much earlier now I seen these days videos from Jay. Like really early mikromotion full's fire and edges and things that I wish I had seen back then. Because then I have had the feeling like a world context to just know "oh, that's how they are doing you, which was really different from how we were doing you". Just different,

What do you want to call the project?

This?

Yeah. Just so I can do some work during the interview.

"Research juggling" you can call it. "One".

Totally different questions now. How do you create? Is there a creative process? Can you describe it? In one way you have, but if you take it down.

Intuitively has been until now very intuitive. It has always been about very big concepts like this thing of. I know I started a juggler and then I started dancing. And then I thought, ok juggling and dance, these an enormous concepts. But those were, you know I had a way of interpreting them and then it was juggling and clown. And then it was juggling and clown and dance. So those concepts I took. And now? How do I create now? It's changing. Now I start to become very interested in outside influences. A little bit like how we worked here. Together with you, with the research and as well with Luke and Jay, with them around. Talking a lot and finding a concept about something. And then making something about

that concept. Then I would try and channel my intuition into being focused on that concept. So often when we were making sequences it was like "ok we have ten minute". And then I would choose an object and just like let my feet choose for me were I would go and this object, ok. And start by either sitting on the floor and waiting or standing there with the objects in the hand and waiting. Often to see what would happen. And sometimes an idea would happen. And sometimes my, I would feel an impulse somewhere in my body to do something. And the...it sounds so flaky and hippie but that's really how I work. **LAUGHTER** now I would like to. What I think I would like to do the most is to take, to make my intuition as conscious as possible. That would be a big goal. That how I would love to be able to work. Really continues intuition – for me that am very similar to clown as well. Clown is so intuitive. Often I have been in situation where I have done an improvation and knew it was really good. I don't know what the hell I did. Because it was just so intuitive and so in the moment and then it's over. And you're left of being in the moment. And it's gone. It's really like that, often. I think probably with every good improvasassion it's like that. So I have worked as lot as well from, incretions from improvisation, definitely. Probably as a tool for intuition. Creating sequences for a long time as well with clubs. It was very. So I'm in this position. Either it was coming from an impulse from a club or it was carrying on an impulse until the body took over the impulse. Or it was sinking balancing the stage. I worked quite classically with that concept, definitely, in the past. I feel like it shows how much I consciously thought about how much I worked. Just not very much.

Anyway you have had these times were you have had six months in the studio, juggling everyday?

That was a really important time.

And it was all the time all the intuitive. You didn't work out a method that you worked for or?

No I didn't. I had...

You were XXXXXXXX....

Yeah, completely! The really opposite. Which is why I found it so interesting to work with them. No. I would go home in the evenings and be really happy if I had a good day and say to my girlfriend "I found three new bits, and they all came from somewhere". LAUGHTER it was like, I don't know. This thing that we spoken about a lot about the MRA number one, was how we all know when something is right but we don't necessary know why. And I sure its like that for dancers as well. For clowns it's obvious when it's right.

But what were you doing in the studio? Did you improvising?

Improvising a lot. I think I did have some kind of concept cause I was taking a lot of exercises from the dance classes that we Improvising We did quite a lot of improvising dancing and I would do this improvisation as well with objects. And finding concepts with objects. A lot of it was about the weight of my body. A later when I started choreographing, when I had a basic structure of choreography, for this clubs pieces practically. Then I showed it to my dance teacher and he said "It's great but what's it about, who are you?". And then we ended up deciding that I was a club. And that that was my movement as well was like a club. So I was falling and it was weight and bouncing when it hit the floor or being caught as

well. These things, being caught and being thrown. Dealing with gravity, yeah. So for sure. And in the improvisations I would, things would happen in when I was in a good flow. And I would remember them.

So you XXXXXXXXXXXX you remember?

Mostly I would remember. I had a video camera some of the time. But I never filmed improvisations or things cause I don't know why. It never accrued to me, actually I only thought about that later when I...rest of the story. When I worked with dance company's and they were filming things all the time and I "yeah I could have done that". But I didn't. I just remembered things, remembered details about little things that happened with clubs. And then I explored them as concepts. And then that was suitably more like what if I could do that. Maybe I could do that as well or on the other side. But often it was I would throw a club somewhere and my body would move in some way to catch it. And I would want that to be as organic and genuine as possible. Just to keep on the chain reaction between the club and body and weight gravity. And when it felt genuine, I thought it was good. And if it happened to make nice ecstatic picture as well, then it was very good. And those are the things that attended to go into the routine if they fitted with a movement that was before. I set my felt at time for that routine or seven minutes. My oldest brother, who is a musician, he wrote a piece of music to that. The bases of the piece of music were the tempo of the rhythm of my three-club cascade. And he had a whole database full of drum samples. One from Neal County. We took it was called "Breakfast Cathedral Head" this rhythm. It was just the name of the cds and old piece. It was the rhythm of my clubs then and it sounded like. I read the programme notes on a cd and it was like I mended that because sometimes when you have a hangover your head feels like a cathedral when it's a tiniest thing and it was like yeah and that was his thing. And

the whole, it really influenced the whole atmosphere of the music that made was very much very big, very full of space. "Scwierisch" you say in German, very...big. How do say a sort of floating, sort of weightless sound. With a strong rhythm underneath. And that's how I felt about my juggling as well. To have a lightness and the earth as well. I don't know if I answered you question but...

Your method and here you talked actually about one method that was like. But it's not that "what method should I use" and. It's, you are collecting the method while you are working.

Absolutely. And I am still doing that as I go along. With conversations, with people.

Have you ever, and maybe it's like you have your compass I understood it, navigate. But have you ever tried to or have the need or want to like doing something that sort of meant something like. Because now you are just coming outside movements and the XXXXXX but like or I really like to express myself about...

About this or this?

Yeah.

Defiantly. I remember a vision I had for a show which I started writing as well. It was a long time ago and it had a lot to do with anger. Because I had little to deal with a lot of anger in my childhood and teenage years. Like other peoples anger and then it's the childhood anger. And my twenty's as well. When did I start writing that? It was probably 96-97.,

something like that. But I never trustiest myself to go on stage with my ideas because it was quite a lot of extreme things to do with breaking things and smashing things and expressing anger in different ways. I don't know. I would, I thought about it quite reassembly actually, in terms of how I like to be on stage now which is coming from a clown full base. Could be very interesting to do an ambry clown piece, could be great. But this is not the first time I have tried sort of express concretes from concrete concepts from words or thongs but I haven't done it so much but now. This is what I'm saying, it's like it's changing now. Threw this as well is another step. And I would like to work that way. I would like to...like just now I 'm reading book from a guy called Jeremy Knodie. Who makes a connection between basically shamanic practices in Amazon. In the Amazon. And DNA. It's called the cosmic circle this book, and it's very mind expanding. And it has made me start to get very interested in scientific things. And I was thinking, "I could do something about DNA, it would be great". Like that was one of my first impulses when Jay said we have to do a piece of ourselves. What if I could do stuff inspirer, while I was talking about DNA? Because that's me as well. A hounded and twenty billion miles of it in me. That's one figure that just makes my head explode inside of me is that much space.

It's hard to visualize.

It's impossible. You went thru it with in 99, totally. Of course.

I also felt like failure. I think it was...no. yes I did! But you have to do that with all that. And you fail in some things but you are a little successful in some of the things that you carry on.

Exactly. Filtering out details. Where I live now, in Germany, its not...it's not really an experimental environment for circus artists at all. It's about 99% of people is about you made your show, your number, your act, your piece, whatever you make to fit the market where you want to work. Even in the street XXXX I would say. Which is the world I feel most comfortable in Germany, cause it feels like the freest. But even there it's still...a certain formula and as well. Being a family father now as well, of course I want to make money. And for me to. It's great.

Method. External conditions are not so important. What do you need for extern? Essential to create and improvise?

What external methods do you need to create?

And conditions.

Conditions. Peace.

Driving force motivation. What is your?

Curiosity, obvisily.

Just say: driving force motivation!

LAUGHTER Curiosity?*

Yes, it's defiantly. It used to be " do something new" , whatever that is. But that's, that's just over. For me,

personally, that's over. Now I'm really interested in expressing and sharing who I am, through what I do. Because I think if you really can express a part of who you are, I think you touch everybody. We can go into philosophy and religion and everything now. Two people that don't like each other, can watch something beautiful and will share a moment. And so if I can make something that is. Like for me, the ultimate goal for me would be to make something that is universally touching. Not universally liked or accepted or whatever, but touching. Yea.

It's so fun because I have Jay!! You like each other so much but you are...!!!

The opposite?

Yea!!! I mean he is not at all interested

No, I know.

And I have a hard time working with because I'm too much emotional looking for that but I...

Jay is a fantastic control, like in science experiments you have XXXXX. Jay is always in control, he brings me down to earth when I get too philosophical or whatever. But yea, that is for sure one reason why it's working. And also definitely in a selfish way to feel that connection in myself. Feel that connection to myself and to the people I'm performing with and the audience. Because I believe that is communication. And communication is the beginning and the end.

And for you when you see it, can you see it? Is it, is that enough?

Motivation or?

How to put this question? I mean, that's what life is about. Communication. Being touched and touch. No?

Yeeeeeeeeaaaaas.

Or is there other motivations?

I would say that's 90 % of it. Yeas. Being touched and touching others. No, I think that's it.

From which, from where or from what do you get your inspiration? I think I got a lot of that! LAUGHTER

What is you relationship, how do look upon include...yea, lust? Verses misfortune, resistance?

Lust verses resistance?

I mean ...like. It's Helene's question. No but your relationship to. I mean you said what is your driving force. Its curiosity. And the curiosity is also the lust or something in one way. And then you have the resistance. How is your relationship when you where creating and working to?

What would be like an example of resistance?

When you were failing or when you were doubting or and then there is...I mean, one thing is "oh, it's wonderful to be in the training hall" and the other is maybe you are just having fun in the.

That has to do with the. So when that happens I try to, that's all. It has a lot to do with acceptant, which for me, so I have been a juggler and performer, for almost twenty years, it's just, I just no longer separate my life and the way I live from I perform and juggle and dance or whatever. It is just that's me. So I try and do the same in everyday life. Either if I don't think it's so bad, then I just accept. And if I think it's bad, I will do something about it. So that would translate in the creation centre, if I have a moment where I'm stacked, but have done good work already, "oh cool, I have done good stuff. I just stop today and go and drink coffee or pick up my son earlier or whatever". But if I'm stuck and really feel bad, then I will ask for help from somebody else. But I wont bang my head against the wall anyway; it's not worth it.

And you are not the one. I mean, some people they, they work most creative...

Under pressure?

Yeas, when it's. And some feel that they works best when they are full of the lust and the searching. And you are not valuing it? Have it like?

I work well in an environment where I have external input, definitely. Where I have somebody saying, "we need this and this, can you do something kind of". Where I'm given a loose frame to work. No, a clear. A loose framework with a clear definition. With a clear goal. But a loose. Like freedom of how to get to that goal. Then I think I work quite well and quite quickly. I don't find it so easy to give that to myself. Definitely not. I would be intuitive in things and never, but often not knowing where I'm going will make me kind of think "this is all great, but"

Where am I going?

And this is another reason why I like Jay, because he is the other way. He has this goal and he goes there and he does it. I often find that amazing. Which is another reason why I have these things that are only changing when I decided to change as well. I would love to do it to have both. That would be great.

Are there any differences or? If there is any differences or similarity's between traditional circus and new circus? Like how do you look at it?

I see new circuses coming from traditional circus. In a sort of time sense as well, in a principal sense as well. I think traditional circus was. I don't think so much in the twenties century or like so much in the second half of the twenties century, or say late last thirty years. Or something like twenty's century. I think circus was before that, very very much about the people. When I have spoken to really old people, traditional circus family's, they were like "yeah, we

learned everything as kids and then it became clear to grand dad, who had the eye to see it, that I was this. So I did this with my life. " And that is so personal because I see circus as a real metaphor for the whole world and the personality's in the world. So this boy went, when he was seven, it was decided then. And he felt it as well, like "I'm a juggler" or he's a juggler type. Or he's an artist. He's a lion tamer. And he's a dadada. He just sells the tickets or whatever. But that was really really personal. So much about the people. And I think new circus is about the people as well, in a different way. Maybe it's more about how people think? I'm not sure.

It is nice that you are saying it because I also have this trouble with the because one that people use or at least the others have said. And the others is the different in the traditional circus and the trick. And the contemporary circus is about the people. But then I was like "no"! You see many of course but there are so many acts that are really. If you live on the wire since you were five years, it's about you.

Exactly, I think so to.

Never mind. But it was great to hear you. I haven't said it for myself like this. Now you really helped me. LAUGHTER

But you didn't answer. Do you think there is a difference or is there is there.

There is a difference in presentation and a difference in technique. Absolutely. I don't want to make a value judgement because they are completely equal to me. It's two sides of the same coin, as you say in English. Absolutely. Differences in technique cause the technique has been explored in grounded directness' and presentation. Because the as well the

environment t has grown. And because circus performance and other art forms has become more opened to each other. I mean, dance is different how it was a s well. Music, everything. Everything has changed. Circus changed later than other things.

In one way but in other way circus very early start to adept this sort of belay. They started to have belay shirts on the belay wirewalkers. They have been very influenced of also the traditional.

That's true. Yea, yea. And for me clown being, for me personally the bases of good theatre. I guess I was always present as well.

But I don't need any clearer definition. It's just that I will ask it all the time because I think we need to redefine or what, and for me I'm just right now really questioning if there is this thing traditional circus and contemporary circus. I think maybe there is something that is circus and then there is ten or twenty different styles. More than two. Because as soon as you start divide them into two, then you can see so much difference. Both in the backwards and in the forwards.

And then you have this like against things as well. Which doesn't make sense.

And I can really feel with the students also, that they feel like, that they belong to the circus. That's their home of their art. Even though they would do something totally different and maybe look more like dance but where they belong. Are the freedom or the world like a working map and...

Possible like in the 80's and 90's, and late 70's as well, new circus was coming. Maybe it was necessary like a child leaving their parents.

And make the audience understand that they are not going to see elephants.

That was necessary. But now we growing up. New circus is growing up. And has grown a lot. So it doesn't need to do that anymore. It can just talk to its father a little bit. LAUGHER

You know what I mean? If you use that kind of metaphor.

I think I asked it in the lab, but do you feel like are you a juggler or circus artist or are you a creator or artist. What? Or are you all of it in a level?

I'm all of those.

In a certain order or is it?

Part of me would like to say I'm a circus artist. But like ten years ago I would have said, "yes, am definitely circus artist" because I have been working in shows in tens something and doing circus life. Or fifteen. And now for the moment I would say I'm mostly... No, I am a circus artist. Working as bring my things on the street former circus artist now. That's how I would pronounce it. And all of those "I'm a juggler, I'm a clown, I play music" whatever. All of those a bit mixed. But still the heading is circus artist.

And then, this is also Helens, if you describe the basic of new circus with the different areas like skill. Skills? And then the shape like physic. And then you have the art. That what she has found out that it's three level that you worked with. Like skill or technique and physics. And art. Which one of the three would you say is the most dominant in your work as a juggler?

As a juggler? Hmmm...Art is such a big. LAUGHETR it's like skill. Skill and physic?

Maybe it's, more...

For acrobats?

But I mean still for jugglers it's like. How is your body working?

Well the skill and the physic make the art as I would say. LAUGHTER what's more dominant? Because I always want to balance everything in my life. I don't want any of those to be dominant.

So it's a circle like others?

Yeah, like my papers at the end.

Thank you so much!