

STACKED

graduation act by:

Lily&Janick



Promotion TEXT (100 words)

ENGLISH

STACKED is the graduation act of the artist duo Lily&Janick from Berlin where they combine partner acrobatic techniques with dance qualities. They share their playfulness and generous intimacy on stage where their strong physical and mental connection shows. A shoulder to shoulder connection becomes a safe space, and leaning on the other persons shoulder becomes indispensable. In STACKED Lily&Janick share their innovative take on partner acrobatics, where they always search for new ways how two bodies can be stacked over each other. With the audience they share their movement language that they developed throughout the four years of study at Codarts.

DEUTSCH

STACKED ist der Abschlussakt des berliner Artistenduos Lily&Janick, in dem sie Partnerakrobatik mit tänzerischen Qualitäten kombinieren. In der 7 minütigen Nummer teilen Lily&Janick ihre spielerische und ehrliche Beziehung zueinander mit dem Publikum, wobei ihre starke Verbindung zueinander deutlich wird. Sich an die Schultern des anderen anzulehnen wird zur Notwendigkeit und die Schulter zur Schulter Verbindung ein Ort der Erholung. In STACKED bringen Lily&Janick ihren innovativen Ansatz zur Partnerakrobatik auf die Bühne den sie während ihres Zirkusstudiums in Rotterdam an der Universität Codarts entwickelten. Er beinhaltet es immer neue Wege zu finden, wie man zwei Körper übereinander stapeln kann (engl.: to stack).



About the ACT

The act STACKED is all about connections. Our physical connection in space, the personal connection we have and share on stage, the connection to the audience, connectivity in our movement repertoire and the connection of 'tricks' and 'the in-between'. Observing inter human relationships and how they can be shown in all their subtleties drives this research.

In partner acrobatics there are some main positions most used the 'hand to hand' position – it is even a synonym for the discipline. We are inspired by finding more possibilities to stack two bodies over each other, to find new ways how we can move each other in space. Our favorite way of stacking is the shoulder to shoulder connection. We have researched many ways in and out of this position and we like that it is in a way more fragile than a hand to hand. Both bodies are constantly adapting to each other in imperfect lines, which makes it an organic shape that looks the same from above and below.

During the act the shoulder connection gets established as a recurrent element/theme that is not in the foreground but it is the binding element that ties the performance together and brings cohesiveness. It is the basis that we always find back to and where we can let go. Where we can breathe and gather new energy. This is similar to the relationship we present on stage: It is crucial that it is there but it is not pushed in to the foreground or acted out. The relationship is subtle and natural. It gives the viewer an insight into a strong bond between two human beings without provoking associations of a romantic relationship.

Movement concept

The first image of the act is a balance trick. Lily stands on Janicks toes and is searching for balance. Janick is rock-solid and playfully follows Lilys hands, that are moving wildly around to keep the balance, with his eyes. This first image is a good representation of Lily&Janicks relationship. One that is obviously active and trying to keep things in balance and one that is grounded. When you look closer you see that they tease each other. Lily moves her arms quicker so the path is less predictable. Janick tries to catch the hands with his eyes by and chance. This playful teasing game resolves in a surprise. With keeping their toes connected Lily jumps up and Janick lays down, with bringing Lily with his legs over his body. This extremely fragile trick gives the audience the immediate feeling of trust and connection.

From there the act develops gradually to a higher level in space, while it speeds up as well. The movement of the first half of the act is inspired by spirals. Then it develops into vertical movements until it gradually develops further into stillness and balances. This creates an arc to the beginning.





About the ARTISTS

ENGLISH

Lily Schlinker (1999, she/her) and Janick Kremer (1996, he/him) met in 2014 in the youth circus in Berlin and quickly realized that they want to work together. At Codarts they specialized in partner acrobatics and partnering dance. Janick has his movement background in the Korean martial arts Shinson Hapkido and Lily has her artistic roots in photography and illustrating. Together they explore the overlap of dance and circus. After their graduation Lily&Janick will work on their debut show 'Kaleiding' where they investigate how the focus of the audience can be directed in a partner acrobatic performance with the help of mirrors as the floor.

DEUTSCH

Lily Schlinker (1999, sie/ihr) und Janick Kremer (1996, er/ihn) lernten sich 2014 im Kinder und Jugendzirkus Cabuwazi in Berlin kennen und realisierten schnell, dass sie zusammen arbeiten wollen. In ihrem Zirkusstudium spezialisierten sie sich in Partnerakrobatik und Partnering Tanz, welches sie im Sommer 2022 absolvierten. Janicks Bewegungshintergrund kommt aus der koreanischen Kampfkunst Shinson Hapkido und Lilys artistische Ader entspringt der Fotografie und dem Illustrieren. Nach ihrem Abschluss arbeiten Lily&Janick an ihrer ersten abendfüllenden Vorstellung „Kaleiding“ in der sie mit großen Spiegeln als Boden arbeiten und so eine neue Perspektive auf Partnerakrobatik geben wollen.

Technical INFORMATION

STACKED can be performed indoors and outdoors

INDOOR (frontal) / OUTDOOR (360°)

Stage size: **10m x 8m (ideal)**
 6m x 5m (minimum)

Height: **5,5m (minimum)**

Floor: **even floor ideally with dance floor**
 (can also be even wooden floor, carpet, tiles and stone).

NEEDS

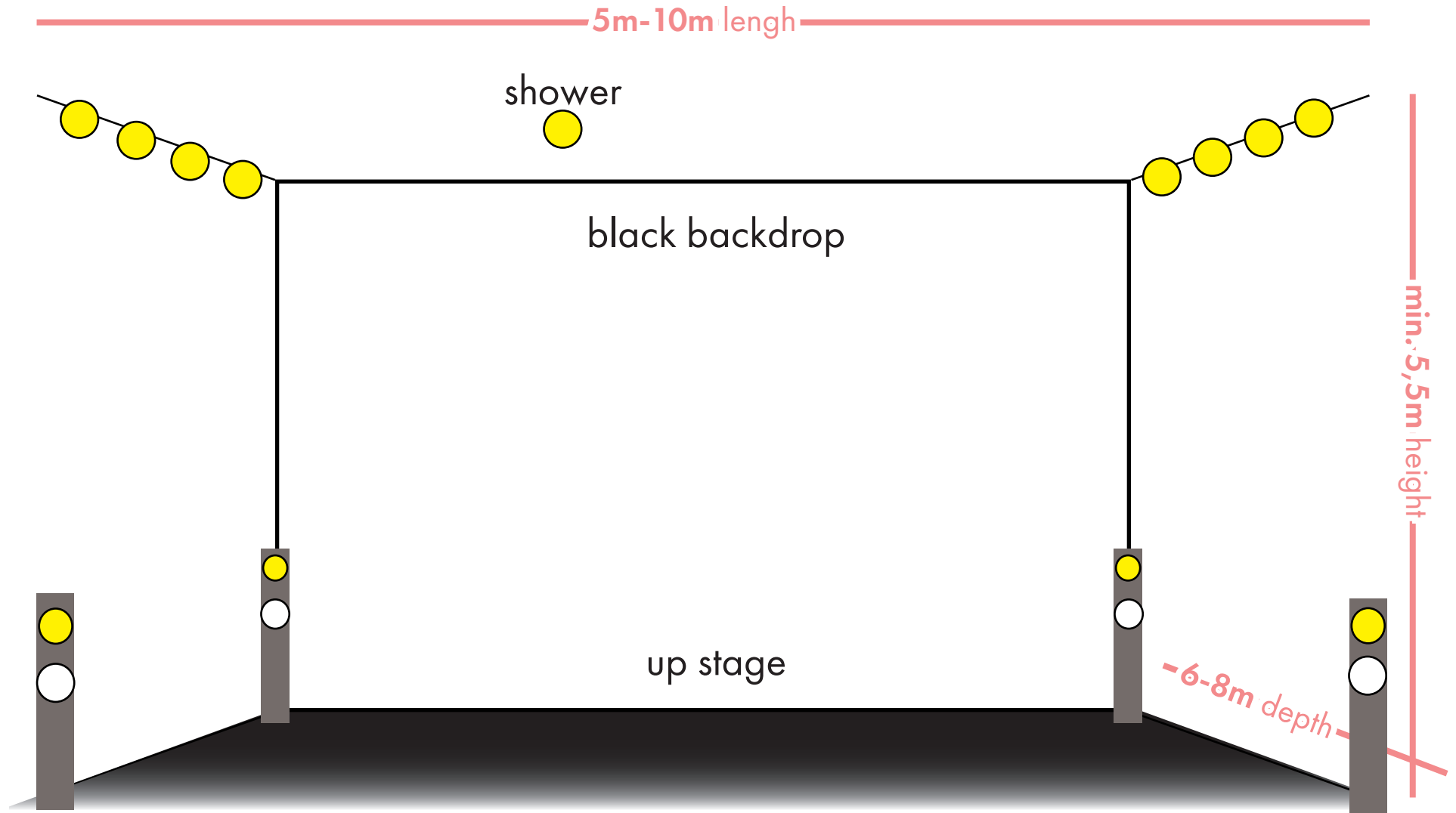
The venue must provide one dressing room, a toilet close to the performance space as well as a space before the show to warm up with a ceiling height of 5m and even floor minimum 1,5h before the show. The warm up can either happen on stage or in a separate space.

The venue provides a sound system, stage lights and a light technician, and someone who can control the music.

We will send the music before via email and will bring it on a USB stick on the day of the performance.



Stage plan - LIGHTS

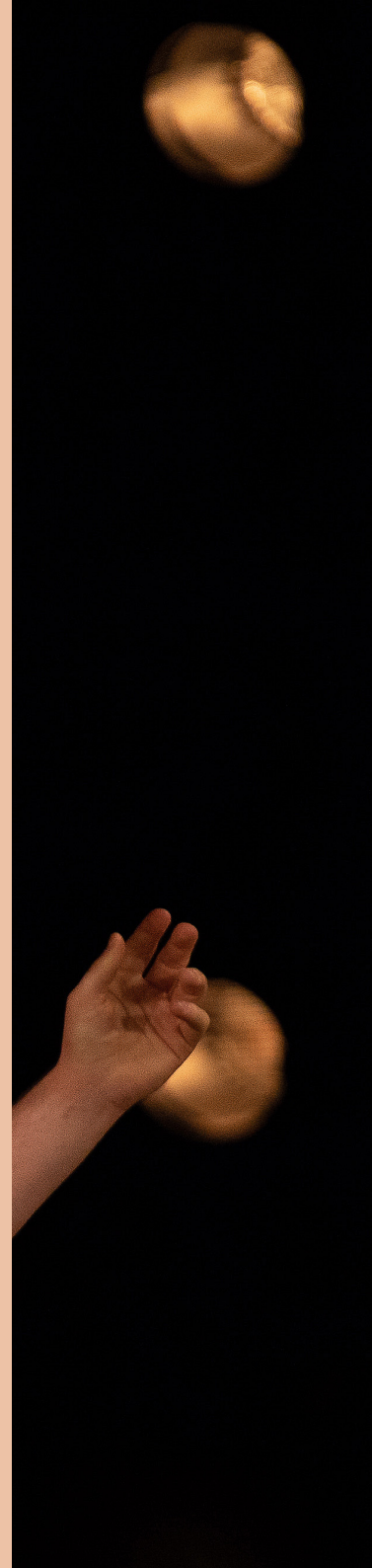


● = Profil or PC ○ = LED

Audience

Light explanation

The act has 3 main light settings, additionally to that there is a long fade from black out in the beginning of the act and a long fade to black to end the act. The first light setting creates a warm and intimate atmosphere with rather low brightness intensity. In the music there is a tension build up, together with that the light fades into the second setting which is bringing in more cold light to support the shift in tension. When the tension in the music resolves the last light setting comes in. It is similar to the first light setting but it is brighter, it is warm and the brightness brings in a playful energy. After the last big trick the light fades out very slowly (45sec.) until the performers slowly become invisible.



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Music:

originally composed by Flavia Escartin Pedé
collaboration with Thodorir Ziarkar

Coaches:

Clementine Télesfort and Lisard Tranis

Outside Eyes:

Thomas Falk

Pictures taken by:

Manon Verplancke (1,2)
Tessa Veldhorst - De Schaapjesfabriek (3,4)
Heleen Schenk (5,7)
Jona Harnischmacher (6,8)

