

# thINKIngDANCE

Upping the ante on dance coverage and conversation



Photo: Karen Cecilia

## Dance and Cirque Nouveau Crossing Countries

by Karen Cecilia

Edinburgh, Scotland

Intertwining dance, [Cyr](#) wheel, and live music, the show *IIII About The Art Of Letting Go* at this year's Edinburgh Fringe Festival embodies what it means to retain and let go of aspects of our lives, whether internal, external, or both.

Sandra Hanschitz and Jo?l Belerer traveled to Scotland from Germany for Fringe with a theme so universal it transcends cultural and geographical boundaries. Performing under a gilded circus tent and accompanied by live synthesizer scoring by Belerer, Hanschitz guides us to contemplate things we need to let go of, using changes in tempo, dynamics, and choreography.

Hanschitz, dancer and Cyr wheel artist emerges in a haze of stage fog to the sounds of Belerer. She reaches above her head to the peak of the circus tent and gestures to the Cyr wheel suspended in five separate pieces before withdrawing her arms. This wheel is a large, human-sized ring made of aluminum or steel that performers use for acrobatics, choreography, and gravity-defying movements. She repeats the sequence of reaching and withdrawing, adding elongated extensions and pointed gestures, creating tension and expressing a deep yearning for its release. Jumps and rhythmic handstands lead into a graceful and controlled cartwheel, intensifying this physical and cathartic journey.

With the assistance of Belerer, Hanschitz pulls down the pieces of the Cyr wheel from the suspension above. She delicately balances each piece on her shoulders, arms, and head and flows into a continuous circular motion on the floor. Hanschitz manipulates these heavy-metal pieces of the wheel easily as she removes them and begins locking each piece into place to build the wheel.

Hanschitz demonstrates impressive control as she uses this substantial wheel as her partner. She effortlessly rolls the wheel around her

body, using its weight for momentum. She alternates between pushing it away and moving ahead of it to retrieve it. It's as if the wheel is a mirror that she sees herself in, and she is struggling to let go of her own image. She holds the wheel above her head and then rolls it down her body. She plays with the wheel in moments of whimsy familiar to the cirque, with coin rolls and hula hooping. Belerer's ethereal synth music compliments Hanschitz's movement, seamlessly completing the performance. Composing on the spot, he punctuates each movement with sound.

Hanschitz and Belerer's combined expertise in movement and sound creates a performance that is visually captivating and profoundly introspective. Their use of tension and momentum illustrates the push and pull of their journey, making the abstract concept of letting go tangible and relatable.

[IIII About The Art Of Letting Go](#), Edinburgh Fringe Festival 2024, Underbelly's Circus Hub on the Meadows Middle Meadow Walk, August 14, 2024.

Homepage Image: Hanschitz, a white woman wearing dark green pants and a flowy light green shirt, balances inside a human sized metal hoop, a Cyr wheel. Her arms and legs connect to the wheel in an X shape. The image is slightly blurry as if captured mid-motion.

Article Image: Hanschitz and Belerer, both in neutral green costumes, stand next to each other, Belerer holding the Cyr wheel while Hanschitz looks upwards to the top of the wheel. Hanschitz's foot rests on the bottom of the wheel as if about to mount it.

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