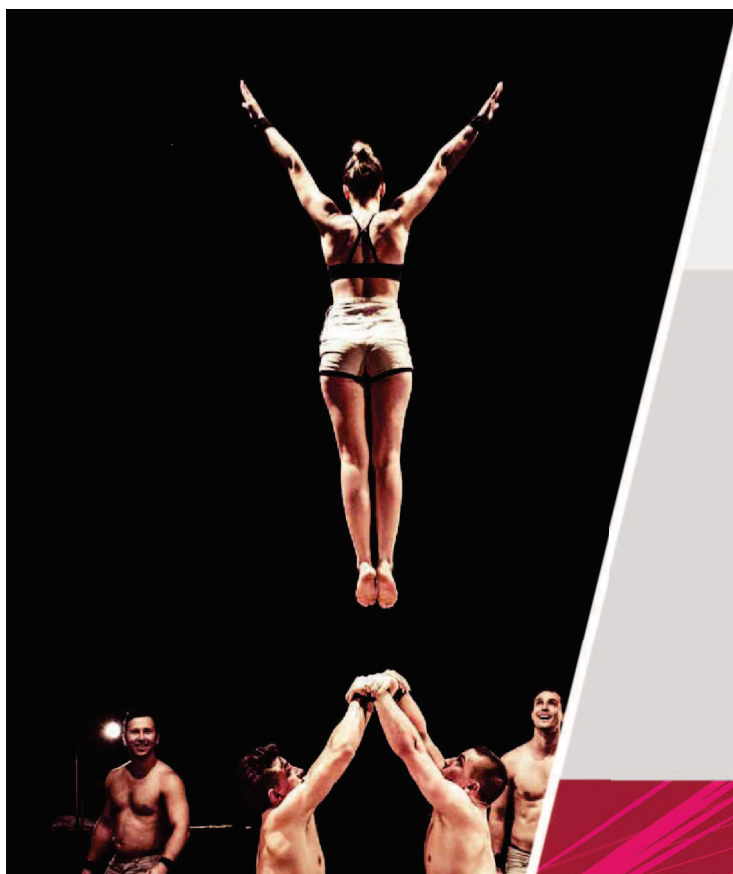


# MÉDIATION CULTURELLE



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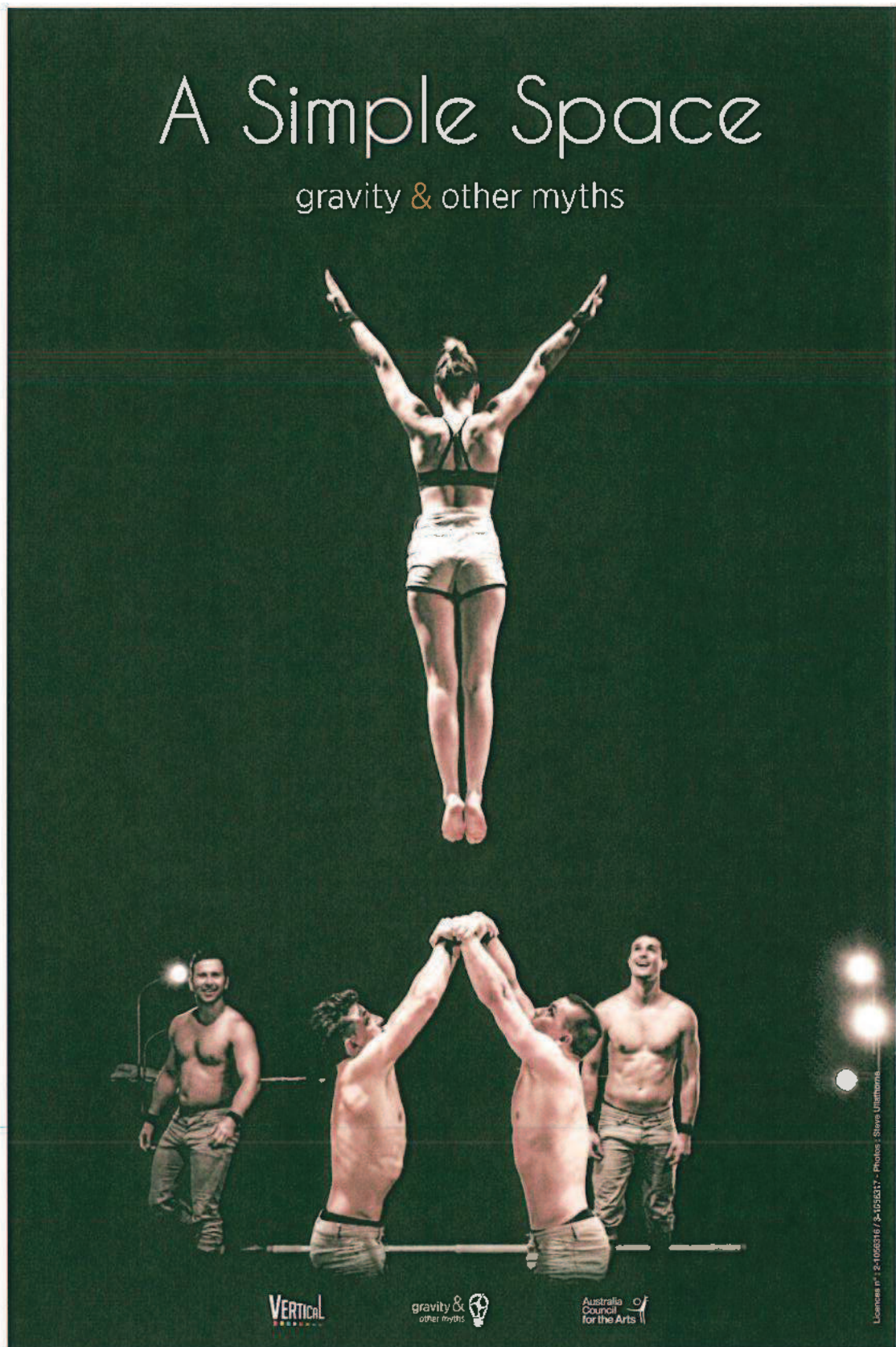
THEATRE | OPERA | DANSE | MUSIQUE | FESTIVALS

### A SIMPLE SPACE Gravity & Other Myths

Mardi 20 novembre 2018 à 20 heures 30  
Mercredi 21 novembre 2018 à 20 heures 30  
Salle La Closerie à Montreuil-Bellay

# A Simple Space

gravity & other myths



VERTICAL

gravity &  
other myths

Australia  
Council  
for the Arts

Licence n° 2-1050316 / 3-1030317 - Photos : Steve Uthmann

« A SIMPLE SPACE » par la compagnie Gravity and Other Myths (Australie)

## en accord avec Aurora Nova et Vertical

7 jeunes acrobates poussent sans retenue leurs limites physiques dans une performance à la fois brute, intense, fragile et ludique.

L'intimité est recherchée avec le public, si fortement qu'on peut ressentir la chaleur, entendre chaque respiration, être immergé dans l'effort. Ici pas de maquillage, pas de décor ou de mise en scène, c'est un échange viscéral qui s'opère entre ces acrobates et le public. Ils ont délibérément choisis la simplicité pour montrer la force brute, l'effort dans sa forme la plus pure, l'interaction des individus. Chacun va chercher sa limite physique et prendre le risque de baisser sa garde, de montrer son échec, sa faiblesse du moment.

C'est cette honnêteté qui est l'essence même d'un tel spectacle : infiniment humain, généreux, vivant, organique.

« Dépouillé et brut ... un spectacle impressionnant de force, d'habileté et de créativité. » - The Advertiser

« Un triomphe total » - The Guardian

En raison de l'origine australienne de la compagnie, la suite de ce dossier a été rédigé en anglais. Merci de votre compréhension.

# *A Simple Space*

## **By Gravity & Other Myths**

### **MARKETING PACK**



*Seven acrobats thumb their noses at the rules of gravity.*

#### **AGENT CONTACTS**

**Europe, UK, Canada & South America:**  
Wolfgang Hoffman | Aurora Nova  
[wolfgang@auroranova.com](mailto:wolfgang@auroranova.com)

**United States:**  
James Weiner | Boat Rocker Entertainment  
[jim@boatrockerenertainment.com](mailto:jim@boatrockerenertainment.com)

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## **KEY CONTACT | MARKETING, TECHNICAL AND PRODUCTION**

**Belinda Murphy**  
[belinda@auroranova.org](mailto:belinda@auroranova.org)  
tel: +49 30 284 457 728

## ABOUT THE SHOW

Simultaneously raw, frantic and delicate, seven skilled acrobats push their physical limits without reserve. Supported by driving percussion, immersed in every moment, *A Simple Space* evokes real responses in audiences, visceral rather than cerebral.

There's no fine-tuning of performances with make-up, lighting and contrived theatrical overlay. Sitting close to a stripped back stage, the audience feel the heat, see the sweat and hear every breath.

Armed with nothing more than brute strength and cat-like agility these acrobats break down their usual guards, introducing the reality of possible failure and weakness. With nothing left to hide behind, personal narratives shine through. This honesty is the essence of *A Simple Space*.

## ABOUT THE COMPANY

Gravity & Other Myths (GOM) is a multi-award winning and well respected Australian acrobatics ensemble. The company creates engaging works of acrobatic art for touring, festivals and corporate clients. Formed in 2009 in Adelaide, South Australia, the ensemble creates and directs their own work with emphasis on an honest approach to performance, moving away from traditional circus and theatre models, towards a fusion of acrobatic physical theatre.

The company's first work *Freefall* toured extensively across regional and metropolitan Australia since its conception in 2009, receiving rave reviews and winning multiple awards including; Best Circus at the 2010 Adelaide Fringe, Tour Ready at the 2011 Adelaide Fringe and both Best Circus and Best Emerging Circus/Physical Theatre Performer at the 2011 Melbourne Fringe. *Freefall* was nominated for Pick of the Fringe at the 2013 Adelaide Fringe.

The company's second work *A Simple Space* premiered with short formats at Adelaide Fringe 2013 and Edinburgh Fringe 2013. A low-fi but high skill production, *A Simple Space* is a worldwide sensation that leaves audiences standing and formidable string of 5-star reviews in its wake. *A Simple Space* has toured to 14 countries on six continents, wowing audiences with a universal physical language and joyful energy. The production has won a string of awards including 2015 Australian Dance Award for Best Physical Theatre, 2015 GreenRoom Award, and Best Circus at Adelaide Fringe 2014.

## PRESS QUOTES

*"Cirque du Soleil with a fistful of grit"* **Express UK**

*"Mind-blowing physical theatre."* **Talk Fringe, Edinburgh Fringe Festival**

*"Stripped back and raw...an awe inspiring display of strength, skill and creativity."* **Adelaide Advertiser**

*"Inspirational and impressive... Be prepared to have your breath taken away."* **Three Weeks, Edinburgh Fringe Festival**

*"It's the creativity behind it that really makes this show one of the highlights of this year's Fringe."*

**Heckler, Edinburgh Fringe Festival**

*"This is circus in the 21<sup>st</sup> Century"* **Lip Mag**

*"A total triumph!"* **The Guardian**

*"The gravity-defying stunts performed are truly breathtaking and a joy to watch."* **The Stage**

*"This performance is literally breathtaking"* **TV Bomb**

## MARKETING INFORMATION & ACKNOWLEDGMENT REQUIREMENTS

<b>Billing</b>	<p>[The Presenter] presents A Simple Space by Gravity &amp; Other Myths Toured by Aurora Nova</p>
<b>Artist Credits</b>	<p><b>Created &amp; Performed by</b> Gravity &amp; Other Myths</p> <p><b>Company Members</b> Triton Tunis-Mitchell, Lachlan Binns, Jascha Boyce, Joanne Curry, Lachlan Harper, Simon McClure, Martin Schreiber, Jacob Randell, Elliot Zoerner.</p> <p><b>Music:</b> Elliot Zoerner</p>
<b>Copy 50 word version</b>	<p>“A total triumph” - The Guardian</p> <p>Get up close and personal with one of Australia’s hottest and most original circus ensembles. In this award-winning show that has captivated sell-out audiences worldwide, seven young acrobats push themselves to their physical limits and beyond in an awe-inspiring performance of supreme acrobatic ability, strength and skill.</p>
<p><b>160 word version</b> For season brochures/ flyers, program guide listings and press releases</p>	<p>“Stripped back and raw... an awe-inspiring display of strength, skill and creativity.”– The Advertiser</p> <p>Seven acrobats push their physical limits without reserve; this performance is simultaneously raw, frantic and delicate. Supported by driving live percussion and presented so intimately that you can feel the heat, hear every breath, and be immersed in every moment.</p> <p>A Simple Space evokes real responses in audiences, something visceral rather than cerebral. Instead of fine-tuning the performance with makeup, lighting and contrived theatrical overlay, the cast have deliberately gone the opposite way. The audience is brought in close to surround the stripped back stage. In that space the acrobats are pushed to the physical limit, breaking down their usual guards and introducing the reality of failure and weakness. With nothing left to hide behind personal narratives come through naturally. This honesty is the essence behind A Simple Space.</p> <p>“A total triumph” – The Guardian “Cirque du Soleil with a fistful of grit” – UK Express</p>

<b>Logos</b>	<p>Gravity &amp; Other Myths  Australia Council for the Arts  Aurora Nova (Europe, UK, Canada &amp; South America)  Boat Rocker Entertainment (for the United States)</p> <p>All logos available from:  <a href="https://www.dropbox.com/sh/1lk8mjzbf9ga1w6/AADRj4k08yySZNQeSOQSA9Fia?dl=0">https://www.dropbox.com/sh/1lk8mjzbf9ga1w6/AADRj4k08yySZNQeSOQSA9Fia?dl=0</a></p> <p>Logos must be included on all advertising and promotional material associated with the tour and performances of <i>A Simple Space</i> <u>unless explicitly agreed otherwise</u>, including, but not limited to, season brochures, flyers, posters, advertisements, media releases, television commercials, web pages and programs.</p>
<b>Funding Acknowledgements</b>	This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.
<b>Awards</b>	<p>2015 Winner Australian Dance Award for Best Physical Theatre  2015 Greenroom Award for Outstanding Contemporary Circus  2014 Winner Adelaide Fringe Festival Best Circus Award</p>
<b>Images</b>	Online at <a href="http://gravityandothermyths.com.au/a-simple-space/">http://gravityandothermyths.com.au/a-simple-space/</a>
<b>Video links</b>	<p>Available to download at:</p> <p><b>Full length:</b>  <a href="https://vimeo.com/95501293">https://vimeo.com/95501293</a> Password: Gravity56</p> <p><b>Promotional:</b>  <a href="https://vimeo.com/116539490">https://vimeo.com/116539490</a> no password required</p>
<b>Online</b>	<p>Website: <a href="http://www.gomcircus.com.au">www.gomcircus.com.au</a>  Facebook: <a href="https://www.facebook.com/GOMcircus/">https://www.facebook.com/GOMcircus/</a>  Instagram: <a href="https://www.instagram.com/gomcircus/">https://www.instagram.com/gomcircus/</a>  Twitter: <a href="https://twitter.com/GOM_Circus">https://twitter.com/GOM_Circus</a>  Youtube: <a href="https://www.youtube.com/user/GOMcircus">https://www.youtube.com/user/GOMcircus</a>  Soundcloud: <a href="https://soundcloud.com/sirinsmusic">https://soundcloud.com/sirinsmusic</a></p>
<b>Duration</b>	60 mins, no interval
<b>Warnings</b>	None
<b>Age recommendation</b>	7+ yrs

## ARTIST BIOGRAPHIES

**Triton Tunis-Mitchell** began training in 1985 in Adelaide and is a stalwart of the Australian circus community. He has been performing, teaching and training circus for the best part of 30 years, engaging with communities and professionals across Australia. Acrobatic credits include roles in Opera SA Moby Dick, Strings Attached Theatre Return to the Trees, and Cirkidz - Circus Monoxide collaboration Freaky as well as countless acrobatic performances with Slack Taxi, Hand 2 Hand Acrobats, and Knee High Puppeteers. He has completed additional training with Circus Oz, Circa, The Flying Fruit Fly Circus and numerous National Circus Festivals. Teaching credits include Cirkidz Youth Circus School, Circa, Tanks Arts Cairns, Flinders University Drama Centre and the Adelaide College of the Arts Dance Program. As a founding member of Gravity & Other Myths in 2009, he has developed work to great acclaim and taken his unique style of physical theatre and acrobatics to the world stage.

**Jascha Boyce** began circus training at age four at Cirkidz in Adelaide (SA). After ten years of training, both as an instructor and performer, she became a founding member of Gravity & Other Myths. She did additional training at short projects with Circus Oz, The Flying Fruit Fly Circus and numerous National Circus Festivals. Teaching credits include Cirkidz Youth Circus School, Flinders University Drama Centre and the Adelaide College of the Arts Dance Program. Performance credits include multiple seasons with Leigh Warren's production of Maria De Buenos Aires. In 2010 she took part in the CYAB JUMP Mentoring program, creating a solo work, Specimens of Her.

**Martin Schreiber** has been involved in the circus community for most of his life; first as a junior performer with Cirkidz Performing Troupe and progressing to his schedule of current national and international touring as a founding member of Gravity & Other Myths. Additional training has been gained at short projects with The Flying Fruit Fly Circus and numerous National Circus Festivals. Other professional credits include roles in Opera SA Moby Dick and Cirkidz - Circus Monoxide collaboration Freaky.

**Lachlan Binns** trained for 6 years as part of the Cirkidz from 2004 to 2009. He has attended two National Training Projects at the Flying Fruit Fly Circus, a similar project with Circus Oz and participated in numerous National Circus Festivals. In 2009 Lachlan performed as the Mascot for the Port Adelaide Football Club and he performs regularly with entertainment group Slack Taxi. Teaching credits include Cirkidz Circus School, Flinders University Drama Centre, Adelaide College of the Arts Dance Program and the National Circus Festival (2011/2013). Lachlan is a founding member of Gravity & Other Myths.

**Jacob Randell** joined the Cirkidz Performance Troupe at a young age and gained experience in training and performance through multiple productions as a junior. Jacob gained further training with projects at The Flying Fruit Fly Circus and National Circus Festivals. Jacob is a founding member of Gravity & Other Myths and is a jack of all trades when it comes to circus and sport, showing enthusiasm, energy and strong natural talent at all times. He has found a way to express his creative passion through circus and physical performance. Jacob specializes in handstands acrobatic pitching and adagio, floating between roles as both a base and flyer.

**Simon McClure** joined the Circus Arts community program of the internationally renowned youth circus school Flying Fruit Fly Circus's (FFFC) at age 9 to satisfy his fascination with trampolines and his cravings for physical activity. After a year of training every Saturday, he was accepted into the FFFC and studied there for 7 years until graduating in 2010. His acrobatic repertoire, which included tumbling, banquine and teeterboard, was developed in a variety of national performances. After graduation Simon joined the highly revered show "Acrobat" as a technician. Between 2011 and 2013, he toured worldwide learning the demanding technical skills of sound, lightning and rigging, as well as adapting to the touring circus lifestyle. In 2013 he became a core member of the training team at the Flying Fruit Fly Circus and spent the next 18 months teaching acrobatics, including within indigenous communities across Australia. At the end of 2014, Simon was selected by Gravity & Other Myths to join their acrobatic ensemble and has been touring internationally with 'A Simple Space' since.

**Lachlan Harper** was age 4 when his parents put him into gymnastics to try and tire him out. After 11 years of training he sought a new way to explore his body's acrobatic capabilities, his first taste of circus was when a friend introduced him to pitching. He became obsessed, having a career of being thrown around, flipping, and having fun was the dream. He pursued his career as a circus artist by attending the National Institute of Circus Arts where he specialised in handstands, acrobatics, and banquine, before running away to join the circus when Gravity & Other Myths selected him for A Simple Space.

**Jo Curry** always knew she wanted to be the 'girl who gets thrown around' in the circus. After 7 years of competing nationally in Sports Acrobatics she tumbled into completing certificate 3 and 4 in Circus Arts at NICA (National Institute of Circus Arts). Joanne gained confidence and drive through travel, using the world to find and define her style within the performing arts. She specialises in Partner Acrobatics and Handbalancing.

### **Elliot Zoerner – Musician**

Since taking up the drums at age 11, Elliot has played with a wide variety of musical groups in Australia. He studied classical percussion at the Adelaide Conservatorium where he performed with the Elder Conservatorium Wind Orchestra and Percussion Ensemble. Credits include John Reynolds Raiders Drum Corp, Kensington & Norwood Brass Band, various rock, indie and blues bands and in many musical productions. Elliot joined Gravity and Other Myths in 2011 with a rework of their show Freefall. Since then, he has worked closely with the company in both creation and production. In early 2014, he released his debut EP, *Sirins*.

## TOURING HISTORY – A SIMPLE SPACE PERFORMANCES

### 2016:

Adelaide Fringe Festival 20 Feb – 5 March  
 Udderbelly Festival, Hong Kong 7 – 17 January 14

### 2015:

Fabrik Potsdam, Potsdam Germany 25 – 27 December  
 Växjö Konserthus, Växjö, Sweden 14 December  
 Malmö Live Konserthus, Malmö, Sweden 13 December  
 Falköpings Stadsteater, Falköping, Sweden 10 December  
 Skövde Kulturhus, Skövde, Sweden 9 December  
 Eskilstuna Teater, Eskilstuna, Sweden 8 December  
 Linköping Konsert & Kongress, Linköping, Sweden 7 December  
 Södra Teatern, Stockholm, Sweden 6 December  
 Blackrock Center for the Arts, Germantown, USA 14 – 15 November  
 Weis Centre for Perf. Arts, Lewisburg, USA 13 November Lake  
 Placid Centre for the Arts, Lake Placid, USA 11 November  
 Stewart Theatre, Raleigh, USA 4 – 7 November  
 Irvine Barclay Theatre, Irvine, USA 26 – 30 October  
 York Theatre, Vancouver, Canada 12 – 24 October  
 Christchurch Arts Festival, New Zealand 9 – 13 September  
 Polo Circo Festival, Buenos Aires, Argentina 7 – 10 May  
 Underbelly, London 21 April – 03 May; 13 – 24 May  
 TOHU, Montreal, Canada 15 – 18 April  
 Fabrik Potsdam, Potsdam Germany 25 March – 10 April (residency + performances)  
 Vara Concert Hall, Vara, Sweden 24 March  
 Stora Teatern, Goteborg, Sweden 19 – 21 March  
 Adelaide Fringe Festival, Adelaide 14 February – 15 March  
 Sydney Festival, Sydney 13 - 25 January

### 2014:

Freespace Festival, Hong Kong 22-23 November  
 Hi Seoul Festival, Seoul, Korea 2 - 4 October  
 BaltoppenLIVE, Ballerup, Denmark 28 - 30 July  
 Edinburgh Festival Fringe, Scotland 1 - 25 August  
 Montréal Completément Cirque, Montréal, Canada 9 - 12 July  
 Udderbelly Festival Southbank Centre, London, UK 30 May - 7 July  
 Spoleto Festival, Charleston, USA 23 - 27 May  
 Ruhrfestspiele, Recklinghausen, Germany 13 - 18 May  
 Harare International Festival of the Arts, Zimbabwe 29 - 30 April  
 Hoopla Festival, Sydney, Australia 18 - 21 April  
 City of Darebin, Melbourne, Australia 18 - 22 March  
 Adelaide Fringe Festival, Australia 15 Feb - 9 March

### 2013:

Edinburgh Fringe Festival August  
 Adelaide Fringe Festival (Premiere) March

## WORKSHOPS/COMMUNITY ENGAGEMENT OPPORTUNITIES

We enjoy working with presenters to develop a program that engages with their community on a deeper level. We can offer the following circus skills workshops and classes to complement the performance of *A Simple Space*.

Note: Coaches have senior first aid and responding to abuse and neglect education and caretraining

### WORKSHOP ONE: Tumbling & Acrobalance

As an introduction into the world of acrobatics, this workshop will teach basic tumbling, group pyramids and handstands at both a beginner and intermediate level. Over 60 minutes students will cartwheel, stand on their hands and learn to work together to create counterbalances and human pyramids in a safe and supportive environment.

<b>Recommended Age</b>	8+ (Classes will be catered differently for age groups at 3 approximate brackets of 8-12, 13-18, and 18+)
<b>Duration</b>	60 or 90 minutes
<b>No. of Participants</b>	30 (2 - 3 acrobats to lead the class)
<b>Required Equipment:</b>	Tumbling mats or a grassed area. If you have access to other circus equipment such as mini trampolines, juggling balls or hula hoops bring them along as well
<b>Clothing</b>	Comfortable, loose fitting sports clothing is preferred. (eg shorts and t-shirt)

### WORKSHOP TWO: Movement, Physical Theatre & Creation

This workshop is aimed at students who want to learn more about combining physicality and theatrical ideas. It is assumed that students will have a basic physical competency and are willing to throw themselves into a sometimes challenging process. This workshop will cover task-based creation and physical theatre techniques used by Gravity & Other Myths.

<b>Recommended Age</b>	18+
<b>Duration</b>	90 minutes
<b>No. of Participants</b>	30 (2 - 3 acrobats to lead the class)
<b>Required Equipment:</b>	Tumbling mats or a grassed area.
<b>Clothing</b>	Comfortable, loose fitting sports clothing is preferred. (eg shorts and t-shirt)

### WORKSHOP THREE: Body Percussion

This workshop will give you 60 minutes to explore the skills of body percussion with Gravity & Other Myths musician Elliot Zoerner. It will also explore how the company incorporates music to change the energy and pace of the physical movement.

<b>Recommended Age</b>	8+ (Classes will be catered differently for age groups at 3 approximate brackets of 8-12, 13-18, and 18+)
<b>Duration</b>	60 minutes
<b>No. of Participants</b>	15 - If there is not enough equipment participants can share or a smaller workshop size is advised
<b>Required Equipment:</b>	Preferable to be held on floor boards or staging for better stomping sounds. Any percussion instruments are incorporated.
<b>Clothing</b>	Comfortable, loose fitting sports clothing is preferred. (eg shorts and t-shirt)



## FULL LENGTH REVIEWS

**INDAILY | by Anna Solding | February 2015**

*A Simple Space* is what the Adelaide Fringe is all about: courage, humour and skill, all rolled into one brilliant hour of acrobatic pleasure. Local gymnastic group Gravity & Other Myths performs some hair-raising tricks, throwing each other around as if gravity really were a myth. But most importantly, they have fun doing it.

By opening *A Simple Space* with a session of skipping-rope stripping, the performers set the tone for the evening. It's a playful and innovative space that they inhabit. The simple but effective lighting is controlled by the artists themselves, in constant flux. At one point they hand out colourful plastic balls to the audience and invite us to throw these back on stage, where a hand-stand competition is underway.

As much as I love the flawless, seemingly effortless performance of the Limbo crew, the kind of circus that *A Simple Space* exemplifies has something different to offer. It feels more real. You are close to the performers; you hear them breathe hard and you see them sweat. Occasionally, they make mistakes and try again. Most of the time, all seven perform, without wobbles, dangerous tricks with two or three people stacked on top of each other's shoulders.

All the individual performers are highly skilled and together they form a tight group where anyone can be trusted to catch or carry anyone else.

Compared to the group's award winning *Freefall* last year, *A Simple Space* focuses less on telling a story and more on showing the audience how much fun and how much work circus performances really are. If you are after a Fringe experience that takes your breath away and then gives it back with a smile, *A Simple Space* is for you.

**THE AGE | by Jordan Beth Vincent | 26th March 2014**

The latest circus troupe to storm Melbourne is Adelaide-based Gravity & Other Myths with *A Simple Space*. Both names are apt in this case: the tiny set offering little more than a padded floor and the occasional prop for the seven acrobats who seem bent on defying gravity. This is superb independent circus- a paired down, stripped back, and highly innovative production that will bring the audience to the edge of their seats (and then just as quickly back again to avoid swinging legs and drops of sweat).

As with the best circus, the humour in *A Simple Space* bubbles up to the surface, adding a sense of camaraderie to the serious skill required to turn bodies into scaffolds to be scaled or to land a dozen backflips in a row. At one stage, a performer balances on his head, leaving his arms free to solve a Rubik's Cube- a delightful combination of mental and physical agility, with a bit of nerdiness tossed in.

With thoughtful audience participation and charismatic performances from the entire cast, Gravity & Other Myths demonstrates the magic that can happen when stellar skill is paired with incisive direction and an insatiable curiosity for reimagining familiar patterns and sequences. Moving to a steady beat from percussionist (and occasional performer) Elliot Zoerner, *A Simple Space* flips to its own tune and will no doubt delight audiences wherever it goes.

<http://talkingpointes.blogspot.com.au/2014/03/review-gravity-other-myths-simple-space.html>

**RIP IT UP | by Emmylou Macdonald | 15<sup>th</sup> Feb 2015**

Having tumbled around the world and back again, Adelaide's sprightly eight-piece Gravity & Other Myths are back with an astonishing display of raw strength and vivid talent: *A Simple Space*.

The troupe's unyielding sense of loyalty drives the show, followed closely by its humble energy and intimate atmosphere. Close-quarter seating connects the performers and audience alike, forming a swift yet dynamic relationship of jaw-dropping awe, wide-eyed dread and deep sighs of relief.

Through a continuous set of airborne flips and floor-bound dips, the group showcases its collective energy in the most honest way possible. **Organic teamwork and remarkable fluidity form an effortless façade, while pouring sweat and sharp facial expressions reveal the true extent of their demanding romp.**

Hints of cheeky humour contrast the show's daring feats, creating a playful ambience in a fast-paced room. Momentary glimpses of on-stage rivalry add to the mischievous vibes, forming a comical and captivating performance from beginning to end.

A Simple Space continues at The Menagerie, Royal Croquet Club until Sunday, March 15.

📷📷📷 | <http://ripitup.com.au/festivals/review-adelaide-circus-simple-space-gravity-other-myths/>

### **GLAM ADELAIDE | by Rod Lewis | 14<sup>th</sup> February 2015**

One of Adelaide's own circus troupes, *A Simple Space*, have won the gong for best circus in the 2010 and 2014 Fringe Awards. It's a clear choice once you've seen them in action, not just for their skills but their staging.

As the name suggests, they use a simple space – a small bare stage with four short lighting poles, one in each corner, which they manually switch on and off for different lighting effects. The troupe use no tricks or loud music to add to the drama – they simply perform with some unobtrusive live instrumentation by one of the team to accompany them.

The most immediate impression, other than thinking of their impressive talents and flexibility, is that they bring a sense of fun to the proceedings. At all times, there's a feeling that we're simply watching a bunch of mates mucking about and enjoying themselves. That sense of fun permeates everything they do and is perhaps the most infectious 'it' factor of the show.

The other 'it' factor, of course, is what they do. From the opening Falling routine, to strip skipping, their supple bodies bend, flip, balance and lift. They create human pylons, walk and jump on each other, and throw each other around like ragdolls. While the basics of most stunts can be seen in any human circus, *A Simple Space* do what all good circuses do – they make it their own by making it feel fresh and exciting again.

*A Simple Space* is simply sensational and last year's hype is easily met again this year.

<http://www.glamadelaide.com.au/main/fringe-review-a-simple-space-2/>

### **ASPIRE MAGAZINE | by Emily Hindle | 16<sup>th</sup> Feb 2015**

The space might be 'simple', but that's about it when it comes to this South Australian band of gymnastically superior performers. There's a live percussionist on a raised stage who matches the speed and intensity of the choreography, and the audience wraps around three sides of the black performance square. The show is intimate and in-your-face; there's audience participation and the performers make lots of eye contact – who doesn't love a 'he looked at me!' moment? There's even a ball-pit ball fight, which kids and adults alike revelled in.

The eight performers are young, sexy and cheeky. It's clear that they all have a brilliant sense of humour from their on-stage exchanges, and most importantly, it's clear that they love what they do. As polished as the performance is in places, there's a gorgeous raw element to it as well; there's no spiffy lighting, no extravagant costumes and every now and then the performers make a mistake. **It's incredibly refreshing to see young, vibrant personalities doing what they do, adorned with beaming smiles and an enthusiasm that pushes past the damaged pride of stuffing up to give it another go.**

It can be easy for these acrobatic/physical theatre shows to be repetitive, but this is so well segmented into sketches of varying speed, skill and attitude. The musical accompaniment complements the drama and excitement, and the lack of exuberant attention to detail with the costumes and lighting places the emphasis on the sheer skill of the performers. Totally family-friendly (with some man torso action for the ladies) and in a top spot, this one is a must-see!

**Time Out | by Daisy Bowie-Sell | 5<sup>th</sup> June 2014**

You probably don't go to the circus expecting stripping, but that's (part of) what you get in this Australian acrobatic show: after shedding item after item of clothing, a hairy, tree-trunk-thighed man then skips around lot while in the buff. That image may fill you with terror, but it's just one of the witty, family-friendly (I promise) moments in this imaginatively no-frills circus from Down Under.

In *A Simple Space*, five men and two women acrobats try to be the last one standing in everything from skipping to balloon modelling to holding their breath. It brings an element of traditional clowning to Gravity & Other Myths's show, which is about as lo-fi as they come.

The company rely purely on physical strength and cheeky grins to win us over. This down-to-earth bunch want us to gasp at their brawn and bravura. Everything is done on a completely bare stage with no wires or props, accompanied by excellent musician Elliot Zoerner (who at one point becomes an amazing human drum machine). The show starts with a high-energy race: performers shout 'Falling!' and someone runs to catch them before they hit the ground. It's so loose and spontaneous, it feels like the cast are improvising.

They aren't, of course, and some of the stunts – Daniel Liddiard balancing on his head while solving a Rubik's cube, Rhiannon Cave-Walker being thrown across the stage like a rag doll, three performers balancing on each other's shoulders – are incredible. But the piece's real charm comes from the feeling that you could probably also enjoy a beer with this lot down the pub afterwards.

 | <http://www.timeout.com/london/theatre/a-simple-space>

**Express UK | by Ella Buchan | 6 June 2014**

**A Simple Space at Udderbelly: Cirque du Soleil with a fistful of grit**

AND now for something completely different... The ethereally strong performers in *A Simple Space* at the Udderbelly, on London's Southbank, make other circus shows look positively weedy

Big tops and arenas regularly vibrate with "oohs" and "ahhs" as audiences gasp at every gravity-defying flip and twist. But it isn't very often you get to hear every "ouch", "argh" and "oops!" from the stage during a circus show.

The acrobats who perform in *A Simple Space*, now showing on London's Southbank at the Udderbelly Festival, don't hide the huge physical effort that goes into every move. The five men and two women who make up Gravity And Other Myths bend, flip and leap around the 6.5m x 4m black mat that makes up the stage.

The audience is seated on three sides, so close to the action you can almost feel every deep, guttural breath. And that only makes this show even more **terrifyingly, jaw-droppingly impressive**.

There are few props, aside from a pole and a Rubik's cube. The only equipment these guys need are their bodies. One minute they are engaged in a frenetic tumbling on the spot contest or game of strip skipping, the next they are balancing on each other's thighs, backs, shoulders and noses.

The show opens with the troupe lined up against the wall, poised for action. Then, to the beat of a single drum, they proceed to fling themselves about the stage, dropping to the floor from various heights and in various directions to the call of "falling!"

It all feels a little amateur dramatics for the first minute or so, but the wit that permeates the entire performance rescues it from tweeness - such as when one poor guy's call of "falling" goes unanswered and his fellow performers let him crash to the floor. Where else would you see a human skipping rope, or watch a guy do a headstand on a pole while solving a Rubik's cube behind his back?

Once you've seen a spectacular circus display like Cirque du Soleil, it's easy to become disenchanted. Wipe off some of the slickness and chuck in a few fistfuls of grit and that enchantment is reawakened.

**A Simple Space peels away the slick, shiny skin to reveal the pure muscle of acrobatic talent - powered by loud, heavy grunts and breaths that shudder through the theatre.**

Listen carefully and you might even be able to hear their heartbeats. Or that could be your own heart thumping, as you leave high on the thrill of this unique spectacle.

🔗 | <http://www.express.co.uk/entertainment/theatre/480698/A-Simple-Space-Udderbelly-review>

#### **The Stage UK | Honour Bayes | 6 June 2014**

Australian acrobats Gravity and Other Myths tumble about the stage in the sort of khaki shorts and pastel tops we're used to seeing in GAP adverts. As they test their own abilities to create and maintain mind-bending holds, handstands and backflips, there's a fond, almost sibling rivalry. Unlike many of their Australian contemporaries - who are pushing the boundaries of burlesque circus - they appear as squeaky clean as the American retailer.

*A Simple Space* is anything but bland, however. Through an increasingly complex programme of work, we are moved from giggling to gasping. The neat running time means we're never allowed to acclimatise to these amazing feats and get bored.

There's a young energy to this company but it's not an unfocused or unskilled one; these guys - and gals - know what they're doing. The impressive mathematical precision to the lifts and holds - as though they are human parts of a physics experiment about weights - adds gravitas. This attention to detail is given a cheeky wink when one of the troupe solves a Rubik's cube while balancing on his head, on a thin metal pole, in about 20 seconds.

Percussionist Elliot Zoerner provides a live score that mixes drum beats with dreamy techno and perfectly complements the skilled rough and tumble on stage. **This is less like watching a circus troupe and more like watching lion cubs play fighting on a cleverly edited BBC documentary - and it's all the more delightful and original for that.**

🔗 | <http://www.thestage.co.uk/reviews/review.php/39927/a-simple-space-img>

#### **So So Gay | Charlotte Higgins | 6 June 2014**

The Udderbelly Festival is always a Spring treat on the Southbank, and the inclusion of award winning acrobatic ensemble Gravity and Other Myths may very well be the cherry on the top. A troupe of eight young acrobats have left the sparkle and splendour of the circus behind to become an innovative acrobat and physical theatre company whose physical triumphs astound and delight.

*A Simple Space* is an inclusive and absorbing show. Having said that we doubt any audience member could happily jump up on stage and join in with the tumbling, swinging and general displays of physical fitness. What makes Gravity and other Myths so appealing as a company, is the overriding feeling that the performers love every minute of the show. Their passion and sincere pleasure in their work is infectious.

Every whoop or gasp from the audience seemed only to spur the performers onto new heights of daring and, heights. Radiant smiles, and knowing smirks highlighted moments of intimacy between performer and audience transcending the show from watching bodies move, to watching people excel. From the first 'Falling!' the pace of the show is relentless and absorbing, all the way to the final swinging sequence. Ensemble displays were cleverly punctured by a 'mini-series' of games and skits. Strip-Skip was particularly enjoyable, we're not sure we've ever wanted a virulent young gentleman to trip over a rope with quite so much gusto before.

Elliot Zoerner was not only a well-received player of Strip-Skip but also provided the original and shoulder jiggling soundtrack for the show. His beats were a wonderful reflection of the troupe and their antics, with his body-beating a moment of percussive perfection.

Gravity and Other Myths are a troupe that epitomise the true meaning of ensemble; a collection of performers that are in tune and harmony with each other. Dressed in subdued and casual clothes, the simplicity of the design alongside clever lamp usage focused the attention on their bodies and the exquisite nature of the human form. A must see. An absolute must.

📄📄📄📄 | <http://sosogay.co.uk/2014/review-simple-space-underbelly-festival-southbank/>

### **The Circus Diaries | 13th June 2014**

As I take my seat inside the inflatable purple cow, I'm struck by how close we all are to the small stage, grey-felted like a meeting room podium. How many acrobats are there going to be up there?! My guess of eight (based on the number of small black boxes lined up against the back wall, with a tidy selection of hand-balance poles, chalk-dust and other pieces of unrecognisable kit) turns out to be correct. Seven members of the Gravity & Other Myths company are acrobats, and the eighth, Elliot Zoerner, is a percussionist, most often seen tonight with an electronic drum-kit and lap-top in his own little corner, creating a live score – but at times centre stage as well, taking part in the games with everyone else.

Because, above all, **A Simple Space is a communal experience of team spirit, good-natured competition, and togetherness.** Amongst not just those on stage, but every single person inside the purple walls (and, interestingly, those outside whose exuberant weekend-starts-here chatter can be heard through the canvas when Zoerner falls silent). There is no enforced audience participation here, but there are opportunities to join in the games being played out by the company if you feel so inclined. **We are included; Australian Gravity & Other Myths are generous hosts.**

The most impressive balancing act the company perform – physical prowess aside – is between the carefully plotted elements of chance that facilitate real spontaneous reactions, and the precise choreography required for their own self-preservation in the vigorous ensemble acrobatics. Within the first 30 seconds they are building a 3-high tower, and they continue to make and break daring human structures throughout the hour-long show.

The performance is a series of tests – endurance, dexterity, balance and strength – all played by a team who are constantly on the verge of laughter, or naturally breaking into it. They seem to be having the best fun, and we are drawn into that. We may not be able to complete a Rubik's cube whilst balanced on our head like Daniel Liddiard, or stand upright with another human being stood upon our face like Lachlan Binns, but we can join in the clapped, clicked and tapped physical rhythms of Zoerner (at least to a point), and we can hold our breath to see who gives out last, while Jacob Randell tries to beat us all in holding a handstand (his tactic to break down the last two company members into giggles with his noises of strain and discomfort isn't really cheating, just competitive spirit).

**A playful humour runs throughout the show and each artist brings their own personality to the performance in their pride at achievement, frustration at failure, and in the real exertion we see and hear as sweat drips down each panting face.** The 'concentration' faces are a picture as the company race each other to create seven special somethings for us out of their props.

Physically, Gravity & Other Myths' forté is acrobalance and pitching work. **Their choreography is inventive and amusing, at times beautiful and at others blunt enough to make me flinch.** Over the course of the hour we're treated to so many moments of connection that we're bound to see things we've never encountered before, odd basing positions, and novel balances. Early on, I'm impressed by the inverted trapeze, built from the ground up rather than hung and, later, by Jascha Boyce's splits across the heads of two moving 2-high towers. I've never seen a 3-high tower with each layer facing opposite directions before, and an unusual 'keepie-uppie' routine between Boyce, Binns, and Triton Tunis-Mitchell enters a whole new realm of contact dance.

When the black boxes are brought forward and passed around the audience for us to take out coloured plastic balls, we are told, 'When you throw, throw hard, ok?' As the acrobats get into handstand positions around the stage, we don't need a signal. We've gone feral. We want to knock down these human pins, glad of another opportunity to join the games.

**The final choreography of swung, spun and flung girls is as mind-boggling as fractals,** and the calling out of the tricks' names as they're worked adds to the already zinging energy. The jazz of the backing mix keeps us relaxed despite the fast pace, and the routine is never frenetic, always confident.

And then, all too suddenly it's over. Tears well up in my eyes. I've been having such a good time. **A Simple Space is high-class performance, and also remains true to circus' inclusive, populist roots.** Yes, I'd see it again, with pleasure.

<http://thecircusdiaries.com/2014/06/14/a-simple-space-by-gravity-other-myths/>

#### **HECKLER | March 2013**

##### **This is circus stripped bare.**

*A Simple Space* by Adelaide collective Gravity and Other Myths turns the showy bells and whistles circus genre completely on its head. Short and sharp, with plain costumes, no set decorations, speeches or explanations, and hardly any props or even sound (aside from the panting of the performers), *A Simple Space* really does live up to its name.

The stunts performed are breathtaking, but it's the creativity behind it all that really makes this show one of the highlights of this year's Fringe. From games of don't touch the floor to the boys stacking themselves on top of each other to create a human high bar for the impressive Jascha Boyce to swing about on, it's easy to imagine these performers were the kind of children that played with the packaging instead of their toys at Christmas.

They use competition to great effect too – you won't forget their skipping rope version of strip poker in a hurry. Truly wonderful stuff.

#### **ADELAIDE ADVERTISER | by SHERADYN HOLDERHEAD | 15th March 2013**

Adelaide Fringe 2013 Stripped back and raw, the latest offering from Adelaide's Gravity & Other Myths is an awe-inspiring display of strength, skill and creativity. The audience is exposed to a behind-the-scenes look at a group of young performers pushing themselves to the limit, revealing their sweat, discussion and failures. The acrobatics are so tremendous and without safety devices that at times you are left holding your breath waiting for disaster, which luckily does not eventuate.

Each part of the performance holds your attention in a different way, from the humour of the opening sequence where the performers put their own twist on strip poker (just add a skipping rope), to a moving sequence where three performers contort together only allowing one to touch the ground.

 | <http://www.adelaidenow.com.au/entertainment/a-simple-space/story-fnhcc8pe-1226597969015>

#### **TVBOMB | by JULIE DAWSON | 1st August 2013**

There are points in *A Simple Space* where the only audible noise over the live music is the sound of the performers gasping for breath after some herculean exertion. Audience members (especially those in the front row) may find themselves doing the same thing when this show draws to a close. For both punters and artists, this performance is literally breathtaking, and it's made all the more impressive by the intimate scale, where acrobats tower above the audience and tumble at their feet.

New and exciting things are happening in the world of circus, and Gravity and Other Myths would appear to be at the forefront of this movement. Like last year's success story Casus, these are daredevil feats with the confetti and sequins stripped away leaving nothing in their place but sheer talent and truly astonishing skill.

 | <http://www.tvbomb.co.uk/2013/08/a-simple-space/>

### **THE GUARDIAN | by ALEX NEEDHAM | 17th March 2013**

Alex Needham reporting for duty after a blazing hot afternoon and evening exploring Adelaide's fringe. With Adelaide arts journalist Jane Howard as my guide, I saw three shows in five hours - and two of them were brilliant.

The first was a circus show called *A Simple Space* by Gravity and Other Myths at the Birdcage, an old cinema near Adelaide's East Terrace. My expectations weren't high - like Jarvis Cocker, I don't approve of things like tumbling - but the five performers, four men and one woman, were amazing. With nothing but a mat and a live drummer, they created a riveting show of the most incredible physical feats.

You haven't lived until you've seen two blokes stand on each other's shoulders then suspend a woman, Jascha Boyce, on a pole between them - who then performs gymnastics about 12 ft in the air. Or a backflip competition. Alas about five minutes before the end, in a routine in which Boyce was flung around the room, one of the men dropped her, which made the rest of the show a rather heart-in-mouth affair. But it was a total triumph. You can see Gravity and Other Myths doing their thing here.

<http://www.theguardian.com/culture/2013/mar/08/adelaide-festival-blog-week-two1>

### **BROADWAY BABY | LENE KORSEBERG | 31st July 2013**

#### **Simply the Best**

It is not often you leave a performance lost for words. However, any viewer leaving the dimly lit and beautifully simplistic set of *A Simple Space* cannot help but leave impressed.

Just to clarify, there is nothing simple about what the six performers are doing on stage. From the innovative- music to the wonderful acrobatics, perfection can be detected in all elements of the performance. The opening sequence features a jumping rope version of strip poker, the first of many sorts of competitions between the dancers. Special mention should be made of a particularly funny challenge in which the audience is invited to throw small rubber balls at the dancers whilst the latter are standing on their hands. The one who manages to stand the longest, wins. Not surprisingly, all of them managed to hold themselves up longer than most of us could dream of.

Between the humorous competitions the audience is treated to mind blowing dance and acrobatics. The stage isn't big and yet the performers carry out their task with skill and precision, making even the most demanding and physically challenging movements seem ridiculously easy. They clearly enjoy themselves thoroughly, constantly surprising the audience with ever more spectacular and enjoyable stunts. In the act's grand finale the only female dancer is essentially thrown around the stage by the rest, leaving an already impressed audience silent with awe and admiration.

*A Simple Space* is bound to blow you away and the young performers who have come all the way from Australia deserve all the praise they can get. This truly is a wonderful production. Simple, perhaps, but all the more spectacular for it.

 | <http://www.broadwaybaby.com/listing.php?id=21709>

### **THE NEW CURRENT | BY NIGER ASIJE | 3 August 2013**

Edinburgh Fringe has the power and magic to leave you sat in a stunned silence. One of the benefits of being a reviewer is that you're likely going to see a hell of a lot of shows and you can never be sure if they are going to be as good as they sound. My rule has always been, go to the show blind, have as little an idea about what you're about to see as possible that way you can never be disappointed.

Multi Award winning Australian company Gravity & Other Myths was off to an iffy start due to being in one of the Gilded Balloon's bigger venues and during preview week. But after walking into the theatre they had changed the space and created a central flat stage at seat level with four arching lights at each point of the mat.

As the company come to the stage the lights go down and they adjust the four lamps that or fixed at each

corner of the stage. Over the next hour they showcase some amazing physical techniques that left the audience astounded.

The company has fun and though few words are shared between them as the show takes off one sees how close they are. A lot of their performance takes place in shadows with light and music playing such an integral part of their show.

The beauty that GOM created is impossible to put into word. The biggest thing one realizes when watching them perform is how important trust is – this would become more evident with their utterly breathtaking finale. The performers are silent throughout most of the show with only the occasional look or smile. This isn't just circus or gymnastics it is something new altogether.

The saying 'they saved their best for last' is a common enough term to not really mean much these days but GOM truly did leave their best for last. As the music picks up and the company comes together for a truly unbelievable finale. I would be doing it a disservice by trying to put it into any type of words how powerful and breathtaking this is.

They masterfully manage to control the space they're in leaving their audience looking on in amazement as they do what should have been the impossible. There are few shows at the fringe that get a spontaneous standing ovation.

 | <http://www.thenewcurrent.co.uk/#!a-simple-space-review-/c14u9>

### **EDINBURGH FESTIVALS MAGAZINE | by ROSIE PHENIX-WALKER | 13th August 2013**

I walked out of this show with a huge smile on my face, and a sudden urge to go and do something, anything – as long as it was great, brave and slightly mad. And I think those are accurate adjectives with which to describe *A Simple Space / Gravity and Other Myths*: great, brave and slightly mad.

*A Simple Space* are a group of Australian acrobats, in Edinburgh fresh from sell-out shows at the Adelaide Fringe, where they were as successful as they look to be this year in Scotland.

You will see feats of strength and agility which should be impossible, but are made to look effortless: repeated backflips to a heightening pace of drumbeat, stationary handstands for huge swathes of time, and beautiful multi-person balancing acts. There were moments where every muscle in my body was taut with fear: a woman, standing on the shoulders of a man, standing on the shoulders of another man to make a human tower seventeen feet tall. And just as I thought they'd done the impossible, she stepped lightly upwards onto his head.

The climax of the show was unbelievable, with the female acrobat thrown around the room, arms and legs swinging through the air until she looked like she was flying.

The group are remarkable not only for their immense physical strength, but also for their talent and humour. You will laugh and you will gasp, and you will probably spend some time with your hands over your mouth in awe. Go and see this show.

 | <http://www.edfestmag.com/fringe/dance/2491-20130813simplespace.html>

### **THE STAGE | LAUREN PAXMAN | 6th August 2013**

Australian acrobatics ensemble Gravity & Other Myths has produced what is surely one of the happiest shows at the Edinburgh Festival Fringe. The six piece's *A Simple Space* kicks off with a cheeky (yes, literally), game of 'strip skipping,' and by the end of the show Jascha Boyce herself is being used as a skipping rope.

In between, faces are turned into stepping-stones, a plank of MDF becomes a very versatile drum and the audience are invited to pelt the six-piece with little plastic balls. But it's not all light-hearted laughs. The gravity-defying stunts performed are truly breath-taking and the strength, control and tenderness demonstrated by the performers - all lit by four very basic lights which seemingly came straight out of an Argos catalogue - are a joy to watch. What really sets *A Simple Space* apart from their equally talented fellow acrobats on the fringe, though, is that they seem as impressed and excited by the show as their

audience. The sense of fun that accompanies a low-key competition to see which performer can hold their breath for the longest runs through the whole piece. GOM's grins are contagious, and will stay on your face long after you have left the theatre.

<http://ed.thestage.co.uk/reviews/1903>

**FEST MAGAZINE | by LUCY RIBCHESTER | 14th August 2013**

The company members of Adelaide-based circus troupe Gravity & Other Myths come in like the rest of us, through the auditorium. It's not quite a metaphor, but it does give a bit of an idea of what they are about. Dressed for the beach—except for tell-tale wrist support bands—they use low-fi Ikea-style lamps for lighting and perform on the floor rather than the stage. You could almost be forgiven for believing they are indeed like the rest of us. Until the games begin.

Strip-poker skipping starts us off, the losers each peeling a layer until one man is sent packing to the stage to enact his forfeit. Later, a breath-holding endurance test turns into a hand-standoff between an upside down acrobat and his iron-lunged companions – a cheeky comment on the common description of circus acts as "breathtaking"?

This competitive spirit runs throughout the show, and might give a glimpse into exactly how this fivesome got so good. But there's also plenty of teamwork too, as they climb into heroic towers and create striking zig-zag hieroglyphs from multiple bodies.

All good clean superhuman fun, with an edge of beach play and a hearty street theatre vibe. But then we get to the finale. Far be it for Fest to spoil the surprise but let's just say that Jascha Boyce may well be the most fearless woman at the Fringe. Or possibly the world. With the final five minutes, these amiable Aussie chums will stop your heart and leave you speechless.

 | [https://www.festmag.co.uk/theatre/101888-a\\_simple\\_space](https://www.festmag.co.uk/theatre/101888-a_simple_space)

**EXEUNT MAGAZINE | by ALICE SAVILLE | 16th August 2013**

The Australian acrobatics ensemble Gravity & Other Myths aren't in the business of spinning yarns, or rounding off stories; their mythology lies in the stripped down wonder of incredible movements.

Their show, reaching Edinburgh fresh from success in Adelaide, has the confidence to reject the camp glitter of the travelling circus, the sequined sheen, bright lights, razzle-dazzle meant to make the effortful look as easy as magic. Instead, everything about the performance is designed to speak of effort, not enchantment. The performers dress neutrally, all beige and khaki, inhabiting a simple space lit only by floor mounted lamps, which they re-angle by hand for each act. Sweat drips off their foreheads, and their exhausted panting becomes a kind of performance in itself; for particularly strenuous acts, the music is strategically silenced, and replaced by the harsh rhythm of raggedly-drawn breaths.

The piece is structured by a series of contests, all much more family-friendly than the strip- skipping opening. The performers compete to turn the most backflips, do the longest handstand, pressing the audience to invest in their battles for physical supremacy – the potential for machismo is softened by the atmosphere of fun, and randomness. This feels like a show where anything could happen.

Jascha Boyce, the only women in the group, gets to inhabit a kind of aerial world of close- cropped heads as stepping stones, or propelled and swung like an elastic band on a catapult. The ensemble's movements are rough and tumbling, making it feel genuinely dangerous when she lets herself fall, unsoftened by the neat poise and perma-smiles of TV gymnastics. There's a kind of invigorating playground energy, which makes it feel like they've imagined a shape, then made it on the spot, high-fiving or shouting YES! when they pull it off. Balanced in triangular sculptures on a single, tottering point, they become imaginary creatures, injecting fantasy into their space of determined reality.

This is a hard-working kind of magic. It could be tempting to hunt out a sort of grim recessionary moral on behalf of the enraptured children in the audience, finding a visual demonstration of the necessary

imbalance in inspiration:perspiration ratios. But wrong, too. Instead of story, character and glitter, there's a kind of triumphant spontaneity – it makes you want to try and do a handstand, to slide down the Gilded Balloon banisters or seize that next flyer with your toes, not your fingers.

<http://exeuntmagazine.com/reviews/a-simple-space/>

### **THE LIST | by DONALD HUTERA | 21st August 2013**

Hailing from South Australia, Gravity & Other Myths is a wonderfully strong, fit young company who want the audience to be close enough to see the pleasurable prowess, and the occasional strains or tensions, underlying their acrobatic games. Lasting just 40 minutes, the show takes place on a simple baize-green stage lit by long-necked adjustable lamps. What gives the back-to-basics production values a boost is our proximity to a handful of performers who are damn good at what they do.

It's all structured loosely round twin themes of friendly competition (skipping rope- stripping; who can backflip the longest; last man standing on his hands while being pelted by the punters with rubber balls) and co-operative trust (four men are human scaffolding, elevating a long bar round which the company's lone, inscrutably calm female rotates; one male, flat on his back, later props her up on his hands while another man stands on the first's stomach). You may have seen some of this before, but probably never so amazingly near.

 | <http://edinburghfestival.list.co.uk/article/54142-a-simple-space/>

### **THREE WEEKS | by ELEANOR LANG | 21 August 2013**

You do not need to know what to expect from this performance, but be prepared to have your breath taken away. This is a super physical theatre piece, set on an intimate and bare stage, and characterised by its performers' command of athleticism, balance and daring acrobatics; these humble, hilarious and friendly Australians have clearly worked incredibly hard to get this good and produce a performance of this standard.

Enhancing the work is a talented percussionist who plays exciting live music on an electric drum kit throughout. I found the work inspirational and impressive, and it left me stunned; even hours later, I was still thinking about it. I'd urge anyone to experience it for themselves.

 | <http://www.threeweeks.co.uk/article/ed2013-physical-review-a-simple-space-gravity-and-other-myths/>

### **EDINBURGH GUIDE | by JUSTINE BLUNDELL | 20th August 2013**

Entering through the audience, dressed for a sunny day in the park, the cast of A Simple Space began playing games. Skipping in unison, faster and faster until the ropes blurred and one by one they tripped up, the last one standing was the only one who didn't have to take off an item of clothing. This game continued until the loser stripped completely, forfeited to skip naked, face to the wall.

Then there was a breath-holding contest (we should have practised with them) while one of their number tried to stand on his hands for the duration and more handstands to see who could hold up the longest while the audience threw plastic balls at them. In this vein the fun continued, with each game progressively more daring than the last.

The four male performers displayed awe-inspiring strength and skill but female performer Jascha Boyce was terrifyingly, brilliantly daring. Her feats of balance and obvious lack of vertigo demonstrated during the show was as nothing compared to the build up to the gasping finale, which is where the breath-holding experience would have been useful.

The space was simple and the audience was tightly packed in on three sides. In the jaw-dropping denouement there was much flinching as the front rows nearly became involved in the action. The silent screams of the crowd turned to thunderous applause as they nonchalantly bowed as if it were nothing and

everyone rose to their feet. This is the first standing ovation I have witnessed at this year's Fringe and no company worked harder for it or deserved it more.

It is no wonder that this unassuming Australian company have won many awards. Self-funded and doing it all themselves – even the live music provided throughout by their creative percussionist - Gravity and Other Myths rely on your support. Do yourself and them a favour: go see it and take all your family and friends.

👉👉👉👉 | <http://www.edinburghguide.com/festival/2013/theatre/physicaltheatre/asimplespacereview-13771>



**Photo Credit: Steve Ullathorne**

**EXAMPLE COLLATERAL**



