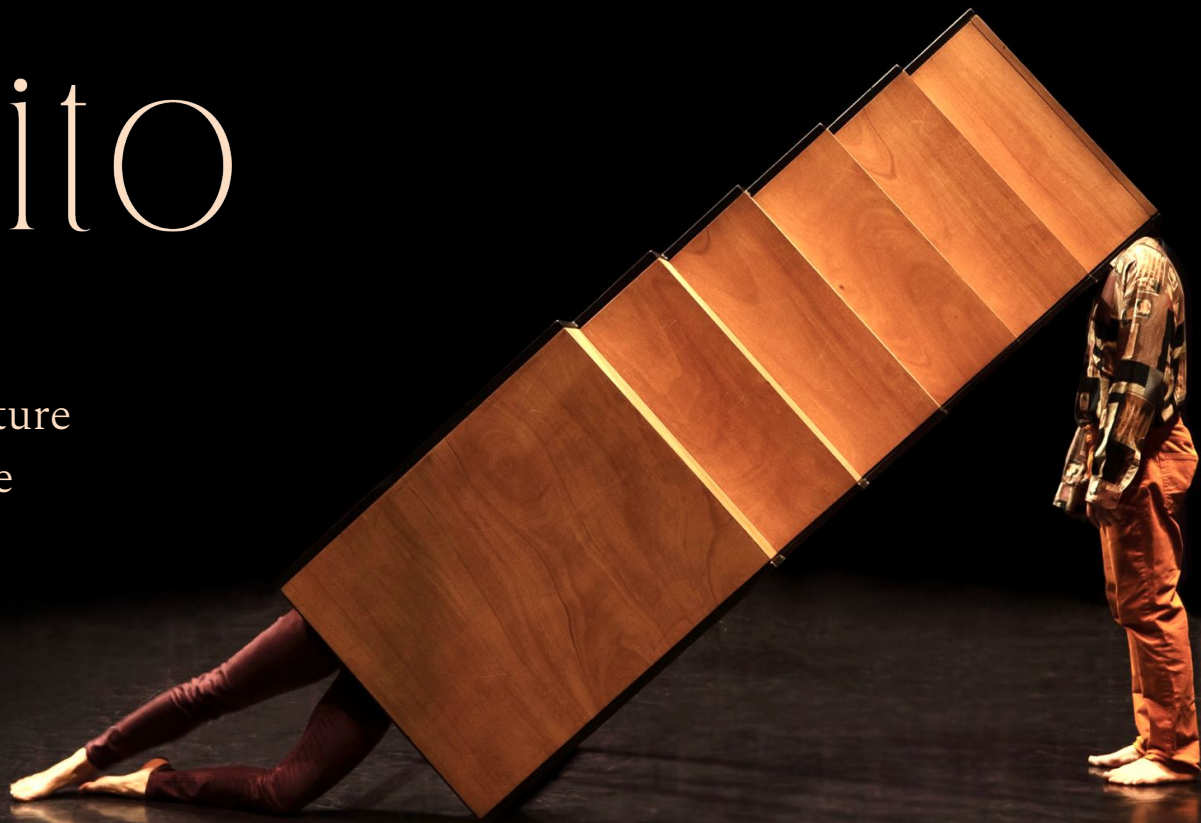


ExCENTRUM Company

Creation 2028

Cogito

Mental architecture
out of balance



EsacTo'
Lido

ACCIDENTAL
COMPANY

CiRco
graphé

tub
Associació de Circ
Tub d'Assaig 770

Turbul
FABRIQUE CIRCAISIENNE

BALTHAZ-AR
CENTRE DES ARTS DU CIRQUE

CRONOPIS
ESPAL DE CIRCA MATARO

SCUOLA & CIRCO
sbocc

BANG
TOWN
OFFICINA ACROBATICA

OFFICINA
ACROBATICA



Through balance

through imbalance

*two bodies and a staircase
give form to thought*

Venues, non-dedicated space, outdoor public space

Suitable for all ages 6 and up

Short version 35' - Long version 50'

Handbalancing

Hand to hand

Staircase manipulation

&

Site-specific installations

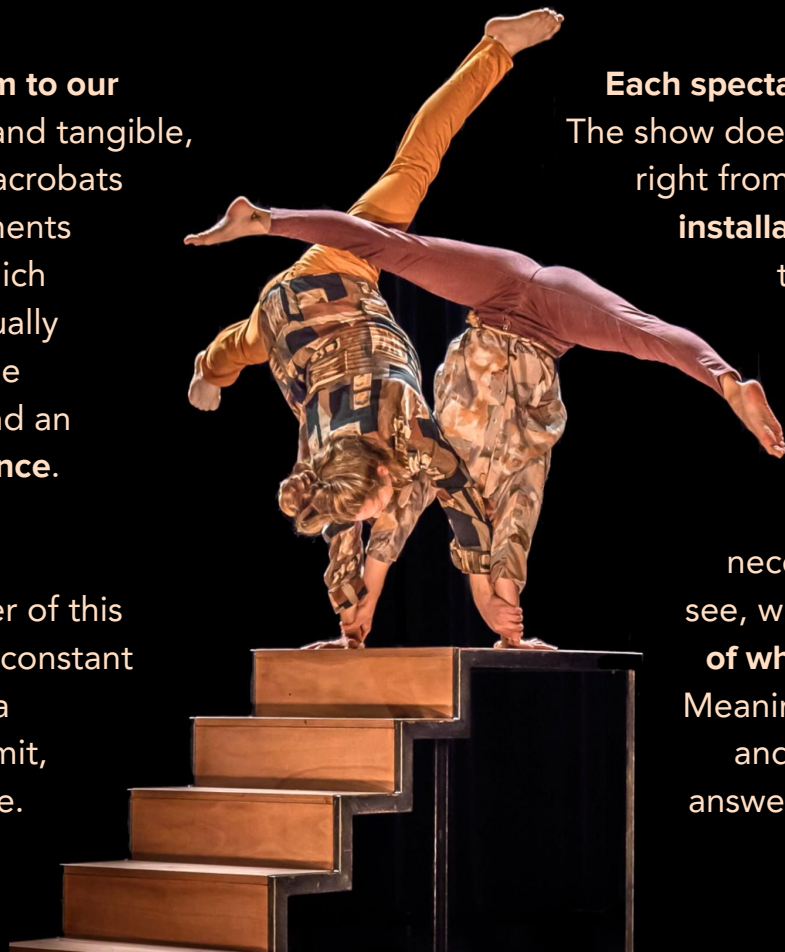
Ephemeral sculpture

Assemblage

General intention

Cogito is an attempt to **give form to our thoughts**, to make them visible and tangible, and to share them through two acrobats and a staircase. From these elements emerges a surreal universe in which the two performers must continually negotiate their relationship to the object and with each other to find an **ever-fragile and ephemeral balance**.

The staircase becomes the center of this physical expression. Through its constant manipulation, it transforms into a **mental architecture**: obstacle, limit, support, point of view, imbalance.



Each spectator's journey will be unique. The show doesn't begin in the auditorium: right from the reception areas, **artistic installations** gently guide everyone to trust their own senses and validate their own feelings.

The entire experience is designed to leave the necessary space for everyone to see, within the theater, a **reflection of what they already carry inside**. Meaning is for each person to find, and there will never be a wrong answer when it comes from within.

ExCentrum Company

Ex-Centrum is the de facto company that was born in 2021, when Roberto and Giorgia met, driven by the desire to design **circus** not as an end, but **as a way of conveying a message** to express an idea in an unconventional way.

We began working on different acts in various venues, such as traditional circuses, dinner shows, cruise ships, and events. After years spent exploring our artistic possibilities and desires, we are finally creating our first show **COGITO**, a project that invites reflection on the Self and seeks to stage the movements of the mind.

In 2025, we settled in France and our project was selected for the **FOCON 25/26 d'Esacto' Lido**. We are currently in the final stages of creation and are beginning to schedule the first runs for 2027 and 2028.



GIORGIA GIANI

Author, artist

She practiced **artistic gymnastics** for thirteen years while cultivating a passion for physics and astronomy, obtaining in 2020 a **physics degree** with a thesis on black holes. Drawn to movement, she also trained in circus arts, beginning with **aerial silks** before turning her focus to **handbalancing**.

She then became a circus instructor and was a member of *Artemakia* company for two years as a performer.

ROBERTO SABA

Author, artist

He grew up in a **bookstore** and has always cultivated a deep passion for reading and **social sciences**.

During high school, he discovered **juggling** and, thanks to this, he devoted himself entirely to circus. He then discovered **handbalancing**, a discipline in which he gradually specialized. He spent a year at the *Arc en Cirque* school and a year at *FLIC* (IT), before carrying on his training in a semi self-taught manner.



Partners

ÉSACTO' LIDO École Supérieure des Arts du Cirque (France)
FABRIQUE DES ARTS DU CIRQUE La Basse Cour Coll. (France)
EXTRAVAGANZA ASD Handstand Convention (Italy)
OFFICINACROBATICA Circus Cultural Hub (Italy)
ORANGO TOWN Artistic Residency Center (Italy)
ACCIDENTAL COMPANY Circus Company (France)

Residencies

BALTHAZAR Circus Arts Center (France)
TUB D'ASSAIG Circus Association (Spain)
TURBUL Circus School (France)
CRONOPIS Circus Space (Spain)
SBOCCIARTE Circus School (Italy)
ORANGO TOWN Artistic Residency Center (Italy)
OFFICINACROBATICA Contemporary Circus Cultural Hub (Italy)
CIRCOGRAPHE Circus Association (France)

Cast

PERFORMER AND CREATORS

Giorgia Giani, Roberto Saba

OUTSIDE EYE

Albin Warrette

MUSIC

Mathias Guilbaud

COSTUMES

Simona Randazzo

LIGHTING DESIGN

Mathilde Lery

PHOTOS

Frédéric Leme

Eno Boutin

XillaK



Technical rider

Stage area: flat (not sloped), smooth and hard floor, min. 6m x 6m

Height: minimum 4.5m

Lighting: traditional lighting plan

Sound: basic sound system

**For safety reasons, the performance cannot take place in
direct sunlight or at temperatures exceeding 28°C**

Contacts

Email address: circus.excentrum@gmail.com

Artistic contact and communication:

> Roberto +33 7 49 62 77 48

Administration and technique:

> Giorgia +33 7 82 05 78 04



More than a show...

Although the show represents its standalone culmination, COGITO is first and foremost a **research project aimed at validating one's own emotions and feelings**. To achieve this, the project also deploys a unique cultural mediation dimension.

Note: **All the features presented below are optional and adaptable** according to the interest, needs, and specificities of the host venue.

In Situ Interventions

Transition spaces (hallways, lobbies, walkways) are transformed through in situ artistic installations and ephemeral sculptures created from the venue's existing furniture. These subtle interventions shift the spectator's perspective, preparing the mind for the experience even before the performance begins.



...a revolution!

Surrealist Research Bureau

Reactivating the spirit of André Breton's historic collective, this informal space is set up directly at the heart of the host venue's foyer. In a lighthearted and immersive atmosphere, it offers a variety of experiences designed to stimulate inner reflection and creativity:

- **Around dreams and introspection:** Activities invite the public to engage in dialogue, write, and bring forth fragments of dreams or spontaneous ideas.
- **Collaborative practices:** Participatory features, such as the *Exquisite Corpse* (*Cadavre Exquis*), allow the creation of collective artwork live.
- **Original creations:** The itinerary is enriched with playful and surprising activities, fully conceptualized by our team.

This space functions as a **living archive**: the traces and creations left by the audience are displayed as they are produced, forming a collective, evolving artwork that is unique to each location.



Why COGITO? - The Manifesto

We are living in a silent war for our attention. Overwhelmed by a continuous flood of voices and information, we are losing the ability to listen to ourselves and to ground within us a genuine search for meaning and well-being.

In a world torn by crises and conflicts, turning inward may seem paradoxical; yet, without understanding who we are, how can we act with clarity?

Many collective drifts stem from an unconscious alignment with imposed narratives. It is easier to conform than to question. But this passivity of thought has often served to justify the unjustifiable.

This climate is not new: this difficulty in thinking freely, this domination of external logics over inner truth, already echoed another era of crisis and change...

A hundred years ago, in 1924, from the ashes of a world devastated by conflicts and conventions, Surrealism was born.





Surrealism was not born as an artistic school, but as a cry for freedom: a revolution of the mind to reconnect with the subconscious in the face of the “fear of thinking”.

With the project COGITO, we find ourselves kindred spirits and an integral part of this movement. We feel surrealist because we believe that art can play a major role in discovering the subconscious, and what they did with poetry and painting, we do with circus: trying to bring the inside out.

We also claim a connection to Surrealism on an aesthetic level through the use of a staircase (Escher), transformed from an everyday object into a symbol of the instability of thought. Just like the surrealists, who used the unusual juxtaposition of objects, we use the body and the staircase to build an impossible architecture.

Surrealism was not an initial inspiration; on the contrary, it was by advancing on our own path that we discovered others had already walked it. It was then that we decided to embrace the movement in its other facets, such as the reopening of a new Bureau of Surrealist Research, revised and reinvented by us to nurture the show and share our research with the audience.

