

IMBAU

BY ROMAN ŠKADRA



Creation 2026

Project |

A shared move of a one-ton sculpture powered by instinctive group action.

IM BAU is a participatory installation for public space that combines elements of performance and collective action. Framed by the logic of a construction site, the project unfolds as an ongoing process in which a sculpture made of wooden beams and iron kettlebells is assembled and reassembled. It relies on the active involvement of participants, creating a shared experience of moving the sculpture between locations.

Venue: public space - a combination of 2 different locations

Playing area: a flat, solid surface of min. 9x9 meters, no additional stage needed nor audience seats

Duration: 5-6 hours

Audience: max. capacity of 300 people (estimation) of all ages

Premiere: Fira Tàrrega, September 2026



Roman Škadra (b. 1985) is a Slovak circus artist based in Berlin, working at the intersection of contemporary circus and performance art. His work explores the absurd through physically intense, object-based performance. He is the creator of ABSURD HERO, GIREVIK, and IM BAU.

Synopsis |

IM BAU unfolds in public space, moving between urban centres and rural environments. The work takes the form of a cyclical process of building, moving, and rebuilding a sculpture weighing one thousand kilograms. It is composed of 100 kettlebells (6 kg each) and 100 wooden beams (2 metres long), constructed in two nearby locations within walking distance of each other (up to 30 minutes).

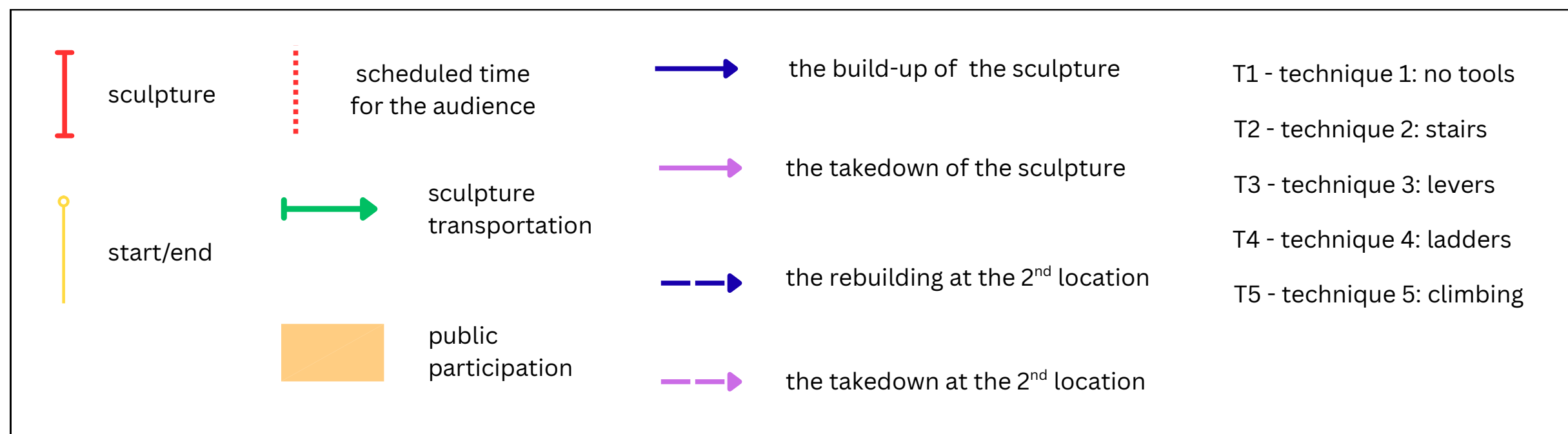
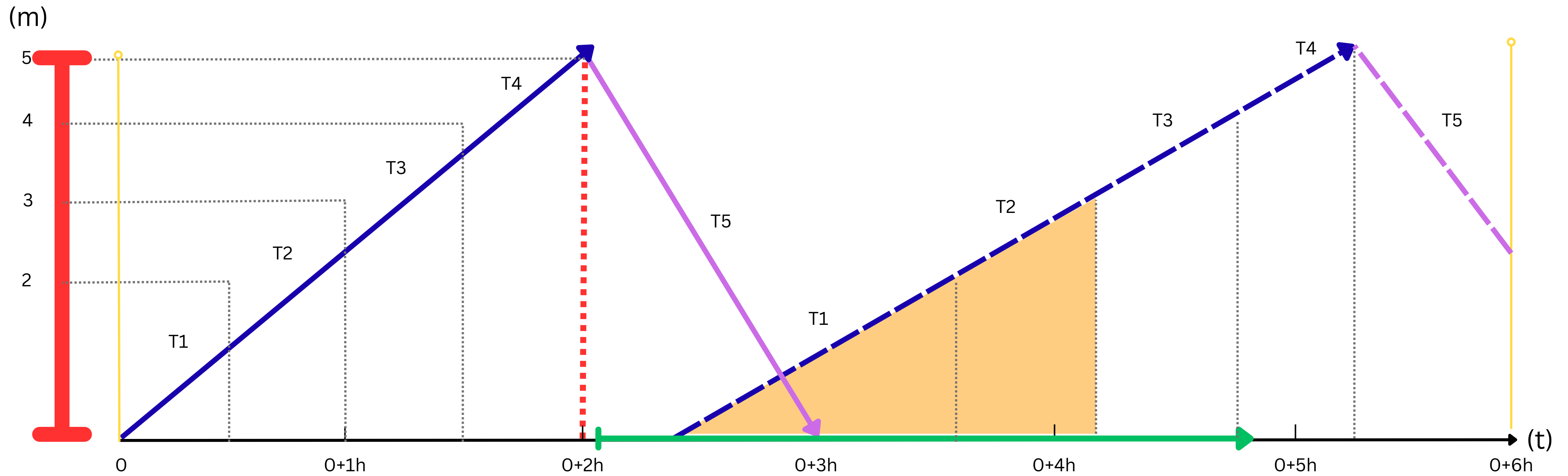
The work is accessible without a ticket and invites audiences, residents, tourists, and passersby to take part in transporting the materials and reconstructing the sculpture. Rather than a fixed object to be viewed, IM BAU exists through collective action and repeated physical engagement.

This cycle can be repeated multiple times depending on the context. Each action contributes directly to the completion of the work, and each relocation generates spontaneous interactions between participants carrying kettlebells and beams through streets, villages, parks, and fields. These movements become an integral part of the installation itself.

Set against traditional exhibition formats such as the black box or white cube, IM BAU is shaped by the conditions of its surroundings. Each iteration is distinct, determined by the landscape, the flow of people, and the specific social dynamics of the location.



Cycle Progression |



Dramaturgy |

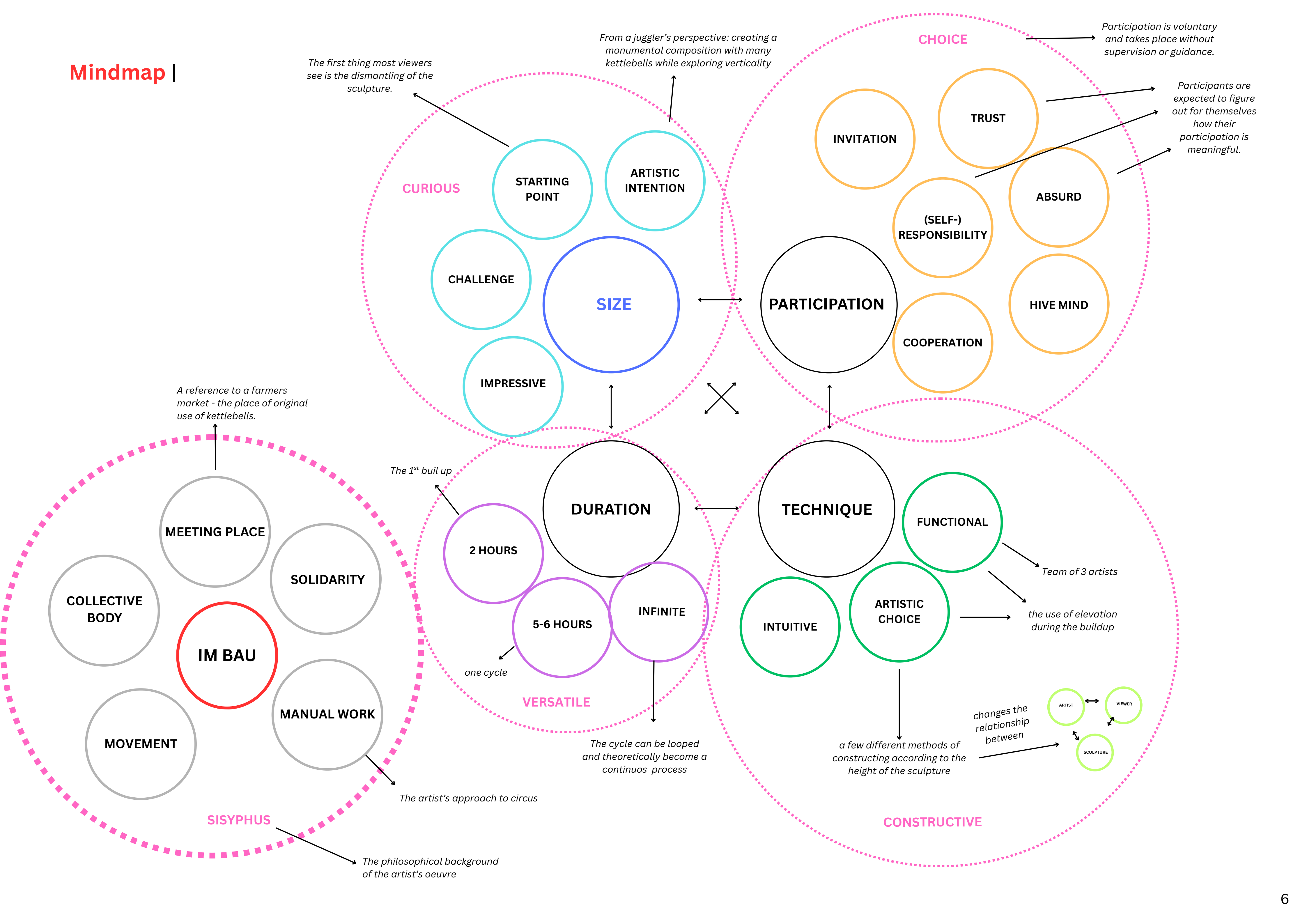
The essence of IM BAU lies in the attempt to mobilise a sufficient number of people to move a sculpture approximately five metres high and weighing one ton, through voluntary, spontaneous participation without supervision, detailed instruction, or expectation of reward.

The scale of the sculpture is central to the concept. Rather than functioning as a final object, it serves as a starting point for a simple yet challenging question: is it possible to move a structure of this size and weight in the proposed way, within a relatively short time? The focus is therefore not on presentation, but on activation and movement, with communication relying primarily on body language, shared attention, and informal exchange.

The sculpture is initially constructed by a small team of three artists over approximately two hours. Once completed, it is immediately dismantled and relocated by one team member together with volunteers, audience members, and anyone willing to participate. As the first elements arrive at a second nearby location, reconstruction begins. Dismantling and rebuilding therefore occur simultaneously, allowing everyone present to take part in the process. For safety reasons, participation in construction is limited to a height of approximately 2–3 metres (40–60% of the structure). The duration of the second construction phase depends on the dynamics of transport, the number of participants, the distance between sites, and the surrounding environment.

The possibility of moving the sculpture within a short timeframe—such as a single afternoon—relies entirely on collective engagement. Within this context, participation becomes an integral part of the work itself: an invitation to share responsibility, engage with the inherent absurdity of the situation, and experience a form of temporary, embodied solidarity.

Mindmap |



The movement is the story.

The size is the magic.

Learning comes from observing.

The participation is about trust.

The transport is autonomous.

The mode of transport is arbitrary.

The place is a social hub.

Rumours are a source of information.

The goal is solidarity.

Context |

Over the past five years, Roman Škadra has worked intensively with heavy objects such as globes and kettlebells, developing a physical practice centred on lifting, carrying, and endurance. This work has significantly shaped his artistic trajectory and led him to reconsider his practice as a juggler. His research focuses on the relationship between body and object, exploring functionality through direct physical engagement.

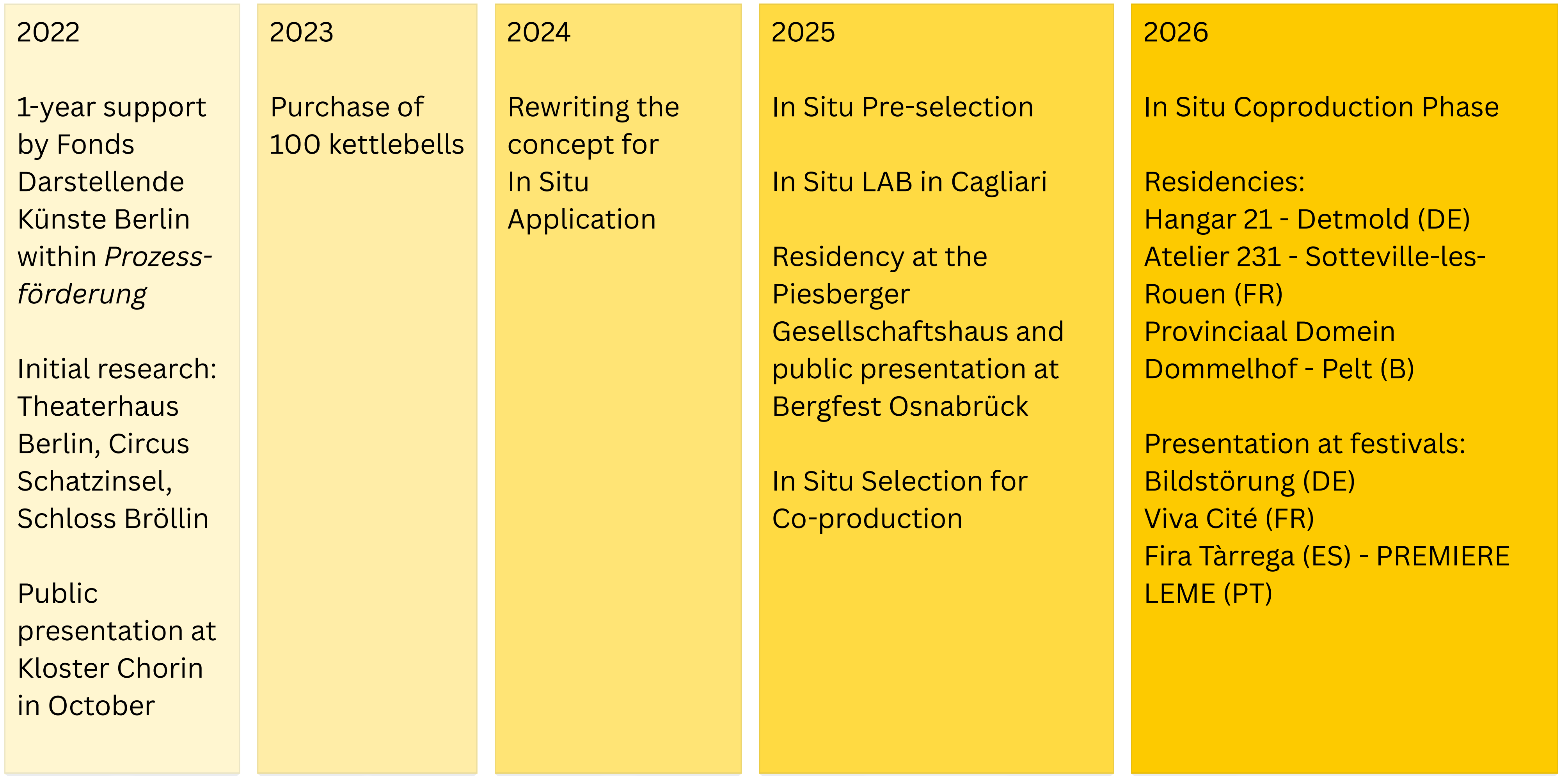
From this ongoing work, the choreographic piece GIREVIK emerged, followed by experiments with kettlebell assemblages. These explorations also led to the idea of bringing the objects back to their original context—the farmer’s market in the countryside—which became the starting point for IM BAU, a project situated between circus and visual art.



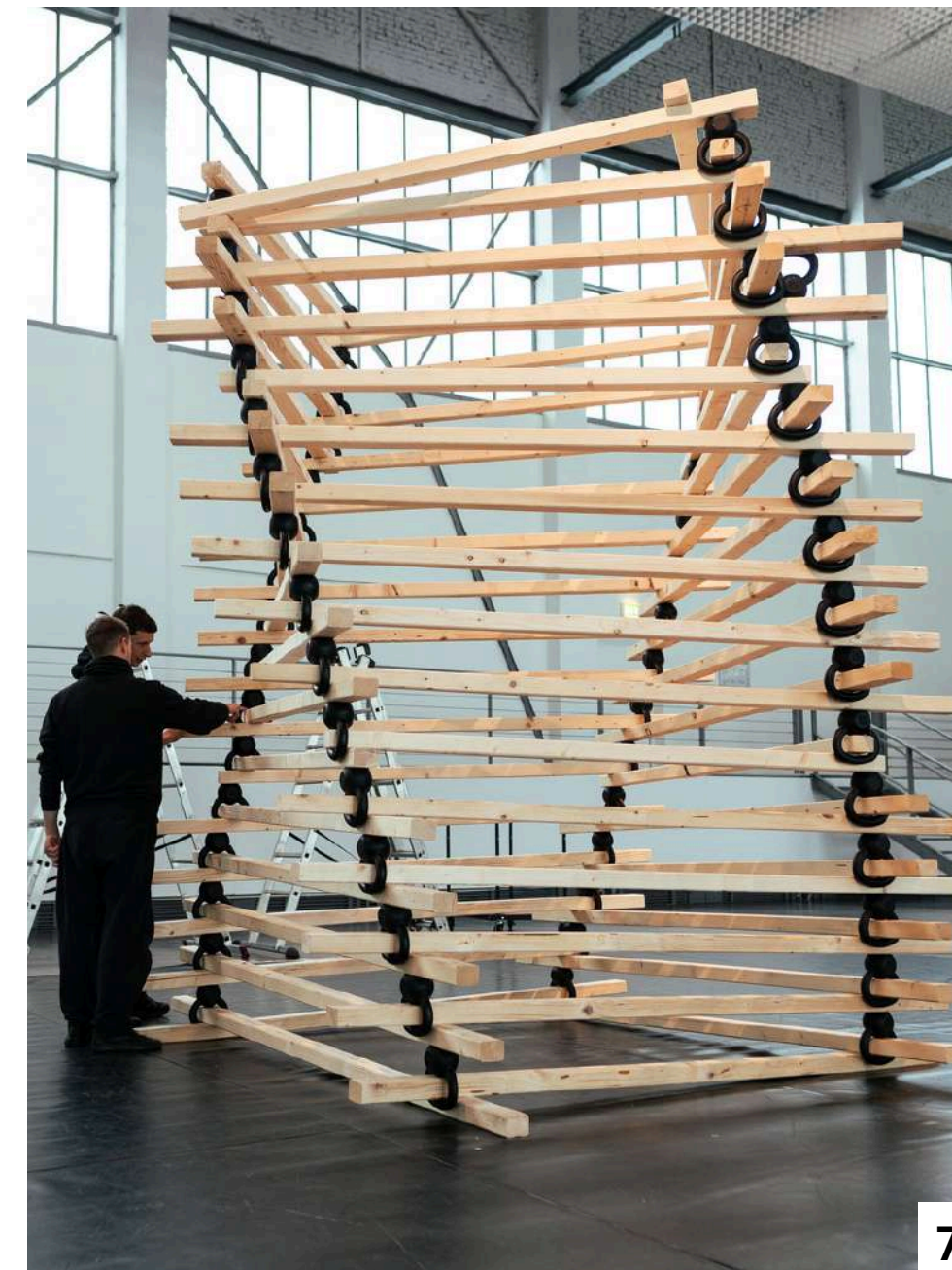
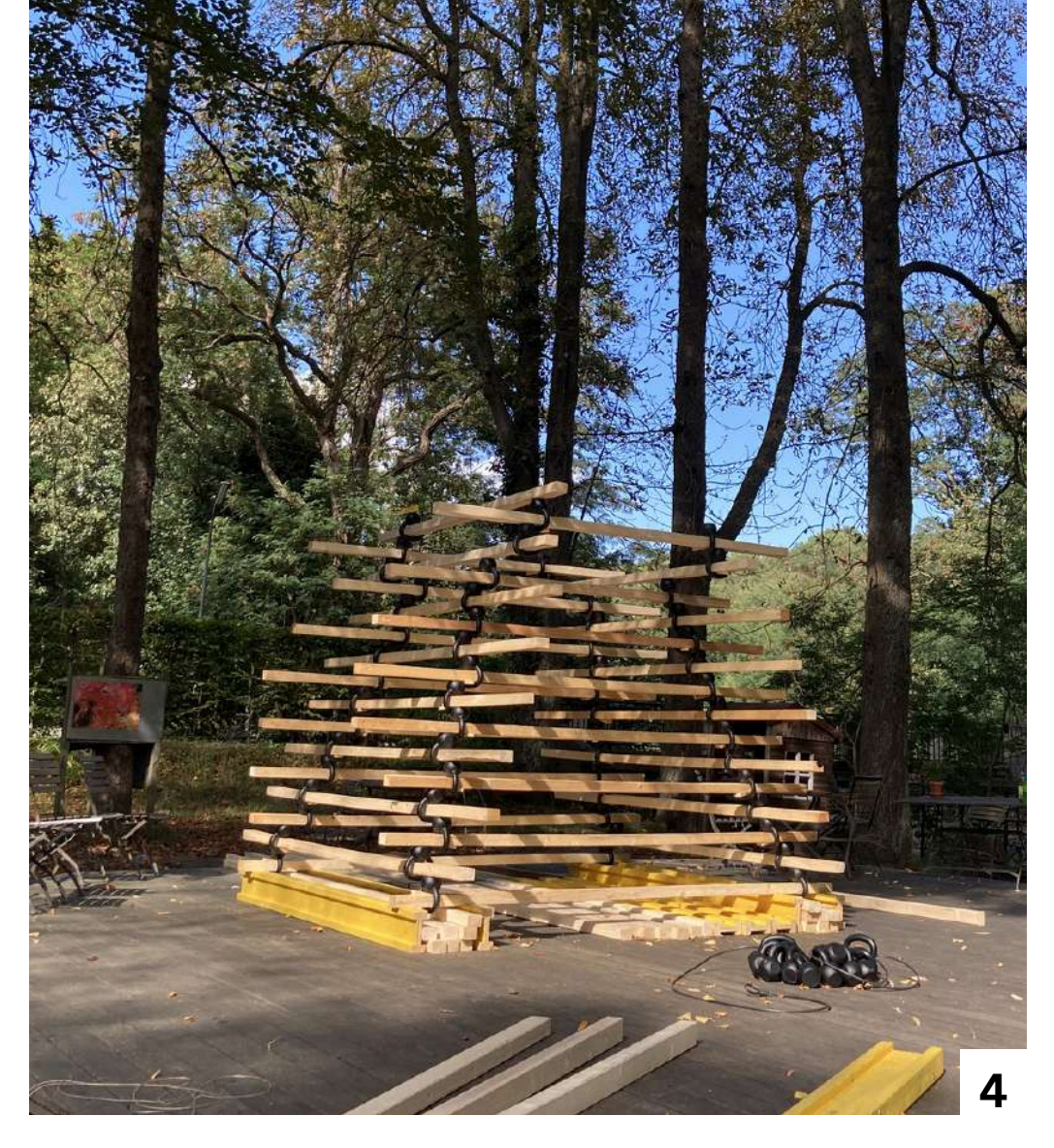
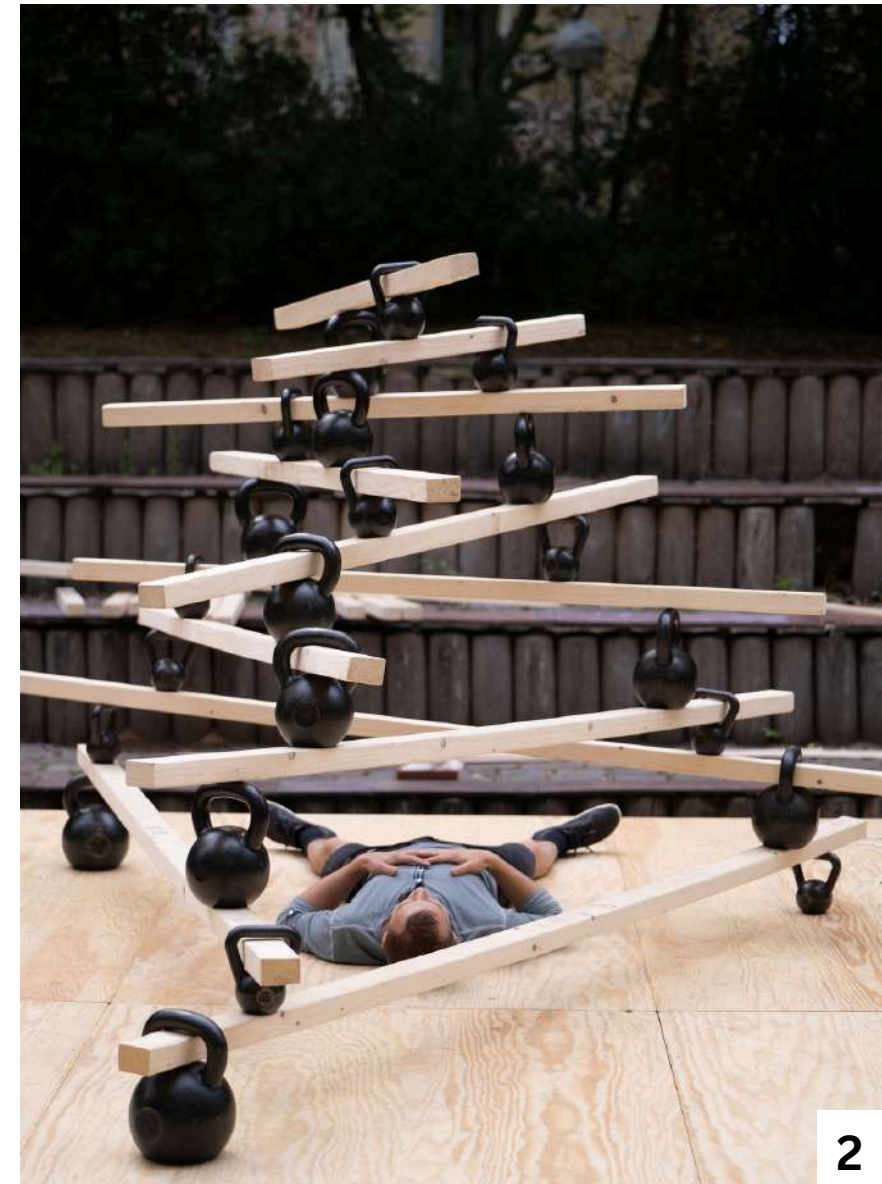
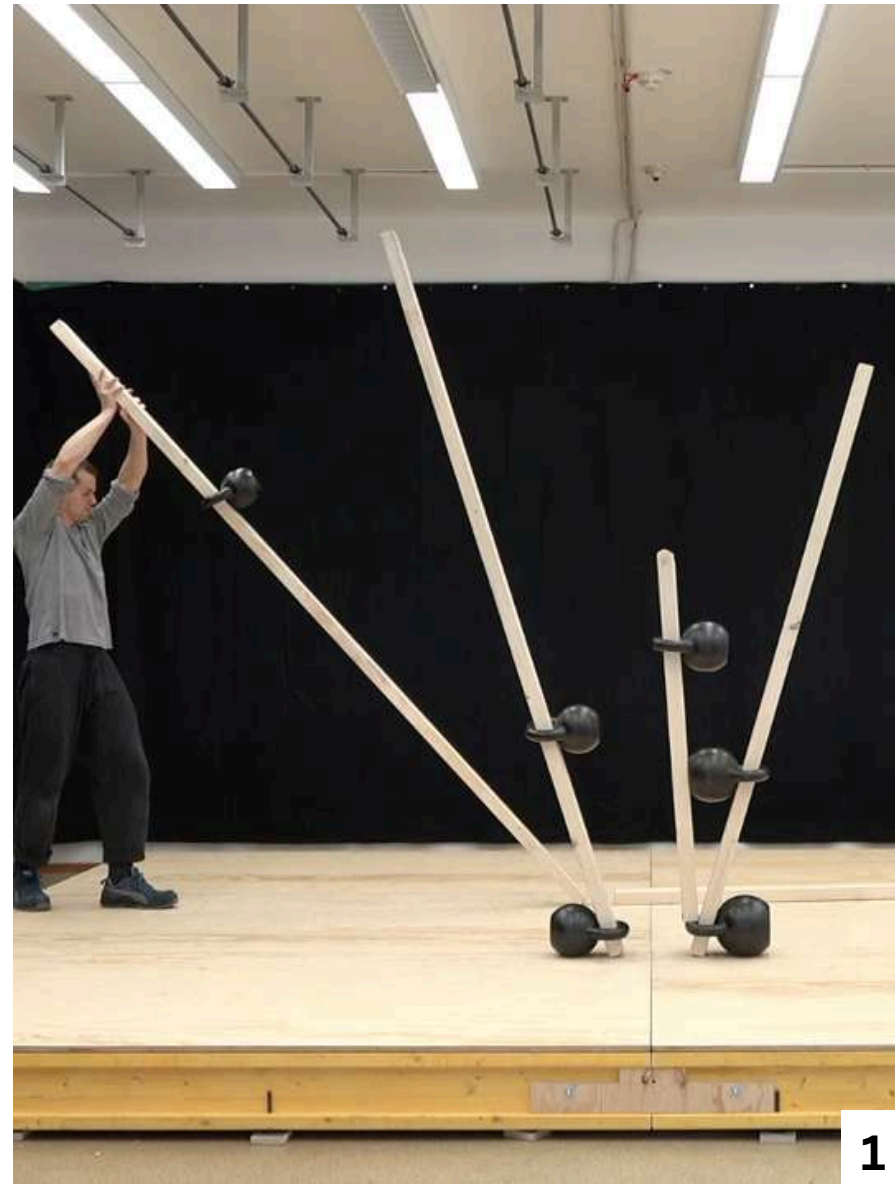
IM BAU explores what a physical practice such as lifting a kettlebell can communicate beyond the exercise of strength. It emphasises the pragmatic function of carrying loads as well as the meditative quality of repetitive physical labour, while also foregrounding themes of cooperation and togetherness. In this context, the kettlebell is understood less as a training tool and more as a symbol of the industrialisation of an ancient human activity.

Developed during the Covid-19 pandemic, the project seeks to bring this practice into rural environments and to audiences with limited access to contemporary art. It responds to isolation by involving local communities in the creative process, while exploring new formats of artistic exchange and mediation.

Creation process |



(t)



The development of forms: (1) Theaterhaus Berlin, 2022. (2) Circus Schatzinsel, 2022. (3) Chorin Monastery, 2022. (4) & (5) Bergfest Osnabrück, 2025. (6) Zirkus Montelino, 2026. (7) Hangar 21, Detmold, 2026. (8) Atelier 231, Sotteville-lès-Rouen, 2026.



(9) *Work-In-progress* public presentation, 19th March 2026, ATELIER 231 - Sotteville-lès-Rouen, FR

Video Links |

Pitch presentation

[In Situ Lab in Cagliari, 2025](#) (3 min)

Demonstration of techniques

[Climbing](#) (30s)

[Lever system - 1 person](#) (2 min)

[Lever system 2 people - Close-up](#) (30s)

[2 ladders 3 people](#) (1 min)

[Takedown of the sculpture by 2 people](#) (30s)

Tryouts

[Human Chain with students](#) (30s)

[Buildup with students](#) (1,5 min)

[Movement and Buildup with a group](#) (1 min)

Calendar 2026 |

January 17-18: Rehearsal (Zirkus Montelino, Potsdam)

February 16-25: Residency (Hangar21, Detmold)

March 10-20: Residency (Atelier 231)

March 19: Public presentation @ Atelier 231, Sotteville-lès-Rouen, FR

April 12: Rehearsal (Zirkus Montelino, Potsdam)

May 22-23: Im Bau @ Bildstörung (work-in-progress)

June 15-24: Residency (Dommelhof, Pelt, B)

June 20: Provinciaal Domein Dommelhof, Pelt, B (work-in-progress)

June 27-28: Im Bau @ Viva Cité Sotteville-les-Rouen - (work-in-progress)

Sept 10-13: Im Bau @ Fira Tàrrega, ES - PREMIERE

Dec 3-6: Im Bau @ LEME, PT

Team |

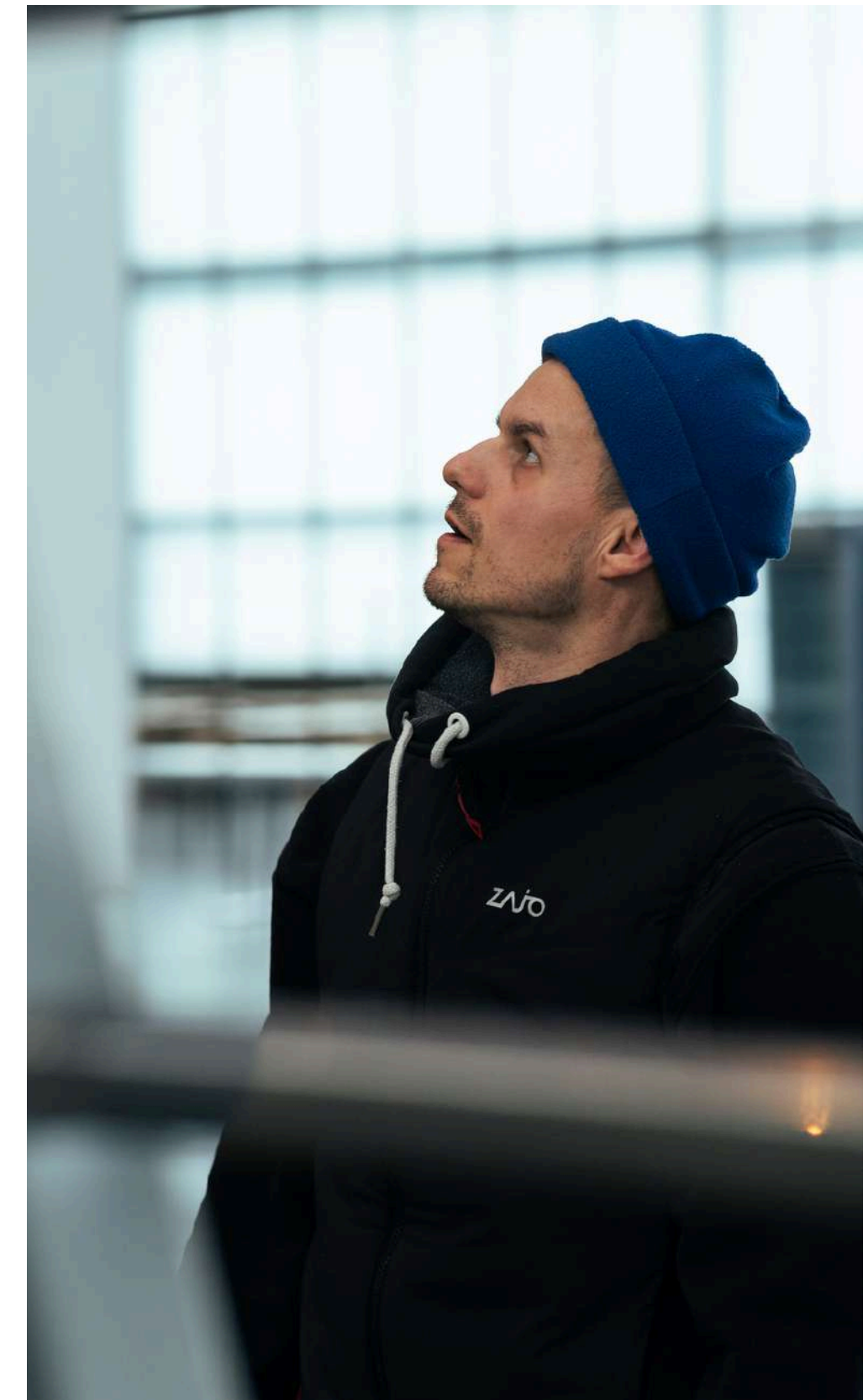
Roman Škadra (b. 1985) is a Slovak juggler and circus maker. After completing a degree in geography at Comenius University in Bratislava, he trained in contemporary circus at DIE ETAGE – School for Performing and Fine Arts in Berlin, graduating in 2017.

From 2017 to 2023, he was a member of the juggling company Critical Mess, led by Stefan Sing. In 2018, he conceived his first full-length stage piece, ABSURD HERO, which premiered in 2021 at Festival Letní Letná in Prague. Since 2020, he has also been involved in For As Long As We're Here, a series of durational performative installations by Squarehead Productions that merge circus and performance art. Between 2021 and 2023, he received funding from Fond Darstellende Künste in Germany to support the development of new projects.

Škadra's work challenges conventional notions of circus, operating at the intersection of different art forms and adapting to a wide range of performance contexts. Central to his artistic approach is the exploration of the absurd, with performances characterized by intense physical engagement.

In his second solo work, GIREVIK (premiere: 2024, Festival Cirkopolis, Prague), he continues to investigate the relationship between body and object, questioning the aesthetic impact of physical effort. His latest creation, IM BAU (premiere: 2026, Fira Tàrrega), has been selected and co-produced by IN SITU – European Platform for Artistic Creation in Public Space. From 2025, he is an associate artist at the Centre for the Choreographic Development SE.S.TA in Prague.

Roman lives with his partner, Anna-Katharina, and their daughter, Lilja, on the outskirts of Berlin.





Josef Stiller holds a BA degree from the Academy for Circus and Performance Art (ACaPA), Tilburg (NL) 2019. In his solo work Josef is working with bamboo sticks, researching the possibilities in balancing as well as release and catch of very small but also very long sticks. Apart from working with Moritz Grenz (since 2019) and Julian Vogel (since 2017) at KLUB GIRKO, he is participating in several artistic projects and also realising solo works since 2017. Josef Stiller currently is based in Jena/DE.



Alma Charlotte Schlegel is a multidisciplinary circus artist, coach, and psychodrama therapist in training, who has found her passion in the points of contact between creativity, body, and psyche. Authentic expression and a confident vulnerability are always her work's primary aims. Recently she co-developed and performed a full-length show called SPIEGELSPIEL, which combines literature, (aerial) movement, fine arts, and live music.



Anna-Katharina Andrees is an actress, director, and teacher of the Michael Chekhov Technique. She works internationally as a coach and outside eye for artists and performers. As co-founder of ZBK e.V. – Circus Sonnenstich, she developed the IN.ZIRQUE® method for contemporary circus practice. She teaches at the Michael Chekhov International Academy and collaborates with various artists, theaters, and festivals.

Credits |

Concept and Creation: Roman Škadra

Performance: Roman Škadra, Josef Stiller, Alma Charlotte Schlegel

External Eye: Caroline Melon

Creative Aid: Niel De Vries

Management: Anna-Katharina Andrees

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creation in public space

Contact |

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