

SLO

*A performance carried solely by Pepijn Ronaldo.
From music to technique, and from scenography to dramaturgy.*

CIRCUS RONALDO



PEPIJN RONALDO

Pepijn Ronaldo treads the path of seven generations of performers.

As a young boy, he traveled with Circus Ronaldo, where he took his very first steps on stage. At just nine years old, he landed a full-fledged role in the show *Circenses*, touring across Europe with his family, from New Zealand to Madrid.

After studying at the circus secondary school in Leuven and later at L'École Internationale de Théâtre Lassaad in Brussels, Pepijn returned to his roots at Circus Ronaldo in 2020. Since then, he has performed in various productions, including 'Applaus', 'Sono io?' - *for which he received the Best Acting Performance Under 30 Award in 2022* - and 'Da Capo'.

Until now, he allowed himself to be guided by the people around him in his artistic journey. But now the time has come to explore his own path, to fumble through the dark and pursue his curiosity.

The title SOLO refers to the cast: Pepijn, and Pepijn alone. From music to light, from scenography to dramaturgy. He carries it all.



HE TITLE ALSO SUBTLY ECHOES THE EARLIER SHOW, SONO IO?

In Sono io?, which is about transmission between father and son, Pepijn shared the stage with his father, Danny Ronaldo. The father, an aging artist, seemed rooted in the past. The son, filled with dreams of the future, had to extract everything from the present. Through their shared love for music and play, they built a bridge between their similarities and differences. The beauty and complexity of being able to let go, but also finding the courage to take place as the new generation. The final image, with the father leaving the stage and the son stepping forward alone, was an unforgettable and deeply emotional moment for every viewer. Sono io? was performed over 300 times internationally, in tents and theatres, such as Théâtre du Rond-Point in Paris, CIRCA in Auch, and Grec Festival in Barcelona, ... The show is still going strong with international tours.

‘After every performance of Sono io?, I ask myself: ‘Now what?’ I think it’s a question the audience shares with me. Where does the story go from here?’

As a young artist, I’m searching for myself. I’m curious to discover who I am as a creator. Until now, I’ve mostly been able to suggest ideas, but I never felt like really making choices. Now I look forward to making my own decisions. This is not only the creation of a new show, but also of myself as a person, an artist, and a maker.

Every generation has to reinvent itself. This show feels like my springboard.’
- Pepijn

SOLO begins in the 'now'. A young man stands alone on stage, a kind of audition, with his audience as the jury. A moment where he gives everything he's got, hoping to convince the jury that it was worth leaving their comfortable home for him.

Gradually, he lets the audience into his world, as if we're peering into his mind, watching his dreams and ambitions flash by.

A stream of ideas, each with its own atmosphere, from nostalgic, interactive, and clownish to contemporary, threatening, and physical. They follow one another like puzzle pieces from different puzzles, with only one thing in common: the artist who imagined and performs them.

A human being who tries to understand where this is all going and hoping that the puzzle will somehow fall into place.

'I feel like we live in a world where there's never enough time. We have endless possibilities. So many things we want to do or think we should do. Choice overload is becoming a global concern. Personally, I like the idea of comparing life to a performance. You only get an hour to do everything you want. Everything is possible and everything is allowed, but in the end, you want to be proud of it, and you want everybody around you to have loved it. Too many ambitions, yet so little time.' - Pepijn

SOLO is a balancing act between the artist's own dreams and the audience's expectations. Like a conversation between player and spectator, he searches for what's 'good enough' in this big moment. What is it we're all really hoping for? Is it 'the spectacle', the jokes and the tricks? Or is it something more human: The doubt, the fear, the joy?

'I'm fascinated by the relationship between performer and audience. It mirrors the social anxiety we face every day. Human connection as the foundation of life. The idea that we only truly exist through someone else's eyes. It shapes every decision we make, and our way of being. We want to come across well, but also remain true to our values and individuality. How do you find the balance between who you want to be and who you truly are?' - Pepijn

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WHO YOU REALLY ARE?



The aim is to keep the possibilities for this performance as broad as possible. It can be performed in our tent or in a theatre, but also outdoors or in unusual and characteristic locations.

'This flexibility is a big plus. I can already feel how combining theatre and tent tours enriches me as a performer, but also improves the quality of the performance.'

'Each new venue brings a new perspective, both for the artist and audience. In theatres, everything is more detailed. Every nuance is seen, every silence deeply felt, but there is also a greater sense of distance between the audience and the artists. In the tent, it's all about atmosphere and experience. Silences are never completely silent, but the bond between performer and audience is incredibly strong. Two different worlds that can truly enhance each other.' - Pepijn

The scenography consists of a cube that's open on all sides. A small, clearly defined frame in which we see the character search. Like a boxing ring, or a miniature dream world, where the artist's thoughts and journey come to life. The cube is a world of its own, with its own lighting and sound. A fixed space, always the same, regardless of the environment. It offers tangible limits to the character, but also challenges him to think outside the box, both literally and figuratively.

'Circus Ronaldo is a company full of dreamers, and I can proudly say I'm one of them. But dreams don't come true on your own. And it wouldn't be Circus Ronaldo if we didn't make the impossible possible. I'm proud to create this show with a great team behind me.' - Pepijn

THE MOMENT

SOLO is a show about 'the moment'; the moment a child longs for, and an older person looks back on. - The prime of life. -

Life as a graph... It's absurd, and yet beautiful. The curve always climbs, until one day it peaks, and from there it quietly descends.

At the top of the mountain, that's where it must happen. That's where the stories are born, the ones you'll tell for the rest of your life. 'Enjoy it as long as it lasts,' they say.

But how long does 'it' last? An ambitious race against time.

Will he lose himself in a flood of expectations and desires or find himself there instead?

We'll find out... somewhere on a little square, in a small Ronaldo tent.



PERFORMANCE

+12 years

70 min

tent (+/- 120 people), theatre, open air

creation 2026

premiere November 2026

CREDITS

concept, creation and performance

Pepijn Ronaldo

technique

Pepijn Ronaldo

coaching

Danny Ronaldo

music

Pepijn Ronaldo

set design, construction sets, props

Pepijn Ronaldo, Nanosh Ronaldo,

Niko Heremans, Brechje De Ruysscher,

Keith Van den Broeck

company manager

Lesley Verbeeck

promotional material

Frauke Verreyde

production

Circus Ronaldo

coproduction

Theater op de Markt – Dommelhof (Pelt), tbc

residencies

Theater op de Markt – Dommelhof (Pelt),

Miramiro (Gent), Cirklabo (Leuven),

Circa Pôle National Cirque (Auch),

Teatro Sardegna (Sardinië)

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