

KINESIS

Dossier of the show - creation 2017

Des-equilibrats invites us to fly high with the emotions and spirits that Kinesis unleashes, to get away from rational logic for 45 minutes

THE SHOW

SYNOPSIS

Two characters, two universes, two circus techniques, one structure, and one stage space. Two contrasts forced to adapt and evolve to create a shared language. Circus as a language of expression.





The new show from the circus company Des-equilibrats tells us a tale in which two bodies, their spirits and emotions blending together, evolve and change as they share a single space, showing, in this way, how our spirits and emotions affect us and those around us, and the reactions these elicit.

In this respect, Kinesis speaks to us about human relationships, about how we relate to others, about how this affects our life, and how we express ourselves.



In this case, they are not expressed with words or gestures, but rather by the characters' circus technique. Each character has a specific circus technique and uses it to express themselves inside the space they share.

You could say that both speak different languages, but as the show goes on and they relate to each other, they seek to create a new language to allow communication and the construction of a shared universe.

This is why both characters choose, at one point, to leave their own technique behind, in order to construct that language, something they do using dance movements. The movements explain metaphorically what is happening with these two characters and their experiences.

From this point onwards, the way they relate to each other changes, as does the way in which the characters play their circus, eventually taking their technique to a personal universe full of honesty, which allows the perfect lines of the circus to be broken, carrying us to a universe full of innocence, affection, and madness.

Once these characters find a common language, they can return to their own disciplines with a new energy, transforming their technique thanks to the new universe. This is how the circus technique becomes dramaturgy.

As the show goes on, the characters want to open up and share this new universe with the audience at the end of the show.

The circus techniques on show are juggling (clubs), aerial acrobatics (hoop).



THE COMPANY



CIRC DES-EQUILIBRATS TEATRE

DES-EQUILIBRATS began in 2012 on the Island of Mallorca, where a year before, just by chance, two seemingly incompatible characters stumbled up on each other, passing in opposite directions.

From this inconsistency, which strangely enough turns out to be as compatible as that of combining the two circus artists with the purpose of spreading and promoting the wonderful arts that exist in the circus, and for the reason of the cultural and social development of the same.

Des-Equilibrats consists of Antonio Rosselló and Coloma Roig, two performing arts enthusiasts, seeking an interdisciplinary language that unites the circus, the theatre, dance and the clown.

The name DES-EQUILIBRATS came from the extreme nature of their own devices, their individual radicalism, making them feel in a continuing imbalance that ends when the other end is found.



Coloma, she discovered the circus by chance while strolling through the Aniene Valley Nature Reserve in Rome. There she found -La Torre- Social Centre, with its fitness centre and a few people hanging from objects, their names of which are still not clear.

The -air-itself becomes an addiction that she will practice in Rome until her studies are completed, later deciding to go to Lima (Peru) to continue her circus training.

She took circus classes in Peru, Colombia, Italy, Barcelona, Germany, France and Belgium. This seemingly nomadic life ends in Mallorca, back to its place of origin, to which we always need to return to, to find a balance where thanks to its unbalanced companion, is always a fact.

In Mallorca she found a base camp that turned into a retreat, a place of repose after travelling, training and working.



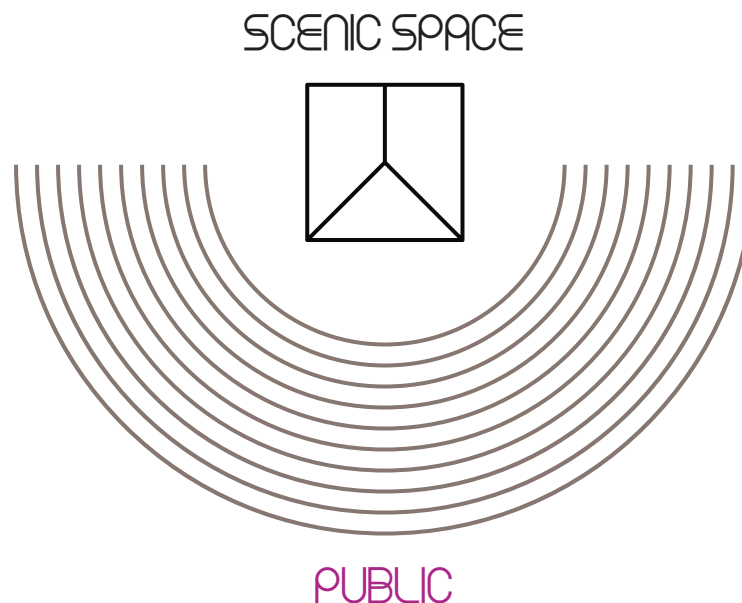
Unlike his partner, Toni was drawn to the circus at a much earlier age, particularly at 14 years of age, at the Medieval Fair in his village, where he met a group of jugglers and decided to buy a diavolo and a book of tricks.

At 18 he began working as a juggler in the 'Circ Bover', which became turned into his workplace in a kind of school, there he came into contact with high-level artists and started working on other disciplines, such as the hand balancing and slack rope.

This experience allowed him to travel to international circus festivals in Latin America and Europe. Also, Toni is involved in various solidarity expeditions, bringing the circus into countries such as Palestine and Ivory Coast.

In one of his stays in Mallorca, by surprise, he felt a certain sense of balance in meeting his companion unbalanced, a strange impression that led him to want to start a new experience with her, deciding to form the company.

This is a medium-format street show designed to be held in front of an audience arranged in a semi-circle (front - a quarter on the side).



- Set-up time: 3 hours, the company will have access to the performance area for at least three hours prior to the beginning.

- Breaking down time: 90 minutes

- Stage area: 9 x 9 (width x depth), unobstructed height 7.5 metres.

- Floor space that is smooth, flat, and clean without bumps, holes, stones, or deformation on which a linoleum dancing floor can be laid (if this requirement is not met, the performance cannot be held).

- Direct access for the company lorry

- Mains power supply

- Dressing room

- The organisation will provide a staff member who makes sure that nobody crosses the performance area before, during, or after the performance.

- The company is self-reliant for setting up and breaking down and arranging sound equipment.

Title: Kinesis

Artistic direction: Pau Portabella (fet a mà)

Artists: Antonio Rosselló Martin & Coloma Roig Paredes

Original music: Jan Benz

Costumes: Txell Joanot

Duration: 40-45 minutes



A man and a woman are performing a physical theatre exercise. The man, wearing a blue shirt and dark pants, is holding the woman, who is wearing a light blue shirt and dark pants. They are both holding white poles. The woman is holding a pole with both hands, and the man is holding it with one hand. They are both looking at each other. The background is a plain, light-colored wall.

KINESIS

CIRC
DES-EQUILIBRATS
TEATRE

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