

solfasirc



circus, music & audiovisual

The company Solfasirc was born in 2005 due to the need to fuse music and circus. The members come from different artistic backgrounds and nationalities. Circus, music and audiovisuals are the main specialities of this Spanish-Italian troupe.

Each member of the group has wide-ranging experience in their respective disciplines and this project has brought them together to investigate the fusion of the different artistic languages. Fans of new developments and technology, but without losing any of the classical baggage, they are dedicated to taming objects and the public. Now, the fruits of this are here on earth!

This young group have been seen in the main theatres of the Catalan scene (Barcelona Auditorio, Teatro Nacional (TNC), Liceo...). They have also performed at circus and arts festivals (Trapezi (Reus), Grec de Barcelona, La Mostra of the Igualada theatre, the Mercè festival, The nou 9 barris theatre, La Bisbal of Empordà, Emergent, Cerkà'l, la Marató de l'espectacle...). All of this, along with artistic visits to neighbouring countries: France, Italy and Andorra.

Utopia:

"She's on the horizon. I take two steps forward, she takes two steps back. I run forward ten paces and the horizon runs ten paces further away. No matter how far I walk, I'll never reach it. What use is utopia? You use it for this: for walking."

Eduardo Galeano



A **MULTI-DISCIPLINARY**, family show, which lasts 55 minutes. It's made up of a circus artist, two musicians (piano and guitar) and an audio-visual artist.

It mixes circus skills (funambulism, juggling, unicycle), music, audio-visuals, technology, humour and theatre. The musical language works with different registers, the most outstanding being the musical instrument created by the company: acoustic juggling- balls bouncing off drums, creating a close link between the visual and the acoustic.

Synopsis:

Coming out of the shower, he finds the guests are already in his dining room...

"How did they get here so soon?"

The character finds himself having to get dressed
in the most implausible manner, on the
clothesline and between the pegs

Once snappily dressed, he decides to turn
the audience into an orchestra,
conducted by him!

Are you ready to witness the *impossible?*



Artistic team

Actors: Biel Rosselló, Marc Canelles, Delfi Muñoz and Enrico Missana

Title: Entre Pines (between the pegs)

Duration: 55min

Genre: Circus, music and audiovisuals

Language: N/A

Music: Delfi Muñoz and Marc Canelles

Audiovisual production: Enrico Missana

Idea and direction: Solfasirc

Scenic consultant: Ferran Utzet

Structures: Biel Rosselló

Scenery and costumes: Solfasirc

Lighting design and technician: Aleix Ramisa

Photography: Rosa Colell

Graphic and web design: Mar Gili + Solfasirc

Production: Solfasirc

Artistic understudies: Aleix Ramisa (Audiovisuals), Paula Quiñoa (Piano), Dusan Jevtovic (Guitar) Jordi Puig (Lighting technician)



Show techniques



Show techniques



Unicycle

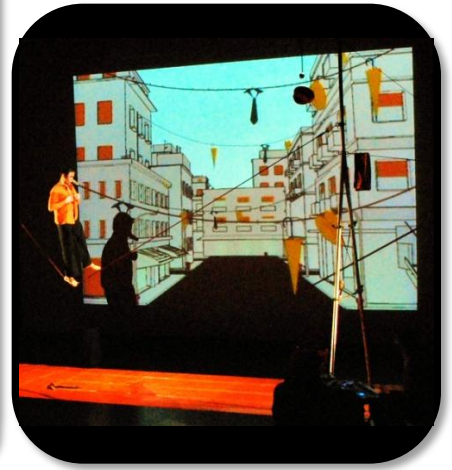


Juggling

Show techniques

Audiovisuals

and Images



Humour and theatre

Music and acoustic juggling— balls bouncing off drums



The show mixes different musical styles, from classical such as Bach to original compositions based on modern styles like funk, through to some jazz standards.

We perform some of the great classics (Bach, Mozart, Beethoven, Vivaldi) using bouncing juggling, backed up by images by the composers, giving the music a visual impact as well.

There are also original compositions based on improvisation. Here the symbiosis between the music and the scene is the most important thing. We try to create a show where music, circus and visual art speak the same language to form a blended mixture of arts.

Another key aspect of the show is the rhythm; here the different numbers are based on bouncing and audience participation is essential to make the concert important!



History of Solfasire

The group has performed its various productions more than 300 times over the last 8 years:

2009–present “Entre Pines”

Selected for “Cultura en gira” of the Direcció General de Cooperació Cultural, 2nd semester, 2009. Premiered at the 20th Mostra de Igualada, 2009. More than 100 shows performed.



2008–present “La Pinga”

Street version of “Entre Pines”. Premier- September, 2008, more than 100 shows presented.

2006–present “Malabares en Clau midi”

90 solo shows. Including: Marató del espectàcul 2007. Festival Cerkal 2007. Fiestas de la Mercè 2007. 33è Combinado de circo de 9 Barris. Feria de Circo Trapezi en Reus 2008. Presentation 2009 season of the Teatro Nacional de Cataluña. Festival Emergent 2008 and 2009. **Auditorio** de Barcelona with the **OBC**, in the **Festival Grec de Barcelona 2009**, juggler in “El carnaval de los animales” (C.Saint-Saëns), directed by Adrian Schvarzstein July '09.

2006–2008 “Benvinguts a Stròmboli”

Produced with a help from a grant from the Generalidad de Catalunya (Direction by Boni). 37 shows in Catalunya, Ibiza, Andorra and Italy. Including: La Mostra of the Igualada theatre, 2007. Circus Fair “Trapezi” in Reus, 2008. Circus festival La Bisbal del Empordà 2008. 30th la Tamborinada edition.

¿?–present “L'estendor”

Funambulism number based on a clothesline. The long trajectory of this piece makes it almost impossible to say how many times it's been performed, nor is it possible to say when it's premier was. Including: **Festival Grec, Barcelona**. Circus fair “Trapezi” in Reus, 2008. **Teatro Nacional de Cataluña**, in “La Troupe, circus at full rhythm” (Direction: Jordi Juanet, Boni) May 2009.



The Artists



Biel Rosselló: Juggler and funambulist "Challenging common sense"

A mainly self-taught artist who has worked with other circus disciplines to enrich his professional skills. He has worked using floor and aerial acrobatics (flying trapeze, elastic bands, trampoline and cloud swing), balancing over objects, theatre and music.

His training has taken place in workshops in different centres: Escuela Rogelio Rivel (Barcelona), La Tarumba (Lima, Perú). Resident in Arc en Cirque (Chambery, Francia).



Delfi Muñoz: Piano "Music is melody where text is the world"

He started on the keys at the age of 6, that makes around 25 years in the music world... Superior piano certification from the Conservatorio del Liceo. Experience in musical interpretation, composition and education (to both musicians and actors).

"Music, like silence, is universal... That's why I like working with people from other artistic scenes, where music has a lot to say without us realising..."



Marc Canelles: Guitar "Give me some strings and I'll make you vibrate!!"

Superior music title, specialist in jazz guitar (Escuela Superior de Música de Catalunya). He has widened his studies in New York and has participated in a large number of musical projects spanning a wide variety of styles.

"The one on top with 5 balls. And me.. 6 strings! What do you think?"



Enrico Missana: Audiovisuals "Curiosity as the essence of life"

Audiovisual artist trained by restlessness. Maker of Videos and Digital Animations.

"Necessity is the mother of the Arts"



Aleix Ramisa: Lights. "Without wishing to presume, I light the angels ..."

Lighting and sound technician degree at TTE, and in Show and Audiovisual Production at the Polytechnic St. Ignacio-Sarria. Trained in the audiovisual field, working with different mediums and in day to day life.

"I do everything! Any requests?"



Thanks

Gonzalo Piña
Marta Campa
Fernanda
Jordi Solans
Ramón (Cervera)

And all those who have had
confidence in us!

Contact:

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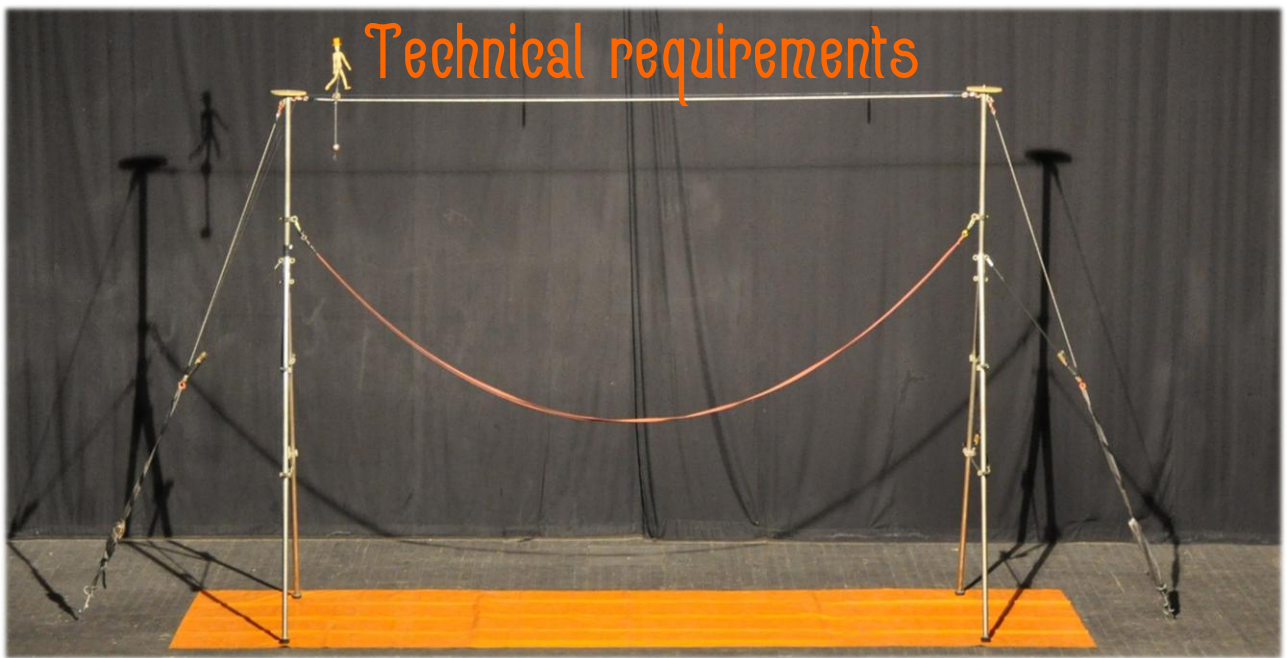
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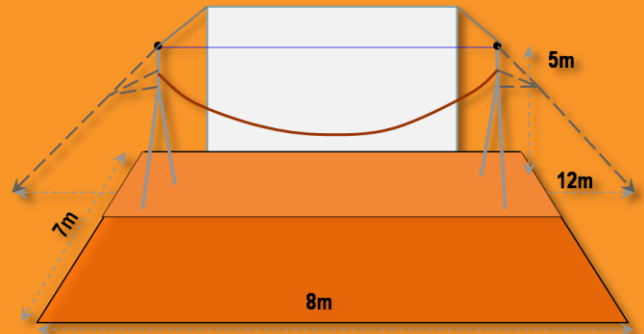
Fee

Please, ask to the group. Thanks.



General

- Scene space of 8x7 metres, and 5 tall. (Technical width aprox. 12m)
- Two anchor points- minimum 500 kg.
- An electricity source in the show space.
- Flat, hard, smooth floor. Van access to set up area for **loading and unloading**.



Structure

It's **ESSENTIAL** to have two **anchor points**, separated by 10 to 16 metres, for the slackline structure. The best and most usual option is to use the columns or structures of the theatre (walkways, railings, or other)



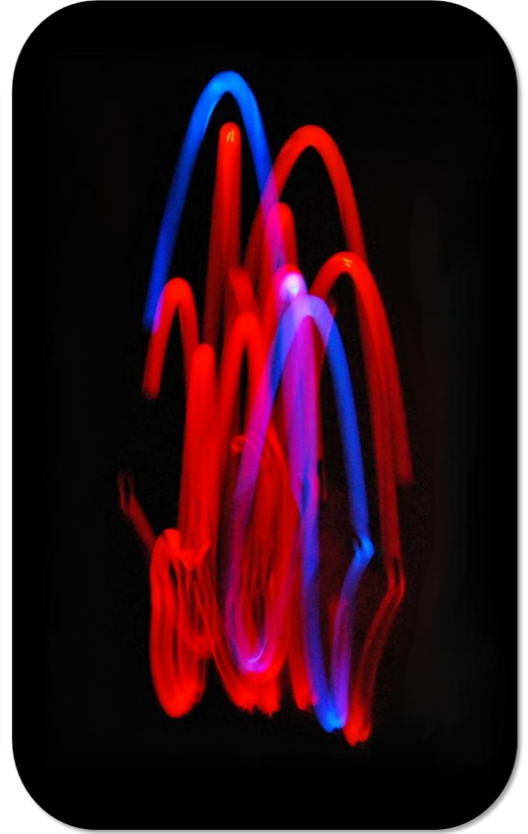
- If not available, permission to drill into the wall or floor to install the 14mm expanding dynabolts. We install two braces on each side with two bolts in each.

- As a last resort, we would ask for 2 counterweights of at least 500 kg each. Cement blocks, water barrels, or other things can be used.

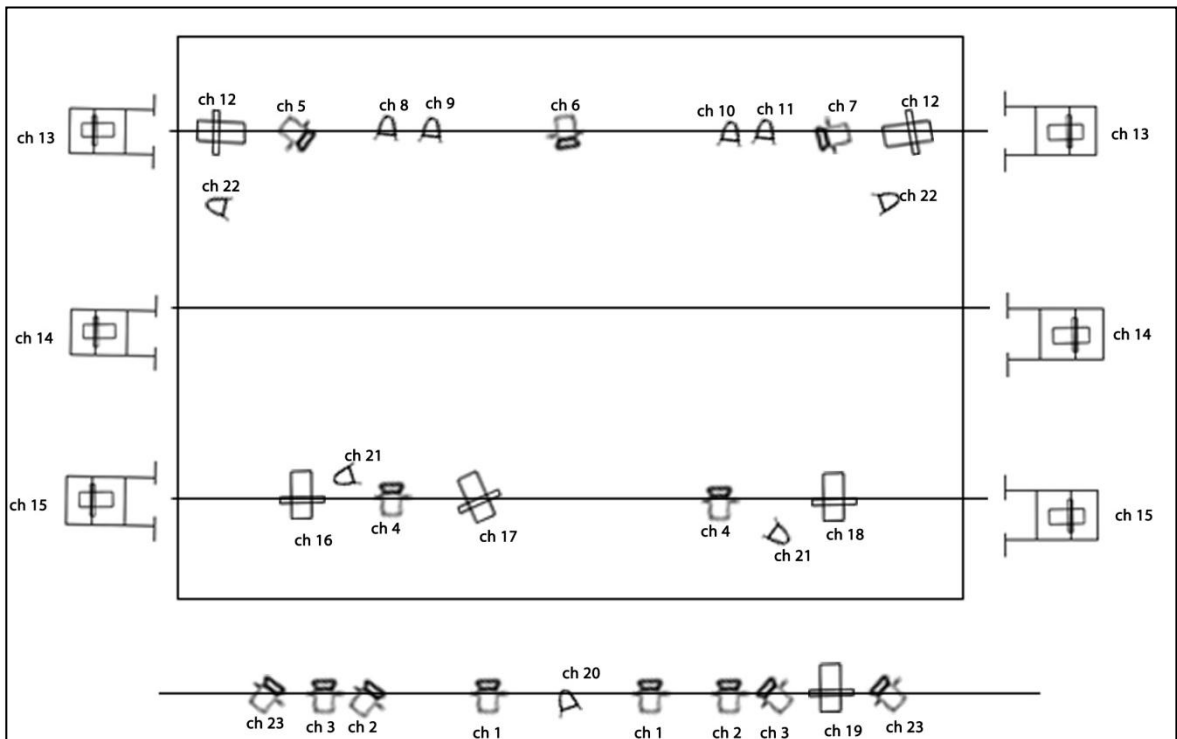


Sound & Lights

- **Electricity source** of 220V in the show area. The organisation will take charge of the lighting power necessary (except the lighting, the company won't use over 3.000W)
- **Theatre sound:** 3 Monitors in the show area, sound desk and 6 signal ports + 5 DEI mono.
- A technician responsible for the space throughout the company's stay.
- **Lighting material:** 12 spotlights 575 etc or similar, 9 PARS lamp n°5 (5 hung and 4 on the ground), 15 PC with shades and filter holders.

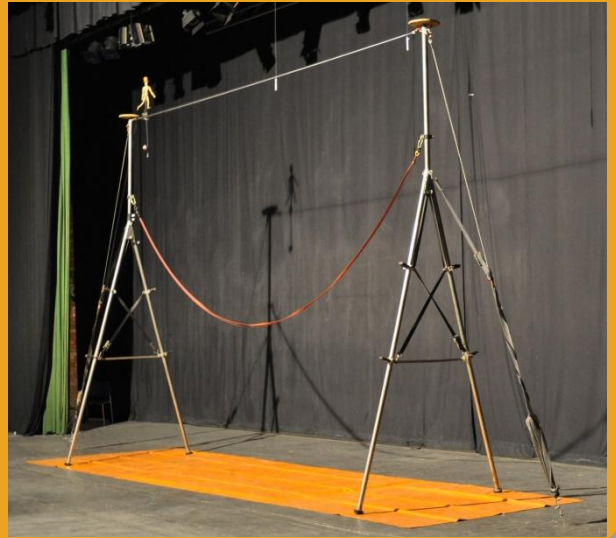


Lighting design



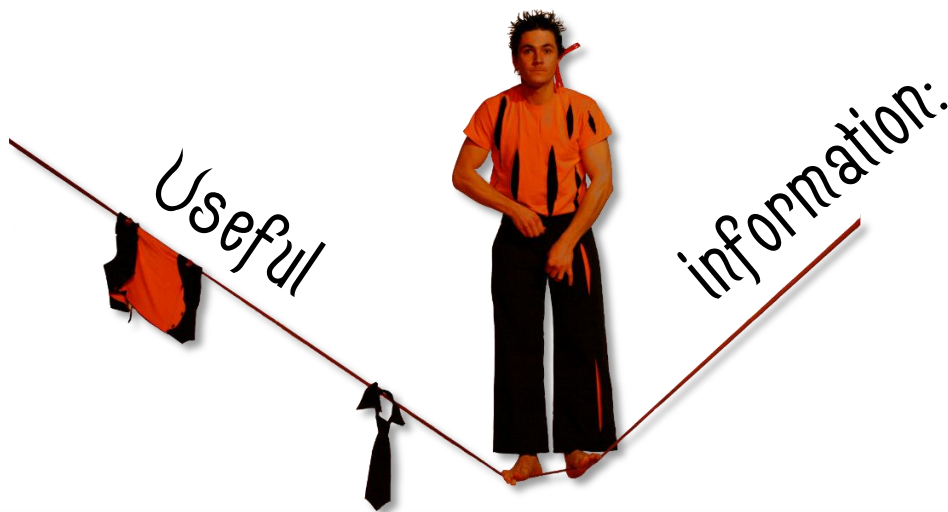
What can the organisation contribute? (Optional)

- Projector screen: The optimum size is 6x4.5m and the minimum is 4x3m.
- Projector of at least 3,500 lumens.
- Acoustic piano. In this case, microphone for amplification.
- A specialised technical for the sound checks and for support during the show.
- Various sound cables to aid connection to the theatre. Our equipment uses RCA and Jack.
- Parking for two vehicles.
- Table of around 1.2 x 0.6m. 4 Chairs.
- Food for the company of show day.



What will Solfasire bring?

- The musical instruments (piano and guitar with amp) and the music players necessary for the show.
- Scenery, costumes and structures necessary for the show.
- Equipment, projector screen and projectors apt for the show.
- All the material necessary to install the slackline structure. Electric hammer to perforate, fixing material (braces, expanding bolts, slings, etc). But not the counterweights.
- Backup sound equipment, apt for small halls with a low capacity and/or monitor system (500W).



Show space: the theatre black box should be 8m wide, 7m deep and 5m high. The minimum technical width is 10m and the maximum is 16m. (consult the company if you don't meet the requirements)

The organisation will be responsible for maintaining the **safe distance** between the foot of the structure and the front row, a minimum of 5 metres. There will be no-one closer than this.

The floor must be smooth and hard, with no slopes. If performing outside, we prefer tarmac or cement (despite the tarpaulin which marks out the performance area, sandy ground is dirty).

Have an electricity source on arrival at the venue. We will arrive 5 hours before the show.

If there is another show later, the organisation will have to calculate the time needed to dismount. We need a space for **8 hours**, from arrival to finishing to pack everything.

The organisation must return the signed **contract** to perform at least a month before the show.

It's important that the space adapts itself to the characteristics of the show: we believe it best that the space is not too big. We mean that the theatre, square or park can hold a maximum of 200 people and has good acoustics. A square of around 30 by 50 metres at the most and 15 by 20 metres at the least.

If performing in the street, it's essential to perform after dark and we'd prefer there to be seats for the public.

If the performance area is a thoroughfare used by pedestrians and/or cars, circulation must be stopped while the company works in the space. Barriers and coloured tape will also be necessary to close the area off so as to work more comfortably and, overall, avoid accidents. Someone from the organisation will make sure that no-one enters the space under any circumstances, especially while raising and lowering the slackline structure.