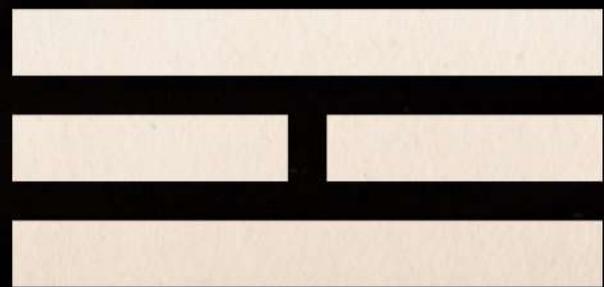




l'AVALOT

FOC



The Show

FOC is a wordless, mid-format, mostly visual street play that revolves around fire. Fire as a plot element as well as an aesthetic resource. Fire that can scare beasts away and make us feel at home, but that can also make us feel helpless if we lose control over it. Fire as a creative force that forges iron, fire as a playful element that has as big role in our traditions.

FOC doesn't have a classical plot development, but it does have a sequence of actions that build images and recognizable situations: the difficulty in starting a fire, the difficulty in putting it out, how much it protects us and how powerful it can make us.



Tradition

L'Avalot is known for frequently using Catalan tradition as a starting point. This show has its roots in historic traditions such as beasts (originally “bestiari popular”) and devil dance (“balls de diables”). Obviously, we go beyond mere traditional elements and use various resources to achieve a visually impactful theatrical show with a contemporary aesthetic. These resources include an atypical use of pyrotechnics, playing with aesthetics, movement concept, choreography, electronic music and the concept of beasts.

Puppets

The main characters, apart from the performers, are three large puppets. They are articulated structures with the ability to move and wander around the stage. These large-sized puppets are mainly built with wood, iron and mannequin pieces, and they represent beasts. They have a close relationship with fire, which links them to the iconic fire-defying dragons in Catalan tradition. Many scenes in the show revolve around these sometimes-threatening, sometimes-playful beasts.



Fire and Pyrotechnics

We wanted to avoid the grandness and spectacularity that these elements often bring to a show. Our intention was to create a small and intimate format that can be watched by a seated audience.

The show revolves around the characters' relationship with fire, from the primitively achieved flame to the technological fire of angle grinders and soldering irons, including several kinds of pyrotechnics as well, of course.

Dance and Movement

Our goal was to make a choreographic show. The performers evolve and dance around the stage. They interact with each other, with the four beasts and with the different types of fire through choreography that provides the cornerstone of the proposal's dramatic composition.



I Ching

We felt aesthetically drawn to this three thousand-year-old Chinese book. A binary system made by a solid line (Yang) and a broken line (Yin) form sixty-four sets of hexagrams, each one of them referencing a situation or state. We set all fourteen scenes in the show under an hexagram. This hexagram appears during the scene, as in becoming the scene's title. For example: the first scene happens under this hexagram.



This hexagram, made up by the thunder and water trigrams, references the initial challenge and starting something new. Perfectly appropriate to start off the show. Obviously, we don't expect the audience to understand the hexagrams, but we do hope they will be sensitive to their simple beauty. And we hope that said beauty generates an aesthetic backdrop for the actions that take place.



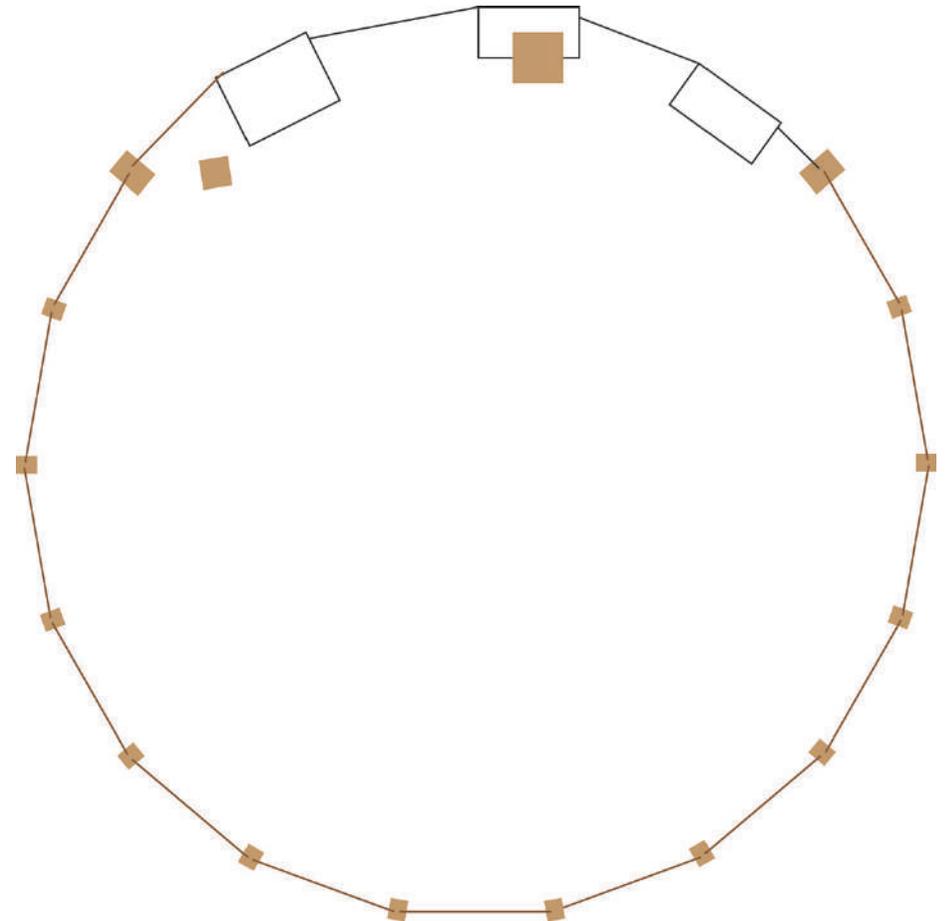
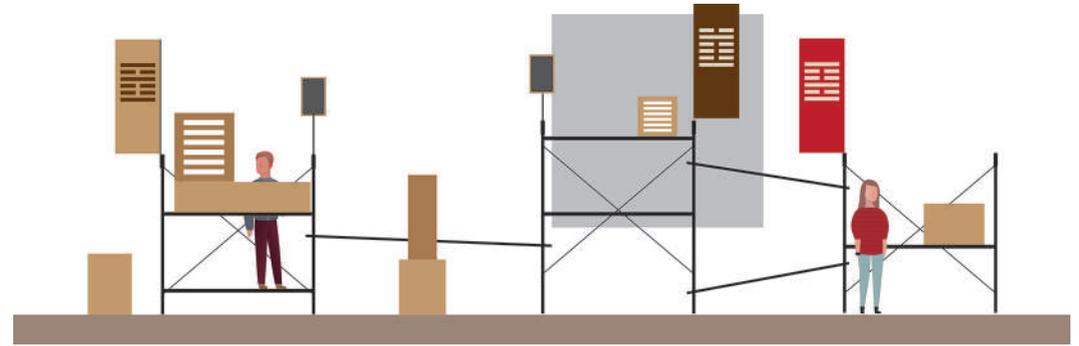
Generational Renewal

One of the show's goals is to unite the energies and experiences of people of very different ages. The four performers are very young, they are still learning about the theatre world. The creative and executive team, however, is enriched by historical members of l'Avalot, three of whom have been in the company since it was first created. The show thus manifests the powerful continuity of a company nearly forty years old, bringing renewed energy as well as respect for the experience acquired over the years.



The Space

The show happens inside an eighteen-metre-wide circle, delimited by fourteen boxes – each one of which contains a LED spotlight and a torch. In the background of the circle there are three scaffolds, some boxes and all the elements that appear on the show. The audience watches the show from outside the circle and can follow it from any angle, except for behind the scaffolds. This makes up a two-hundred-seventy-degree-space for the audience, who can theatre.



Artistic Team

Author and director: Jaume Baliarda

Movement director: Ana Pérez

Stage design, puppets and costume design: Jaume Baliarda

Special effects design: Antonio Buil

Music: Albert Seijas

Lighting: Andreu Banús

Creation collaborator: Ricard Sadurní

Performers:

Rita Baliarda | Eulàlia Cortés | Quique Muro | Aroa Sola

Technicians: Ivan Tirado, Jaume Baliarda

Scenography building and puppets: Jaume Baliarda

Dressmaking and props: Berta Núñez

Executive producer: Berta Núñez

Administration: Dulce Núñez

Pictures: Dulce Núñez | Ana Pérez | Juanjo Marín |
Ivan Tirado | Joan Cabañas

Special thanks: Emma Escolano | Roser Baliarda | Sergi Roca



L'Avalot

L'Avalot is a street theatre company that gave its first performance on December 31, 1985. Since then, we've worked continuously and professionally.

We have worked in theatre, circus, commercials, stage design, production... but we have always come back to the thing that most strongly identifies us: street theatre, from big format shows with pyrotechnics and big elements to small shows related to fair arts. We have pushed forward projects such as the *Winter Circus* from *Ateneu Popular de Nou Barris*, the *Passatge Insòlit* festival or the summer camp *Aquest estiu viu l'escena*, among others.

Artistic residency:



Collaborators:



L'Avalot SCCL | Passatge Saragossa, 6 | 08924 Santa Coloma de Gramenet
93 391 97 73 | 679 43 44 07 | www.lavalot.com | lavalot@lavalot.com

Jaume Baliarda

Santa Coloma de Gramenet (Barcelona), 1962. His career has always been linked to l'Avalot. He has also built scenography and props for other companies and projects such as Circ d'Hivern or Christmas parades. He's been a member of L'Avalot since it was created in 1985, and has directed all of the company's projects since 1999. He's the creator of Passatge Insòlit festival's image



Antonio Buil

Aínsa, 1954. He has worked in show business for more than thirty years as pyrotechnician and a company technician. He's a member of l'Avalot and the chief pyrotechnician at Comediants. He helped push forward Ateneu Popular de Nou Barris. He has a wide range of experience in technical directing of big-format events. He's the chief technician at Passatge Insòlit.



Ivan Tirado

Santa Coloma de Gramenet, 2002. Degree in Image and Sound for audiovisual and live shows at Centre Villar. He has coordinated several mid-format and big-format projects such as Cumbre Iberoamericana de Agendas de Género and is now focused on his career as a light and sound technician in the corporate world.



Ana Pérez

Madrid, 1977. Degree in Performing Arts (Physical Theater) at Institut del Teatre de Barcelona. Degree in Spanish Dance at Real Conservatorio de Danza de Madrid. Degree in Dance (specialising in pedagogy) at Institut del Teatre. Postgraduate degree in Movement and Education at Institut del Teatre. She has taught body technique and dance-theater at Institut del Teatre. She has been movement consultant for several projects, under the direction of Oriol Broggi, Joan Ollé, Andrés Corchero, David Selvas and Iban Beltran, among others. She directs her own dance studio from which she creates various projects.



Berta Núñez

Santa Coloma de Gramenet, 1960. She has been a member of L'Avalot since its creation in 1985. She acted in the company's shows and built props and costumes until 1998. Since then, she has specialized in management and production for L'Avalot. She has also worked in some external productions, such as the first two editions of Ateneu de Nou Barris' Circ d'Hivern. Director of leisure activities for children, she has been in charge of the summer camp Aquest estiu viu l'escena for twelve years now. She also co-directs the Passatge Insòlit festival.



Rita Baliarda

Santa Coloma de Gramenet, 2000. Degree in Performing Arts (Physical Theater) at Institut del Teatre. Degree in Performing arts (theater) at Col·legi de Teatre de Barcelona. She studied classical guitar at EMM Can Roig i Torres, aerial acrobatics at l'Excèntrica, acrobatics at Rogelio Rivel and contemporary dance at La Piconera.



Quique Muro

Barcelona, 2000. He attended various acting schools in Barcelona: Nancy Tuñon, Col·legi de Teatre and Estudi Laura Jou. He has acted in film and stars in the theater play Swimming Pool by LaMare company. He is a professional dancer in commercial and urban dance. He has a wide range of experience in this area, from film to live events.



Eulàlia Cortés

Vilanova i la Geltrú, 1999. Degree in circus at Rogelio Rivel, specialty in static trapeze. Degree in Performing Arts (Visual Theater) at Institut del Teatre de Barcelona. She has worked in several productions with directors such as Xavier Bobés, Aleix Martínez and Òmnium Cultural.



Aroa Sola

Badalona, 1999. She is currently taking the Professional Degree in acrobatics at Scuola Flic in Turin. Degree in circus at Rogelio Rivel, specialty in acrobatics and devil stick. Degree in Performing Arts (theater) at Col·legi de Teatre de Barcelona. Contemporary dance and cabaret skills.

