

ÁKRI

ÁKRI:

ákri (ákri) is a Greek word that translates as threshold or limit. It forms the first part of the compound word ακροβασία (acrobatics). This can be translated as "walking on the limit" or "walking on the threshold."



THE PROJECT

Akri is a circus solo performance by an acrobat, a ladder, and a door that explores the concept of "threshold" to reflect on moments of change and transformation.

The ladder is the core around which the piece revolves, physically, dramaturgically and thematically. This 22-step ladder is not only set design and circus apparatus simultaneously but is also a symbol. On one hand, it symbolizes transit, as a ladder is always a passage between two spaces, and on the other hand, it symbolizes a profession and a way of life as an acrobatic circus apparatus. The relationship that circus artists, like so many other professions, establish with the object with which we work, goes beyond mere circus apparatus and somehow becomes part of our identity. An identity, that as an acrobat you are forced to transform as you are getting older. But what happens at this threshold? How do we experience the time that passes between two moments? How do we inhabit these non-places that, like a ladder, are not meant to be inhabited? The door, on the other hand, also plays an important role as it creates the three spaces in which the game unfolds: the interior, the exterior, and the threshold space between these two.

Akri is my first long solo performance project (40, minutes). Designed for indoor venues with an adaptation for outdoor performances, Akri combines a strong physical and acrobatic component with significant theatrical work, clown techniques, and the use of speech and text. I am accompanied by a good team of experts in various fields who help me pay special attention to both dramaturgical work and technical work in lighting and sound space.



This twenty-two-step ladder is divided into two sections, which together reach a length of 4 meters and a height of 2 meters. The various combinations of the two sections offer the possibility of creating multiple spaces and images. On a more physical and acrobatic level, it is worth noting that it is specially constructed for dynamic handstand passages while also being adapted to perform stunts. Physical research focuses on three axes. On one hand, the acrobatic research of possibilities around the ladder's own architecture (different step heights, the tight space underneath the ladder, etc.). On the other hand, the research of stunts, allows the exploration of the boundary between body control and lack of control through constant sliding action. Finally, in combination with the mini-trampoline, the ladder allows me to extend and emphasize the suspension point of the body in the air, enabling me to stop precisely at the highest point of the jump from the mini-trampoline and decelerate the descent.

On a theatrical level, the ladder helps amplify the play with emotions. The desire to reach the top or the fear caused by the height are some examples. On a narrative and symbolic level, the ladder represents a space of transition as well as a profession and a way of life. Furthermore, the various scenic arrangements allow for the creation of spaces that evoke images which help to situate the action.

THE STAIR



SOUND AND LIGHTING

In this creation, sound and lighting play a very important role. On one hand, they help define the interplay between interior and exterior, present throughout the piece. On the other hand, they amplify the character's emotional journey on stage.

The sound design of the piece is being crafted using a mix of digital sound effects together with Foley sound effects, which are those effects that, in cinema, are created with everyday objects mic'd up.

The lighting, on the other hand, interacts with the character on stage, revealing new challenges and spaces and becoming an important part of the dramaturgy. In combination with the elements on stage, it creates evocative images and plays with shadows, amplifying the character's emotional states. And finally, it helps define the different spaces with which the play engages: the interior, the exterior, and the threshold between the two



Manel Rosés Moretó is an acrobat born in Barcelona and trained at the University of Dance and Circus in Stockholm (DOCH). He bases his work on the body and is interested in essentially human themes. By putting the body in a playful situation, whether in relation to the object or the situation, he seeks to extract the human aspect of the acrobat that makes us identify with him as an audience. He believes in the power of circus to communicate directly and in its ability to reach all types of audiences regardless of origin, age, and social class. That is why in his pieces, he always aims for simplicity to communicate in the most direct and cross-cutting way possible.

Since 2010, he has combined the creation of his own acts and shows with work as an acrobat/performer in shows such as InTarsi by the Circo Eia company, Desdemona by the Les Ofelies company, or Escalada by Cirque du Soleil.

In 2016, together with Nilas Kronlid, he created his own company, Soon Circus Company. Gregaris, the company's first show, has toured and continues to tour throughout Europe. The show has won several awards such as the Audience Choice Award at Stora Teatern Gothenburg 2020 and the Audience Award at the Igualada Theatre Showcase 2022.

Restless by nature, Manel has never stopped training in different fields of the performing arts and has taken courses in theatrical dramaturgy, clown intensives, acting courses, and flying low dance training.



BIO

INTENTION NOTE

This project arises from the need to question and seek answers regarding my relationship with the art and the profession that have partly shaped my identity. Acrobatics and circus. This inevitably leads me to ask some broader questions that I want to share with the audience:

How do we transition from one place to another? Can we change and transform ourselves without ceasing to do what we do? What keeps us going and continuing to do what we do? And how do we manage to keep doing it?

With this show, I intend to move from the specific to the universal. I seek the essential aspects of my concrete experience that can connect with similar experiences of the spectator, whether in their professions or in other aspects that shape people's identities.

I will pay special attention to the dramaturgy of the piece so that these questions can reach the audience in a subtle and evocative way.

I believe in the power of simplicity and irony to connect with the audience directly, and in this piece, I intend to pursue these two objectives.

And finally, I seek to confront myself alone on stage. In my career, I have observed and felt the fragility, and at the same time, the strength, of a person alone on stage. Creating a long solo piece is an exploration of this fragility and strength.



ARTISTIC TEAM

Original idea: Manel Rosés Moretó

Acrobat on stage: Manel Rosés Moretó

Outside eyes: Roberto Magro and Joan Català

Sound and lighting technician and sound design co-creator: Diego Rada Antoñanzas

Musical composition and sound design: Lluís Casahuga and Enric Bartumeu

Set design and apparatus: Ulli Ullrich

Lighting design: Luis Portillo Vallet

Artistic collaborations: Stefano d'Argenio, Fabrizio Gianini, Gina Vila Bruch, Marta Monistrol

Photography: Marta Garcia Cardellach

Costume design: Eli Meoz

BASIC TECHNICAL INFORMATION

Stage

- Flat Leveled and without any inclination
 - Stage dimension: 10 m de wide x 8m de depth.
 - Minimum height 5m.
- When playing indoor:
- Curtains and Backdrop needed.
 - Light plan 48channels (adaptable to different conditions)



SUPORTED BY :



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