

El Gran Final

Bucraá Circus Company



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Contemporary clown and gestural street theatre

El Gran Final

El Gran Final was born after a circus expedition with the association Contaminando Sonrisas in the Sahrawi refugee camps in Tindouf, Algeria. In one of the "wilayas" (villages), called Bujador, we went to a mutilated center for anti-people mines. There, we created for the occasion, a small performance that based its essence on the reunion of two clowns separated by a war. The rejoicing was based on the ceremony of tea, a daily ritual for the Sahrawi people.



After this representation, and with a long professional and personal friendship, when we returned to Catalonia we decided to create a show together, and we went into this adventure!

Sinopsis

El Gran Final aims to be a tragicomedy that bases its essence in a reunion of two clowns who had to separate many years ago as a result of a breakout of a civil war.

This war, interrupted the last show, just before his grand final act.

The conflict forced them to take different ways, and never have contact with each other. Is now, after more than 30 years, endless steps, a daily and constant struggle for survival and an aging body, when they meet again and decide to finish their great end.

A tribute to one of the most beautiful and generous trades in the world, the job of being a clown. Feel to create a dialogue from the emotions where words are left.

A collective imaginary that clowns of all times have left us in the memory.

A contemporary clown and gestural street theatre performance by Pau Palaus and Fernando Villella.



Characteristics

- Contemporary clown and gestural street theatre performances
 - Street show for all audiences (working in the adaptation to indoor)
- Large Format
 - Duration of the show : 60 minutes
- People on stage : Pau Palaus and Fernando Villella

Artistic Life

Bucraá Circus is a company formed by two pallasses; **Pau Palaus** and **Fernando Villella**.

The two of them have an artistic and professional record.

Pau Palaus begins as a clown in a natural way from a very small age. His first performance is with the devil band of his town, Breda, during the celebration of the marathon against poverty at the age of 13. It is at this moment that he starts making small performances at parties of friends, popular parties ... without even considering him as a profession. But as he says: "*This world little by little loves you and puts you in a difficult way to explain.*"



The first years of Pau as a clown focus mainly on the social circus, creating the Contaminando Sonrisas Association, still active, of which he is a founder, president and clown, and with whom he has traveled through the five continents to places with humanitarian problems such as refugee camps in Greece, Turkey, Ceuta-Melilla, Morocco, Sahrawi refugee camps, Mauritania, Mali, Burkina

Faso, Senegal, Burma, New Zealand ... leaving their imagination and improvisation alongside the refugee camps, Other clowns, companions of life and profession.



In **2015**, he creates his first show with the **company Contaminando Sonrisas**, the same name as the association. Clown and gesture theater called "**Le Voyage**", with which he works in France from where he is called to participate in Poland (Ulica Festival) and South Korea (Suwon International Theater Festival and Busan International Performing Arts Festival).



At the same time, in **2016**, he creates his show "**Fané Solamente**", still on tour, also of clown and gesture theater but this time with a lot of improvisation, except that year after year it characterizes his work more. During **2017**, he also works in the company **Cia.Ortiga** with the spectacle "**Kumulunimbu**", with which they act mainly for Catalonia and France.

Currently, with his **company Cia.Pau Palaus**, he works actively with Fané Solamente, also, he is in the initial process of creating a new show that unites his two great passions, helps refugees and clowns, and that pretends to be the syrian girl refugee camps culminate in years of personal and

emotional search for her clown, where improvisation marks all her performances. A show based on a Syrian girl from the refugee camps of Greece with Macedonia, and in a personal experience (girl of photography). Under the direction of Adrian Schvarzstein and a resident scholarship for SeaChange Art with Trapezi Reus Fair, the Ramon Llull Institute and the Balearic Studies Institute, wants to mix the techniques of contemporary clown, improvisation, gesture theater and puppets.



Fernando Villella (Fer Catastrofer), he was born in Argentina and changed his place of residence to Barcelona in the year 2000.

He studied photography at the Institut d'Estudis Fotogràfics de Catalunya (Barcelona).

Later, he studied **Theater at the El Quinto Espiral Theater School in Granada**. After completing these studies, he embarked on his last school trip, training in **gestural theater at Los Dos Viajes in Lecoq. Escola Internacional de Teatre Berti Tovas, which ended in 2010.**



Fer, has been training in **workshops** with important clowns and playwrights:
Clown with Juan Pablo Argandoña, Bogota 2005
- Formulas Comicas 1 i 2 amb Jango Edwards, Barcelona 2007-2008
- Creation Workshop with Jhonny Melville, Granada 2009
- Workshop of Rutinss Comics with Walter Velasquez,

barcelona 2011

- Expressive Mascars and Comedia del arte with Steve Jarand 2017

His **professional career** is full of different experiences, giving him in the present an immense range of theatrical records that make his staging, unmistakable and precious.



- Actor and Founder of the Company of Circus and Animation Ndour Tiache, Calella 2003
- Actor and integrant of the Company of Varietats Còmiques i Circ: La Mona and the Boquerón, Granada 2004-2008
- **Actor and Creator of the Catastrofer Company, Barcelona**

2006- Actually active.

- Actor and Director Escènic of the Company of Teatre and Titelles Autòmatas Twisted Fairground, Barcelona 2010-2012
- Director of the Spectacle "Utopics Degeneratns" of the Companyia La Lioparda, Mallorca 2014
- Director and col·laborador in the 7th 8th and 9th Edition of the Circ International Festival of Les Cultures, Mallorca 2010-2011-2012

With the **Company Catastrofer** performs functions in more than 60 Festivals of Theater and Circus in Spain, Italy, France, Portugal, Germany, Switzerland, Macedonia, Lithuania, Croatia, Sweden, Belgium, Argentina, Brazil, Morocco, Algeria, Cabo Verde...

Festivals such as: Berlin Lacht (Germany), Teaterspektacle (Switzerland), Kulturufer (Austria), Cest is the best (Croatia), International Arlequi Theater Festival (Catalonia), International Festival Nal Ozomatli (Mexico), International Circus Festival of Tarifa (Spain), Sal y Circo (Cabo Verde), among others.



The Punch Show! Obtain the Prize for the best Show in :

- FEINCITA, International Circus de Tarifa.
- Third Prize in the TREBUFESTIVAL, Festival of music and theater of Trebujena, Cádiz.
- Second Prize in Theatre Aan Twater Festival, Belgium.

Tour with the Company NGO Loco Circo de la Vida "Revuelta por Colombia", acting in communities affected by the Bàlic Conflict, Colombia 2005

Tour with the Association "Contamiando Sonrisas" Through the refugee camps of Tindouf (Argelia) where we visit the Saharawi people.

He has also **taught workshops** in different schools and theater and circus spaces such as:

- Chaos in the Espai de Circ "La nave", Seville 2012
- Comic strip at the "Rincón del Buho Cultural House" 2012
- Comic Strip to "The Stupid Stupid" Granada 2012
- Collaboration at the studio "The body on stage" by Ale Risorio, Barcelona 2013
- Gestual Theater in space "La Carpa", Sevilla 2013
- Gestual Theater at the "Rincón del Buho" Cultural House, Seville 2013
- Creation of characters at the Ozomatli Festival, Mexico DF 2013
- Gestual Theater School company Rodara, Puebla Mexico 2013
- Creator of the Workshop "Theatrical Tools for Artists of Circus" carried out the Dia del Circ de Breda 2017, Breda, Girona
- Gestual Theater Workshop in the Eivissa Circular March 2018



After all these personal experiences from both Pau and Fer, and from a long personal and professional friendship, they decided to join to launch this new adventure under the name of **Bucraá Circus**, with their first show **El Gran Final**, *co-production of the International Festival of Clowns of Cornellà 2018*, premiered on October 20, 2018 within the framework of the same festival.

El Gran Final

Artistic Team :

- Creators and Interpreters : **Pau Palaus and Fernando Villella**
- External Look : **Dudu Arnalot**
- Production : **Bucraá Circus and Festival Internacional de Pallassos de Cornellà 2018 (with Jordi Juanet "Boni" like a director)**
- Design and dressmaking : **Erika Perotti**
- Composition and recording of music: : **Joan Bramon**
- Design and manufacture of old cars / catapula: **Sir'Wolf Solutions**
- Set design : **Bucraá Circus**
- Design and realization of old posters : **Edgardo Gonzalez "Papito"**
- Graphic and audiovisual design : **Maria Soler**
- Distribution : **Trompez Cirkus Management**

Technical Rider :

- Number of artists : **2**
- Duration : **60 minutes**
- Artistic genre : **Contemporary clown and gestural street theatre**
- **Large format fixed show**
- Audience : **All audiences**
- **Public in a semicircle: do not rush the corners a lot, because history is lost.**
- Scenic space : **12x15 meters minimum, 15x18 meters optimal**
- **Double entrance to the scenic space (important for the dramaturgy of the show)**
- **Better in a big square from the center of the town / city (perfect in the old town for dramaturgy)**
- Terrain: **smooth and flat**
- Assembly time : **2 hours minimum (assembly is not done within the scenic space)**
- Dismantling time : **2 hours**

** Room Costume and / or space to change, makeup and warm up close to the performance space*

** Space to park the van near the scenic space (in case of not having a wardrobe, it will be used to change)*

Sound:

- **Power according** to the scenic space and the amount of public that can hold the space (**two speakers minimum**)
- **Sound control table** located outside the scene, facing front to the stage (**the sound technician needs to be able to see the action at all times**)



Lights:

- **Diurnal** : show without lighting effects
- **Night** : basic lighting in stage and low for the public.
If possible, two light tracking cannons for the beginning of the show (the two clowns enter each one through a different place until they are in the center of the stage, it is important for the dramaturgy)



- * ***It is recommended to be scheduled at night for the environment that was created. Being a large format show, the dramaturgy invites an intimate atmosphere to enjoy the characters and their history.***



Other needs :

- **Two stage-managers** ; at the end of the show a 1m diamtre cake is thrown with a catapult, at a controlled distance of 15 meters from clown to clown.
- **Space available one hour before the show**
- **Maximum two performances per day** with a space of 5 hours between show to show
- **In case of programming consecutive days**, ample and safe space where to leave the scenery (old cars and catapult), as well as the clothes of the show



Trompez Cirkus Management

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