



LP  
(long play)

BY

OLGA\_CIRQUANALOGIQUE

# Creation 2021

## Catalina Aguayo and Alejandro Dutra

Indoor show

Black box - Front facing audience

Suitable for children from 10 years

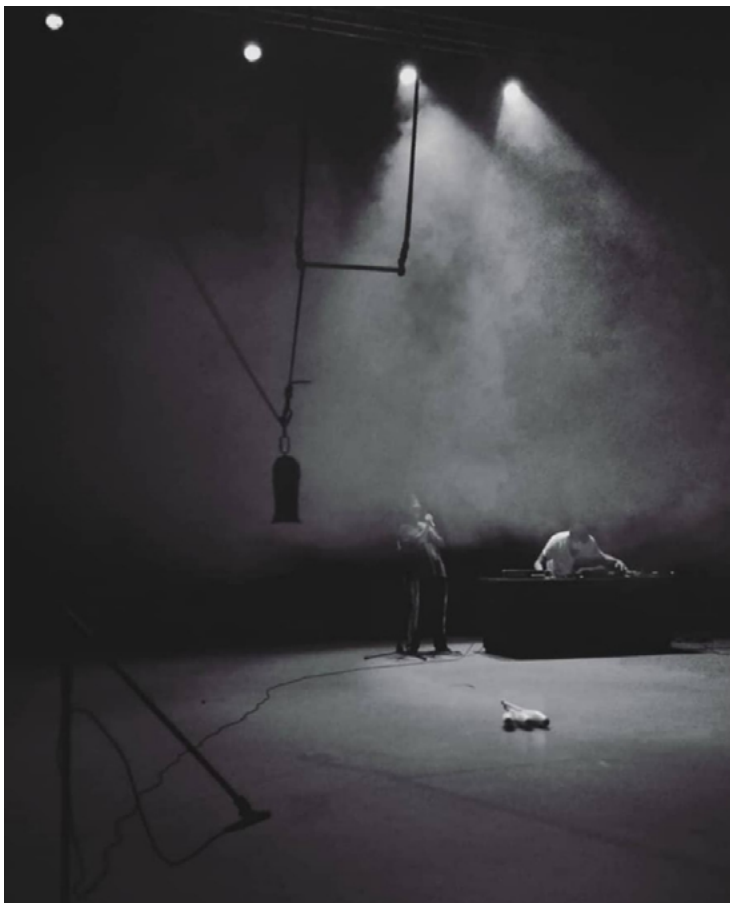
Trapeze / Juggling / Dance / Live music

Languages: English / Spanish / French

Duration: 55 minutes

Total crew: 3/5 people

PREMIÈRE ON APRIL 21ST 2022 AT LA GRAINERIE - BALMA (FR)



- 03· Presentation
- 05· The creation
- 07· OLGA
- 11· The team
- 12· Partners
- 13· Contact

# CIRQUANALOGIQUE

“circus that constantly varies in time and can take infinite values.

Uninterested in the exact because of the inexhaustibility of decimals; that minimum digit of existence that creates the unique”.



“It’s an urgent and irrepressible need  
in the 21st century  
a rebellion of the bodies.”  
*(Paul B. Preciado)*

*LP (Long Play) is a visual and acoustical underworld hidden beneath everyday life; the basement where our dreams and fears dance. It is a temple to celebrate our identities, to open a gap of human fragility. Cables, software, high-heels and a beard. Bodies transform under sound and light, political speeches, freak shows, immigration offices, and Renaissance paintings. On the eve of the apocalypse, LP is a cry of resistance that makes its way through the decadence of the new millennium.*

## The creation

This creation wants to present a way of perceiving the world. As we reach our 30s still wondering who we are and how to be adults in a world that is becoming increasingly hostile to us, we understand that our identities have been shaped by our dissent. To make our way in today's world is to make us aware of the place that has been socially assigned to us. We could not get on stage without first assuming ourselves as migrants, Sudakas, women, queers or mestizxs. Hopefully this show is a mirror in which at least some minorities can be represented.

Long Play's characters are young contemporaries, insatiably searching for their individualism. It is us, asking ourselves questions about the society in which we live. Each question affects our bodies and emotions in a different way; this is how the scenes of the show are sculpted. From the Bible to social media, from Virgin Mary to the non-binary androgynous, from classical music to techno, from television to the dance floor... Drenched in the symbols of the past and with anxious eyes set on the future, we are struck by the unfinished question of the present.





Long Play is built in direct enclosure to the loudspeakers. Music plays a leading role in the show and is performed by ourselves, with a computer, a keyboard, a controller and four microphones. Sometimes painting sound landscapes on which the characters stand, others whispering messages in the audience's ear, or amplifying the sounds of moving bodies.

Silhouettes are deepened by plain chiaroscuros or flickering neon lights. Everything is on stage; we will get dressed, modify the scenery and the sound in front of the audience. Scenes come and go in smartphone mode: we pass from dramatic to absurd, from conceptual to literal, from silence to sound, from one topic to the other.

Either in a passive or scandalous manner, the costume in Long Play help the characters to find themselves, or remind them that there is no need to take oneself so seriously. It can be a mask, a bridge, or a flag. It is made of noble materials, vintage and deadstock, combining techniques of tailoring, zero waste, accumulated and artisanal prints.

Through our circus disciplines we create an authentic discourse, highlighting the fragility of bodies, driven by essential states. Among our influences are Phia Menard, Chloé Moglia, Johan Swartvagher and Pina Bausch. We nurture ourselves from circus but also from many other things: the nostalgic melodies of contemporary electronic music, those which play old songs parading samplers. That mixture of drama and pop, sexy but transgressor, that we find in Xavier Dolan's movies. The sensitivity of Kae Tempest's poetry, raw and critical, sincere and beautiful.

We believe that OLGA innovates from the moment that it refuses to hide behind a spectacle, nor try to be something it is not. We like to believe that this hybrid that we make can still clearly be called circus.

# OLGA

OLGA first started in Toulouse between late 2017 and early 2018, drawn from the material each of us had worked on during our last year at the Lido. Catalina had developed her work on the trapeze around the deconstruction of gender, and Alejandro his juggling and music work around the study of sound. Long Play takes two universes which exist one inside of the other; what we are and the community we are part of.





CLARA PEDROL  
SHOWPTCS



CLARA PEDROL  
SHOWPTCS





## Catalina Aguayo:

Trapeze artist and project manager

*She started circus in Montevideo, after having been a gymnast for 10 years. At the age of 19 she started the diploma in circus arts at the University of San Martín, in Buenos Aires, where she graduated in 2011. In 2011-12 she joined the company "La Arena", with which she performed various shows and a Latin-American tour. She studied Flying Low, Asymmetrical Motion, Contact Improvisation and Butoh technique, with masters such as Lucas Condró and Edward Tamayo, with whom he studies regularly, to this day.*

*From 2013 to 2017 he did professional training at the Superior School of Circus Arts in Toulouse, ESACTO - Lido, specializing in fixed trapeze. In 2016 she co-created the company "Tanka" in Uruguay, with the support of the National Scenic Arts Institute (INAE), and declared of cultural interest by the Education and Culture Office. In 2017 and 2018, she worked as an interpreter at the french company "l'Éolienne", in the shows "Tictac" and "Flux Tendu". She is currently an interpreter of the company "La Grue". She directs the movement research of the show "Athsma Furiosa", by La June Company, and works with "Masa Madre", from Cia-Caí, as an external eye.*

*Since 2018, she has directed the Annual Laboratory of Aerial Research, of Cooperativa La Bonita, in Barcelona.*

*It is during her professional insertion year at the Lido that she created the trapeze solo which serves as the basis for OLGA's show. She finds her inspiration on the trans-feminist movements and on the LGBT community which she considers her family and her ground zero. She then created an androgenic and bearded character, crucified, sensitive and tormented, that comes to propose another definition of human. She is moved by the need to show her most hidden queer part, moving away from the female stereotypes to defend another ideal, and offering reconciliation with the uniqueness of individuals.*



## Alejandro Dutra:

### Juggler, musician and project manager

*Musician and composer since the age of 12, Alejandro followed various paths of musical education in Uruguay learning drums, guitar and singing. Since 2015, he has focused his musical research on electronic and experimental music, composing in Ableton Live and mixing vinyls. He studied musical production with Jorge Gamarra, in Barcelona.*

*He starts juggling at the age of 17, in Montevideo. In 2009 he began a long trip across South America through which he developed his juggling technique and gained stage experience. In 2011 he began formal juggling training in Buenos Aires, with Pablo Perasso. He continued his training at the Lyon circus school between 2014 and 2015, where he trained with Julien Clément and Olivier Burleaud. Between 2015 and 2017, he completed the professional diploma at the Circus Art Center of Toulouse, Le Lido, and in 2018, the professional insertion. He is currently studying Flying Low Technique, in Barcelona, with Edward Tamayo, and deepens his juggling technique with Iris Ziordia.*

*OLGA is the opportunity for Alejandro to continue blending his two passions: circus and music. Alejandro devoted most of his final year at the Lido to the search of the sound of daily things. His interest is to amplify the details of human life; to produce the sound encounter between the audience and the artist. With microphones in the air or on the ground, cassette players, misshapen microphone stands which he manipulates with his body and his voice; he wants to create live visual and acoustic universes.*



## The team

### *External eye: MARLÈNE ROSTAING*

She begins theater in 1994, with Bernard Bauguil, obtains a DEUG in Art of the Show in Paris 8 and in l'École Marcel Marceau, where she discovered the corporal mime. Etienne Decroux's technique becomes her first choreographic tool. As an acrobat, she continues her professional training at Le Lido - ESACTO, in Toulouse, and contemporary dance at the James Carles Dance Center. She continues in dance with David Zambrano, Nina Dipla, Coraline Lamaison, Roberto Olivan, Sharon Fridman; in theater with Simon Abkarian, Yoschi Ohida; improvising with Joëlle Léandre and Cécile Loyer; singing with David Goldsworthy (Roy Hart Theater) and Beñat Achiary, Hélène Sage, Elise Dabrowski. She specialises at l'Ecolde des Glotte-Trotters in Paris in 2019/20. She creates the company "Body! Don't Cry", dedicated to her dance and vocal performance projects.

Repertoire:

As a dancer-performer: "IuanMi", by Eulalia Ayguadé / "Saison Sèche" and "Belle d'hier", by Phia Ménard / "Géométrie de Caoutchouc", by Aurélien Bory / "Cherry Brandy" and "Entracté", by Josef Nadj / "Ce que la nuit raconte au jour", by Joëlle Bouvier / "Flagrant Delhi", by Jean Marc Heim / "Mazut", by Baro d'Evel (2021/22).

Own repertoire:

"FURIA", with Leïla Martial / "Marie Blues", creation 2022 / "Tragôdia ou Thésée-moi!", 2018 / "Le Bal", creation 2009.

As an external eye / director / choreographer:

"Cabaret Mesdemoiselles" / "Memento", Cía. Mesdemoiselles / "Lugar", Cía. Precipicio Project / "Mathilde", Cía. Lever L'Encre.

In addition to various improvisation works and collaborations in film projects.

[www.marlenerostaing.com](http://www.marlenerostaing.com)

*Light design: OLIVIER TESSIER*

*Technician: AMAURY KERBOUC'H*

*Sound design: ALEJANDRO DUTRA*

*Sound design advisor: ALESSANDRO ANGIUS*

*Administration: THÉRÈSE FABRY - LES THÉRÈSES*

[www.lesthereses.com](http://www.lesthereses.com)

*Graphics: MARIA CONILL*

[www.instagram.com/maria.ipunt](http://www.instagram.com/maria.ipunt)

*Photos: PIERRE PUECH · CLARA PEDROL · TERESA MAGALLÓN · FRANCIS RODOR · PHOTOLOSA · IVAN MARENIC · DINO HALILOVIC*



### *Costume designer and aesthetic advisor : CLARA AGUAYO*

Clara Aguayo is a womenswear and genderless fashion designer who graduated from the Fashion and Textile course at the Escuela Universitaria Centro de Diseño and Pattern Design at Universidad del Trabajo del Uruguay. She is known for her love for noble raw materials and a slow fashion philosophy. Winner of the Uruguayan national fashion contest for emerging talent, LUMINA and winner of a summer course scholarship in Fashion Marketing at Instituto Europeo di Design in Milan, Italy (2016). She works as junior designer at the iconic uruguayan slow fashion brand Ana Livni. In 2016 she launched her own fashion brand Estudio Null, winner of Governmental Fund for Young Innovators from the National Agency of Investigation and Innovation. Finalist of the International Fashion Showcase contest, directed by the British Fashion Council, the London College of Fashion and Somerset House. She showcased her collection at the "Brave New Worlds" exhibition at Somerset House during London Fashion Week 2019.

[www.claraaguayo.com](http://www.claraaguayo.com)

[www.instagram.com/clara\\_aguayo/](http://www.instagram.com/clara_aguayo/)



Shortlisted Circusnext 2020-2021. Project co-funded by the Creative Europe programme of the European Union

Beneficiary of the Aid to creation Fund of the Cross-border cooperation project Travesía, co-financed by the ERDF. With the support of La Grainerie, La Central del Circ and Ax Animation.

GRANTS: Marie de Toulouse / Département de la Haute Garonne

COPRODUCTIONS: La Grainerie - Fabrique des arts du cirque et de l'itinérance, Balma / Tollhaus Karlsruhe (De) / La Central del Circ, Barcelona - Aid to creation program - Residencias En Estudi / L'Espace Périhérique - Lieu de création dédié aux formes contemporaines du cirque, de l'espace public et de la marionnette. Co-géré par la Villette et la Ville de Paris

RESIDENCES AND AID TO CREATION: La Maison des Jonglages, La Courneuve / L'Espace Catastrophe - Centre international de création des arts du cirque, Bruxelles / L'Académie Fratellini, Saint Denis / Konvent Zero, Cal Rosal / Latitude 50 - Pôle des arts du cirque et de la rue, Centre scénique de la Fédération Wallonie-Bruxelles, Marchin / La Lleialtat Santsenca, Barcelona / Ax Animation, Ax-les-Thermes / Cirkorama, Zagreb / TIDA - Théâtre danse, Arvier / Unit 15 - Circus City Festival, Bristol / Théâtre de l'Arsec, Cazals-Salviac / La Fabrique - Université de Toulouse Jean Jaurès - CIAM



## Contact

[olga.cirq@gmail.com](mailto:olga.cirq@gmail.com)

[www.olgacirqanalogique.com](http://www.olgacirqanalogique.com)

+336 2271 0075 / + 336 2271 0098

Facebook : OLGA.cirqanalogique

Instagram: olga.cirqanalogique

Administrative address:

LES THÉRÈSES

6 impasse Marcel Paul

31170 Tournefeuille

Francia

