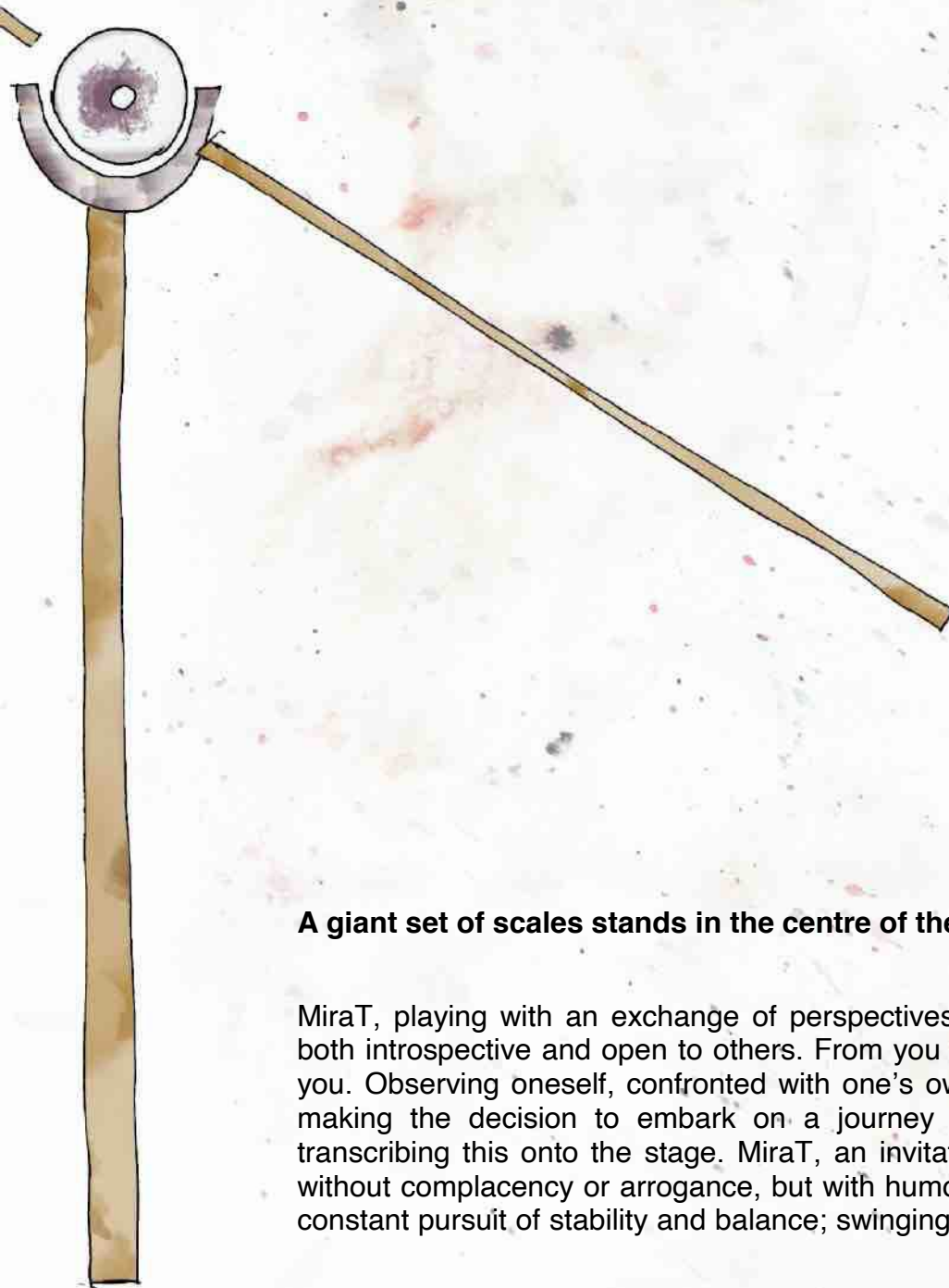


# Mira T



**Jordi Panareda**  
**MiraT**  
Creation 2017



**A giant set of scales stands in the centre of the stage...**

MiraT, playing with an exchange of perspectives. From him to himself, both introspective and open to others. From you to him and from him to you. Observing oneself, confronted with one's own sense of loneliness, making the decision to embark on a journey of self discovery, and transcribing this onto the stage. MiraT, an invitation to observe oneself without complacency or arrogance, but with humour and self derision. In constant pursuit of stability and balance; swinging, spinning and dancing.



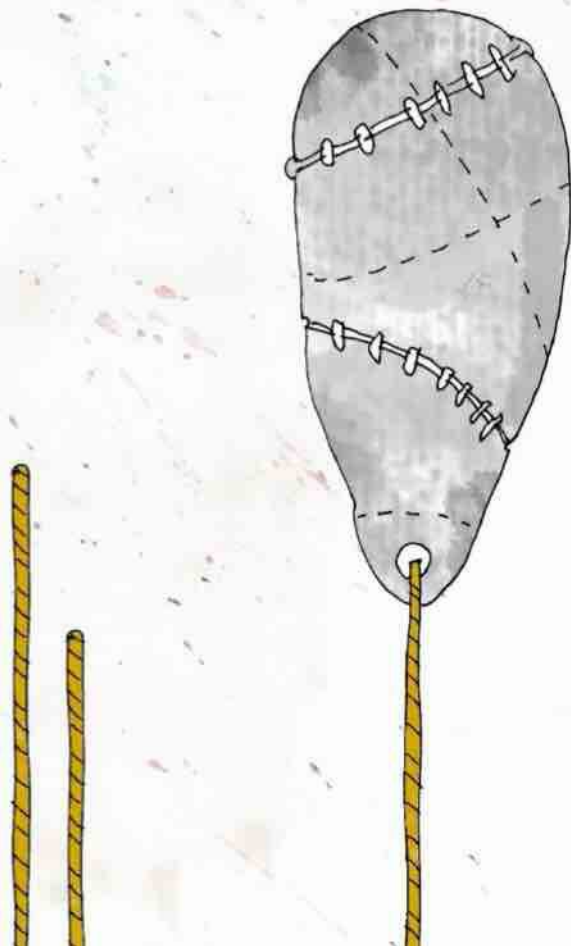
### **Note of Intent**

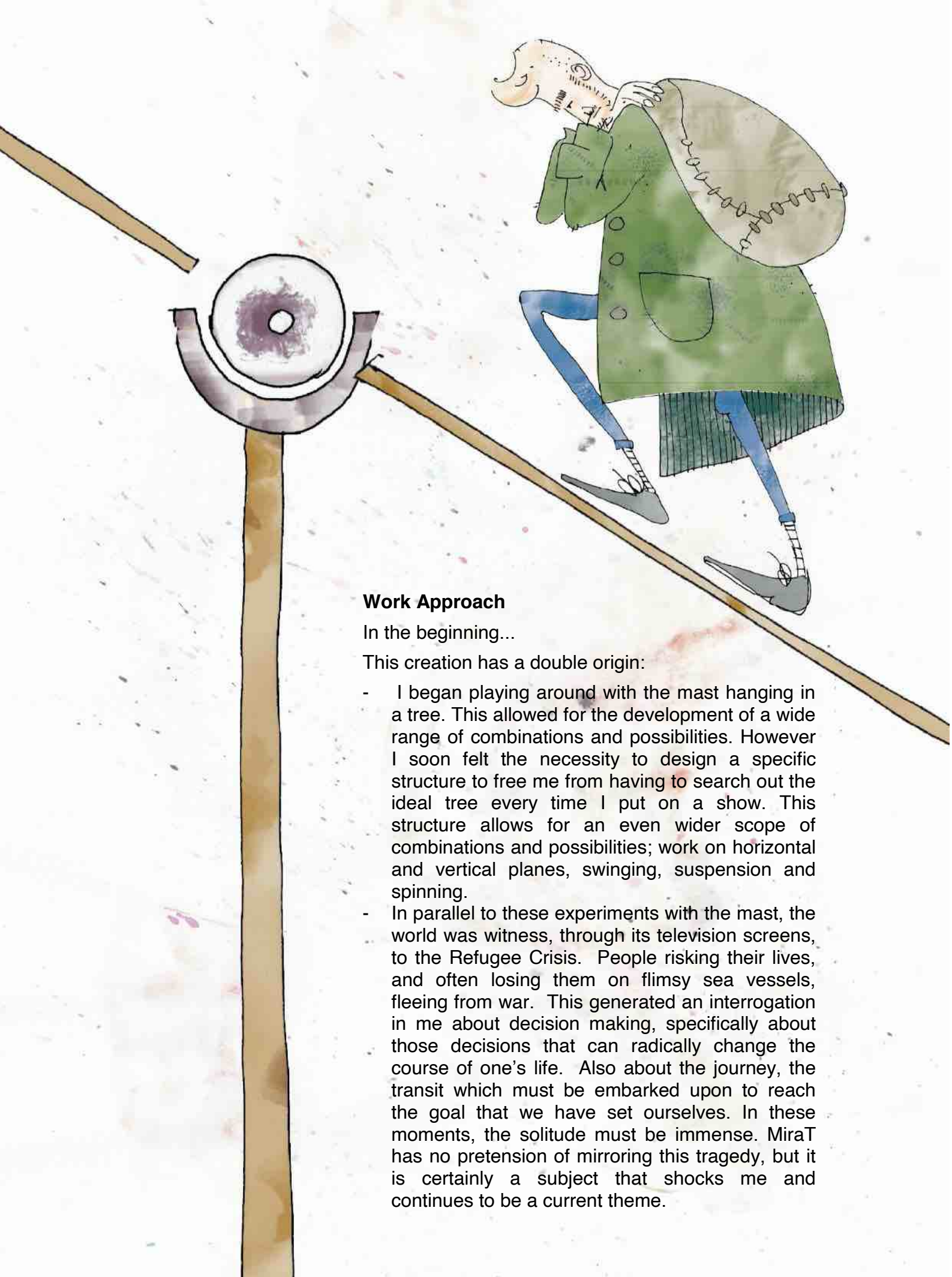
MiraT intends to be an invitation to reflect upon the vulnerable state of the human being, a proposal to ponder on the illusory stability of life, in which every one of us, at any moment, could find ourselves in a borderline situation. On stage, a man and a giant set of scales. Playing with weights and counterbalances, he embarks on a journey in constant pursuit of the limits of equilibrium. This physical journey around the geometry of the structure also represents, symbolically, an interior, emotional journey. It is self observation, whilst at the same time exposing himself to the gaze of others. Addressing one's own loneliness, and overcoming it by exhibiting it on stage. A symbolic journey that every one of us can relate to, a reflection on the significance of important decision making, life changing decisions. Some may leave their birthplace and venture to unknown lands, others find refuge hiding from society itself. Lost souls, in search of a place of their own, people full of fear and hope, resignation and dreams. Each person with their own interior balance that swings between one feeling and another.



As in my previous creation, 'L'home que perdia els botons', with MiraT I propose new ways of using the mast, integrating it into a sculptural-like structure which is the central element and detonator of the show. With 'L'home que perdia els botons', I began a personal process of reflection about life in general. These two creations are an expression of this maturing process, a more contemplative way of looking at the world. My priorities have changed and I let myself be nurtured by the small details of everyday life.

One of the things that I have learnt during my career as a performing artist is that the length of an act is not limited to the 40 minute duration of the show. The act begins the moment we leave the house to embark on the journey of hundreds or thousands of kilometers, to finally reach the public and create the atmosphere, like a constellation in which we are all united as part of a whole, and in the excitement all emotional barriers are broken. Afterwards, the images and sensations experienced during the show live on in the hearts and minds of everyone present.





### **Work Approach**

In the beginning...

This creation has a double origin:

- I began playing around with the mast hanging in a tree. This allowed for the development of a wide range of combinations and possibilities. However I soon felt the necessity to design a specific structure to free me from having to search out the ideal tree every time I put on a show. This structure allows for an even wider scope of combinations and possibilities; work on horizontal and vertical planes, swinging, suspension and spinning.
- In parallel to these experiments with the mast, the world was witness, through its television screens, to the Refugee Crisis. People risking their lives, and often losing them on flimsy sea vessels, fleeing from war. This generated an interrogation in me about decision making, specifically about those decisions that can radically change the course of one's life. Also about the journey, the transit which must be embarked upon to reach the goal that we have set ourselves. In these moments, the solitude must be immense. MiraT has no pretension of mirroring this tragedy, but it is certainly a subject that shocks me and continues to be a current theme.

## **The Structure**

It is a free standing structure not requiring anchorage, a large set of scales in the form of a T, constructed from wood and iron.

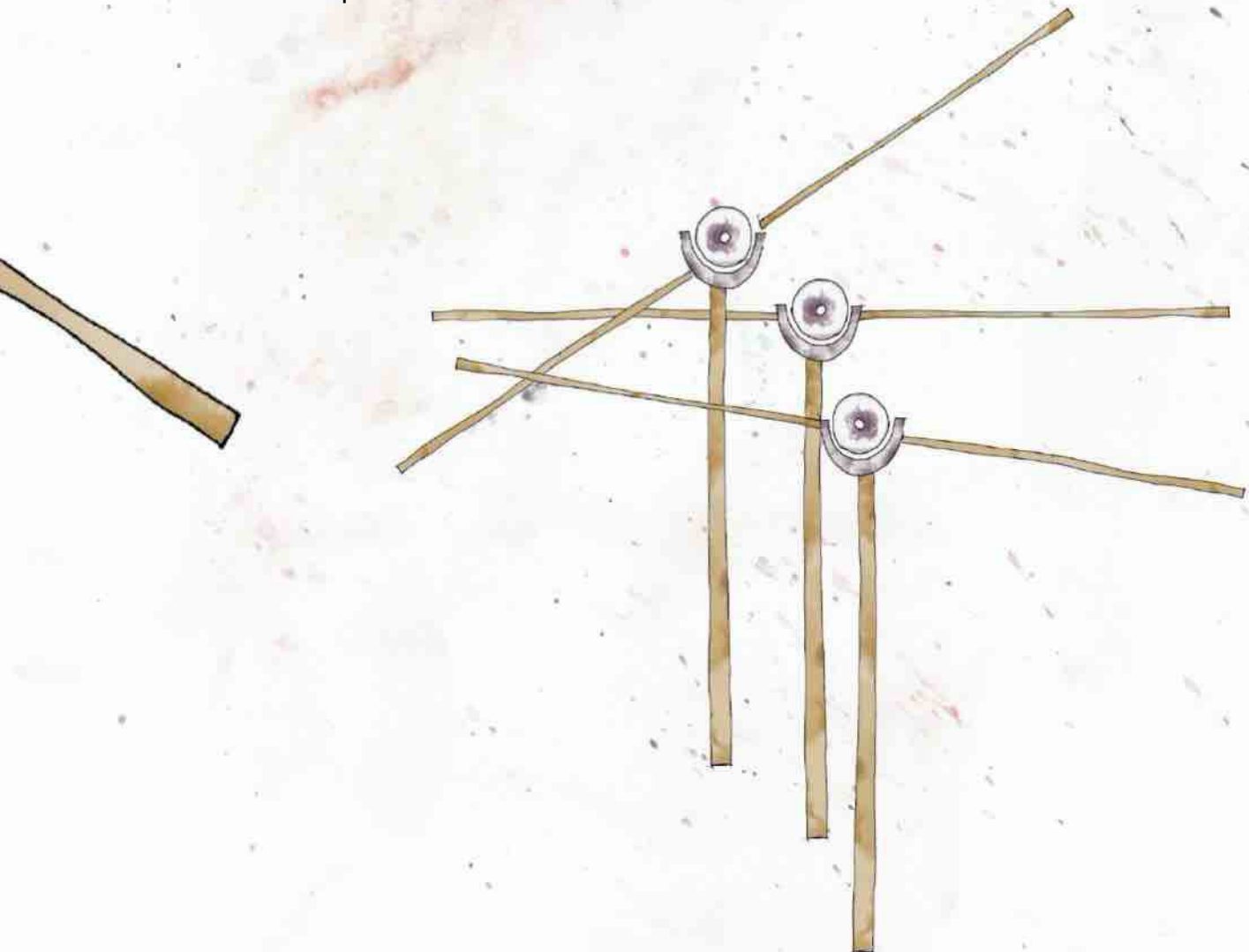
It is the base and the axis around which the whole show revolves.

We are satellites that revolve around ourselves, our lives and inevitably other peoples' lives. But sometimes some external body interferes with this perpetual pattern of movement, and everything changes course.

The structure has a built in mast, a circus technique that I have worked with for the past 15 years. As in my previous creation, I want to innovate with this apparatus, looking for new ways to interact with it.

## **The showground in public spaces - Projection approach**

To perform outside in the open-air, in diverse landscapes and situations, fuels the show and requires us to never opt for the safest route, instead allowing space for the unexpected to happen, things that we may have never imagined. Since the beginnings of Circ Panic, I have always created with open spaces, - public spaces in mind. As in my first solo creation, 'L'home que perdia els botons', I work in a circular format. It is a set up that requires maximum presence; you cannot hide anything. The audience becomes part of the show and everyone can see everything. This creates a very special relationship between performer and public. Although the format is circular, the show is also ment to be performed in theatres.



## Humour

Humour, or irony, can be a survival tool at difficult times in life. In this world nothing can be taken for granted and sometimes it may seem that nothing is worth anything. In the creative process we use humour. We are compelled to search for it thus avoiding sinking into drama or arrogance. Light hearted humour, poetic, conniving, that enables the audience to identify with the characters situation.

## Music

The music was composed simultaneously throughout the production of the show. The musician will always be present on tour playing live on the stage floor, allowing freedom to improvise should any unexpected changes occur.



## Work Methodology

- Technical experiments with the operative scope of the structure: experimenting with balance of a suspended body, weight compensation, levers and pulleys, freestanding base...
- Studying the possible interactions between body and structure, through movement.
- This study is accompanied with dramaturgical work from the directors Piero Steiner and Stéphanie Coppé.
- Simultaneously the music is being composed live on the set, constantly evolving.
- In addition to the artistic directors, other artists are involved in certain aspects of the creation process: Lali Ayguadé for movement work and possibly Sasha Agranov for music. I would also like to have the advice of a stage designer for the scales structure.







### **Technical Specifications (Provisional)**

Show suitable for interior or exterior and for all audiences.

Duration: 40-45 minutes

Operating space: Circular 11m in diameter.

Chairs needed for the public.

Ground: The surface can be any kind. It must be flat although it can be slightly uneven, but no sharp edges, the smoothest surface possible.

Assembly: 1h30

Dismantling: 1h

We need 1h30 between shows and 1h30 between assembly and show  
The structure is freestanding, no anchorage is required.

We need 2 persons to help us with setup and breakdown.

Sound: we bring our own sound system.

Lights: 18 projectors PAR type 64 n°5 (minimum 12), 3 light towers,  
dimmer 12ch Elan, light control 12ch DMX.



### **Contributors/Artists**

**Concept, Production and Interpretation**

Jordi Panareda / Circ Pànic

**Direction**

Piero Steiner & Stéphanie Coppé

**Movement Advisor**

Lali Ayguadé

**Musical Composition and Interpretation**

Sasha Agranov

**Visuals**

Roberto Papparcone

**Set design and Construction**

Jordi Panareda

**With the support of:** Festival Sismògraf (Olot), CCBW (Centre Culturel du Brabant Wallon-Belgique), La Vela de l'Estruch (Sabadell), La Mar de Circ (Vila Real) i Fira Tàrrega.



## Professional Background

### Jordi Panareda Pou (Concept, Production and Interpretation)

Born in 1971 in the Montseny, near Barcelona, he began in the performing art world as a sound and pyrotechnics technician with the Begat Theatre Company. In 2001, he created the company "Circ Pànic" with Alexa Lecomte. His first show, '*Servei a Domicili*', was performed more than 400 times in 10 different countries. The show included disciplines such as mast, tightrope, acrobatics and animal training. Since 2003 Jordi has been studying movement and contemporary dance with Mal Pelo, Tomàs Aragay, Claire Ducreux, Roser López Espinosa and Maria Fields. He also attends various workshops run by Michel Dallaire. In 2005 Circ Pànic created '*La Caravane Passe*', a show that toured until 2010 and consolidated the company on the international circuit.

*'L'home que perdia els botons'*, the first solo production of Jordi Panareda, was released in 2011. It gave a new twist to traditional usage of the mast, being pioneer in horizontal mast work. The show has performed more than 200 times in major European festivals. In parallel, Jordi Panareda has been collaborating as an advisor to different circus and dance companies.

#### Awards:

- 2007 - Festival of Chiclana, Spain: Award for Best Show; '*La Caravana Pasa*'.
- 2012 - Zirkolika: Awards for Best Street Circus Act and Best Music Accompaniment for '*L'home que perdia els botons*'.