

BRAGACADAVRA

Amalia Hidalgo & Lola Carandell



FREE FALL FOR PEOPLE WITH VERTIGO

AN ACROBATIC DUO OF WOMEN FALLING TOGETHER

Artistic dossier

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SYNOPSIS



The theory of free fall becomes the perfect excuse to slip into the relational universe of the two protagonists.

A range of physical and emotional loops unfolds, guided by their own evident shortcomings, leading them to express love in the most inevitably clumsy and sincere way.

The helplessness of not knowing how to sustain the relationship translates into acrobatic words that intertwine affection and aggression. Bodies communicate through falls, swinging along the fine line between the everyday and the absurd.

Would a parachute save them from free fall? Or would it simply make it longer?



the project

In *Caída libre para personas con vértigo*, we talk about human relationships: those that embrace and those that suffocate, those in which attachment becomes a lifeline that, by squeezing too tightly, cuts off the breath.

We explore the vertigo of loving through the body, through imbalance, and through humor.

Our project merges circus, dance, and theatre, with human relationships as its central theme. Through a series of everyday and absurd scenes, we create dialogues of care and affection while also revealing the neurotic sides of both protagonists. The complexity of the relationship is approached with humor and lightness, exaggerating emotions into a clown-like register, yet without ever losing sight of the deep and weighty subject at its core: the free fall that comes from loving.

The heart of our stage work is the concept of falling. We use falling as a metaphor to explore vulnerability. Falling can be a cry for help, a call for attention, a failure, or a surrender. How does the other respond to this? How much attachment underlies our actions? How much do we prioritize ourselves, and how do we care for each other?

The imagery of free fall and parachuting provides a narrative thread that ties the piece together, shaping the costume design, the objects, and the personalities of the characters.

Our falls are inspired by the clown technique known as “cascades,” where the body falls acrobatically, with precision and technique. We reinterpret these skills by intentionally creating failed acrobatics, chaotic and clumsy movements, and exuberant, exaggerated falls, blending technical mastery with deliberate imperfection.

We speak through a universal language where each audience member can create their own interpretation and journey through the world we build on stage. The piece embraces a poetic tone accessible to audiences of all ages, inviting viewers to reflect on the fragility of human connection through laughter, absurdity, and tenderness.



ARTISTIC CREDITS

Authorship and performance by

Amalia Hidalgo and
Lola Carandell

Outside eye

Gina Vilà Bruch and
Los Informalls

Lighting design

Gemma Abellán

Soundscape

Fruta

Costume design

Lisa Fourmond

With the support of:

Beques Barcelona Crea

La Central del Circ

Teatre Nu

Casa Orlandai

Tub d'Assaig

CC Can Clariana

Lleialtat Santsenca

Teatre Dau al Sec

DAU Award 2024



TEATRE NU



DAU
al Sec
ARTS ESCÈNIQUES



CAN CLARIANA
CULTURAL

BRAGACADAVRA

Lola and Amal met in 2020 at the Rogelio Rivel Circus School in Barcelona. After several months of exploration, they realized they shared a creative universe and a similar sense of humor. From there, they decided to start working together on the concept of falling and how it can be applied to the way people relate to one another.

In January 2021, they created their first prototype, using acro-dance, absurdity, and physical theatre as their stage language.

They spent just over a year in a creative process, presenting their street-format work in progress at festivals such as La Mercè, Per Amor a l'Hart, Ateneu Popular de Nou Barris, La Central del Circ, and internationally at L'Arbre Bavard and Ces petites choses qui font du bien in France, among others.

The process culminated in the premiere of the full theatre version of their show in September 2024 at the Teatre Dau al Sec in Barcelona, where they were awarded the Dau Second Prize.

Throughout the creation process, they collaborated with Gina Vila and Los Informalls as external artistic mentors and received support from Barcelona Crea 2023 grants, La Central del Circ (Research and Creation Transits 2023), Teatre Nu in Sant Martí de Tous, Casa Orlandai, El Tub d'Assaig, CC Can Clariana, and Lleialtat Santsenca.



LOLA CARANDELL WIDMER

Born in Barcelona in 1998, Lola specialized in acro-dance after four years of training at the Rogelio Rivel Circus School.

Her artistic research focuses on blending acrobatics with dance and physical theatre.

Alongside circus, she also works as an illustrator and tattoo artist.

She has performed in productions such as Gender (Mercat de les Flors, 2021), Amor Pur (Escenari Brossa, 2020), and several shows with Cia Decimonónica.

She also created her own solo piece, Cafè amb Merche, a 10-minute acro-dance and physical theatre act presented across different places in Barcelona.

In November 2024, she joins Compagnie du Sarment for the theatre production És el MEU arbre.



AMALIA HIDALGO LOMA-OSORIO

Born in Santiago de Chile in 1997, Amalia began her circus training at the Centre Régional des Arts du Cirque de Lomme (France), specializing in handstands and acrobatics. She continued her professional formation at the Rogelio Rivel Circus School in Barcelona, focusing on acro-dance and trampoline/bascula techniques. She later joined Cía Buela, performing the multidisciplinary contemporary circus show Ara, antes rara que agobiada in numerous venues around Barcelona. With early experience in social circus projects in Chile, Amalia currently works as a circus instructor for children and adults.

GENERAL TECHNICAL SPECIFICATIONS



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Show duration:

45 minutes

Language:

Spanish (can be translated into English)

For all audiences.**Audience capacity:**

300 people

Performance space:

Flat surface of at least 6 meters x 7 meters, with a minimum height of 3 meters.
We use a tatami floor covering an area of 4 x 5 meters.

Intimate or enclosed space required for sound purposes.**Audience layout:**

Frontal or 180 degrees

technical sheet

outdoor

STAGE SPACE

- Inclination: 0%
- Width (proscenium opening): 7 meters
- Depth (from proscenium to upstage wall): 6 meters
- Stage height: 3 meters

Notes:

We use a 4x5 meter tatami floor that requires 10 minutes for setup and 10 minutes for dismantling.

Due to logistical and economic reasons, it is possible that we may not be able to bring it to Strasbourg, in which case we would need to find an alternative solution.

It is necessary for the space to be cleaned before the performance.

LIGHTING

- No specific lighting is required for daytime performances.
- For evening or low-light performances, general lighting provided by the organization is necessary.

SOUND

- Sound system with speakers and sound desk required.
- 2 wireless microphones with two mic stands.

GENERAL TECHNICAL REQUIREMENTS

- Sound control centered and aligned with the stage, with a table or platform for the equipment.
- No obstacles should block visibility or sound projection towards the audience.

ADDITIONAL NEEDS

- 1x Dressing room or similar with water available for the company.
- 1x Venue technician during setup and performance.
- 1x Company-provided technician.
- 2x Performers.

GENERAL NOTES

- Language: Spanish and Catalan
- Audience layout: Frontal or 180 degrees (for all audiences)
- Show duration: 45 minutes

Timing:

- Setup and sound check: 1 hour
- Dismantling: 30 minutes



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technical sheet

indoor

STAGE SPACE

Inclination: 0%
Proscenium width: 7m
Depth from proscenium to back of stage: 7m
Stage height: 5m

4 x Electrified bars on stage
1 x Electrified bar for front lighting
Notes: The space must be cleaned before the performance

LIGHTING

5 x PC or Fresnel
7 x Profile spots 25°/50°
7 x RGBW LED PAR with zoom
Dimmable house lights
Lighting desk to be confirmed

Notes:

It is necessary to send the theatre's technical plan in Autocad 2010 format as soon as possible in order to adapt the lighting design.
Generic lighting plan included.
(Lighting plan with adapted setup will be sent.)

SOUND

P.A. system
1 x Sound desk (2 IN for PC, 1 or 2 OUT for monitors, and 2 OUT for the P.A.)
1 x Monitor placed on the first two wings of the stage with tripod

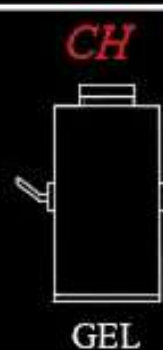
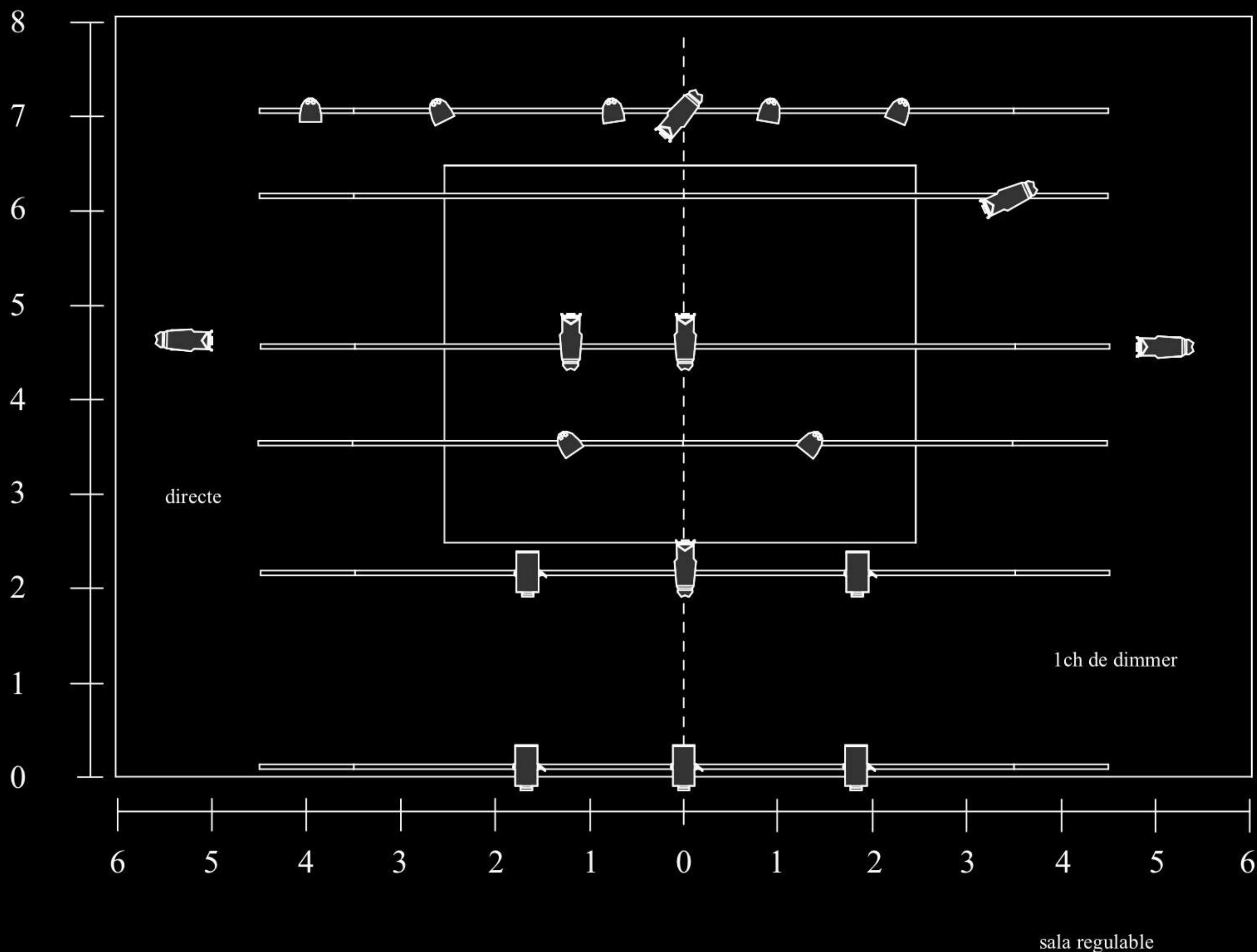
GENERAL TECHNICAL REQUIREMENTS

Control desk centered with respect to the stage, with a 2x1m table or platform for light and sound control. There must be no elements obstructing visibility or sound between the control area and the stage.
1 x Dressing room with running water for the whole company
1 x Theatre technician during setup and performance
1 x Technician provided by the company
2 x Performers
Setup and tech time: 5h (flexible)
Strike time: 30 minutes
Show duration: 45 minutes



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lighting plot



Legend

Symbol	Name	Count	Wattage	Notes
	PC	5	1000	
	Retall 25/50	7	1000	
	Par led zoom	7	118	

Caída libre para personas con vértigo

Director:	Lola Carandell i Amalia Hidalgo
Lighting Design:	Lluerna
Lighting Programmer:	Gemma Abellán
Lighting Technician:	Gemma Abellán
Contact Lighting Technician:	+34 654497381
Produccion:	Braga Cadavra
Print Date:	Abril 2024
Version:	Genaric

NOTES

- 2 Paeyes
- Sense camara negre



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audiovisual material

Video recordings

Indoor teaser

<https://youtu.be/QqrrZ7hfpTU>

Outdoor teaser

<https://youtu.be/Gf2ohYKcP1k>

Photographs

<https://drive.google.com/drive/folders/1I7lJsAlKaaRHk3btxz960acslBuQPInt?usp=sharing>



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