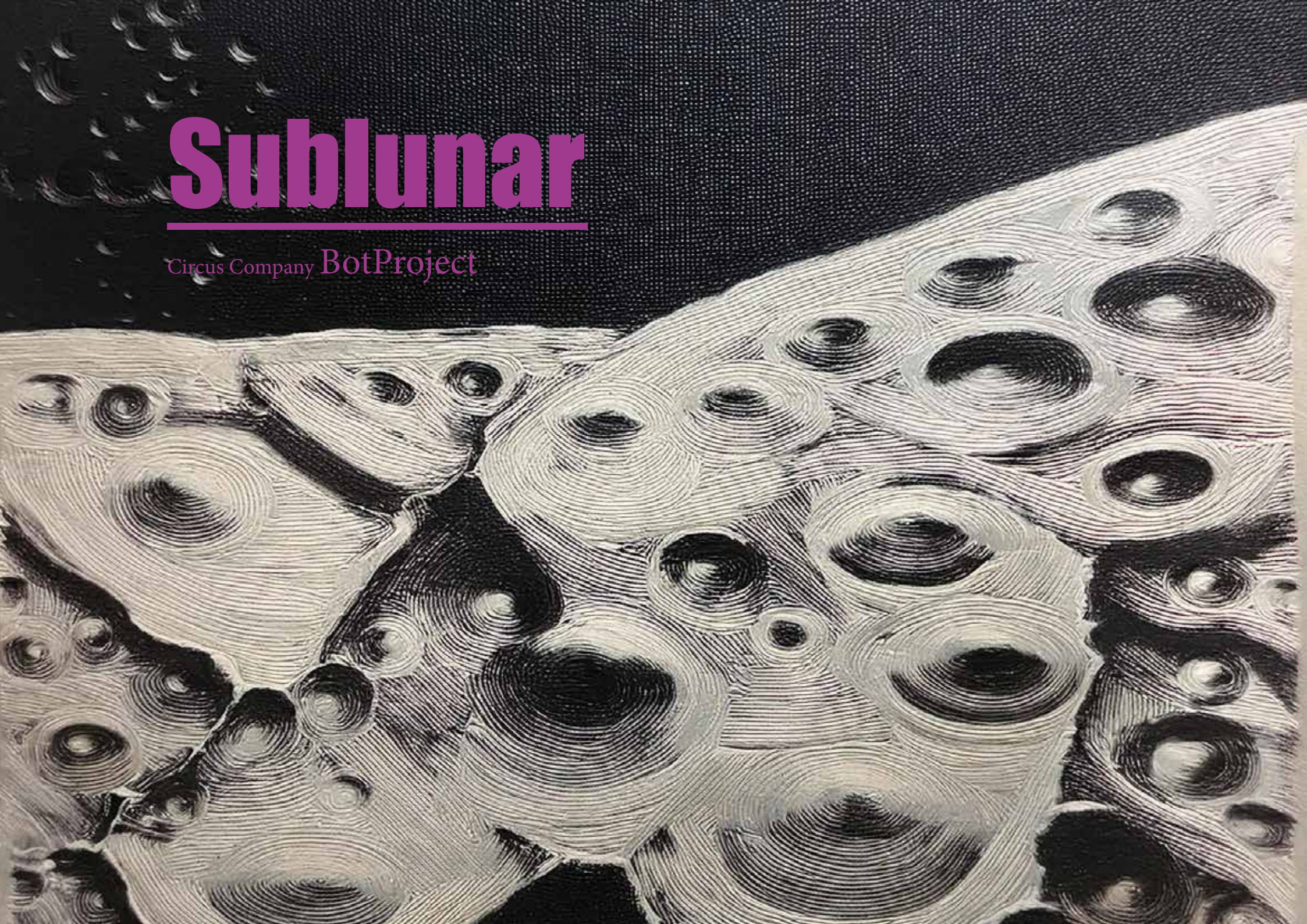


Sublunar

Circus Company BotProject





Introduction

Sublunar is a term that refers to everything beneath the lunar orbit. In philosophy, Aristotle spoke of the sublunar and supralunar realms. The former pertains to the region of the universe that encompasses Earth and its atmosphere, while the latter refers to the cosmos, everything that lies beyond the lunar orbit. Aristotle observed that this sublunar realm is subject to change, imperfection, mortality, and decay, in contrast to the supralunar world, which he considered perfect, unchanging, and eternal.

In an artistic and poetic context, *sublunar* evokes everything earthly, ephemeral, mutable, and connected to human experience in its diversity and vulnerability.

This contemporary circus project explores the concept of otherness. The authors draw inspiration from the writings of Rosa Montero on finite existence, as well as reflections by Santiago Alba Rico, Jean-Luc Nancy, Blanchot, Lacan, and others, delving into the mechanisms that drive dynamics of exclusion and discrimination. Through trampoline work, dramaturgy, and the humor of the clown, BotProject presents a critical reflection on identity as something fluid, fragmented, and transient.

The piece combines acrobatics with theatrical elements (acting, lighting, puppetry, costumes, sound, set design...) and the use of the trampoline to create unique times and spaces that accompany the aesthetic expression throughout the character's journey. This generates a work in which the protagonist explores the alterity of their ever-changing identity.



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Trayectoria

BotProject was founded in Catalonia in 2007 by Ángel de Miguel and Lucas Ruiz, who combined their acrobatic and performing skills to create a trampoline act for the Rogelio Rivel Circus Association showcase at Barcelona's Mercè Festival in 2007. Following the success of this performance, they decided to join forces and create a circus company specializing in trampoline and acrobatics.

In its early years, BotProject focused on creating and refining its unique style, combining various circus techniques with trampoline as the central element, enhanced by physical theater, gestural humor, object manipulation, and choreographed movement. This approach allowed them to develop an original, dynamic repertoire, leading to recognition such as the Audience Award at the Villanueva de La Serena Festival and a nomination for Best Street Performance at the Zircolika Awards.

Starting in 2010, BotProject expanded internationally, touring in countries such as France, Germany, Portugal, Italy, England, Ireland, Luxembourg, Belgium, the Netherlands, Lithuania, and Andorra, among others. In each location, the company has connected with audiences, sharing their love and passion for contemporary circus.

In 2014, the company relocated to Alcoi (Alicante), with management passing to Lucas Ruiz. Since then, BotProject has continued to create and present new shows and projects, maintaining their commitment to innovation, artistic quality, and the promotion of contemporary circus culture worldwide.



Espectáculo

Synopsis

“Sublunar” is a clown and trampoline performance that delves into the concept of otherness. The story follows an alien who arrives on Earth from the moon in a spaceship constructed from earthly debris that has drifted up to the lunar surface. This peculiar character comes with the intention of returning a flag he believes Earthlings left behind on his asteroid. He then mysteriously vanishes into an egg perched atop his head, from which a new being is born—the first of its kind on Earth. This being undergoes a series of transformations throughout its finite life, exploring its surroundings and engaging with the inhabitants of its world, ultimately embracing its changing and ephemeral nature.

Through humor and tenderness, “Sublunar” examines the exclusionary dynamics of identities that deny the temporal and mortal nature of bodies. Blending humor, aesthetics, risk, and acrobatics, Sublunar offers audiences a window into the finitude and diversity of existence, making it a show for all ages.

Artistic Credits

Alba Sarraute – **Director**

Priscila Calatayud – **Co-writer**

Isabel Latorre – **Musical Composition**

Lucas Ruiz – **Performer, Co-writer, and Producer**

Ángel De Miguel – **Acrobatic Technician**

Oriol Rocamora – **Structural Certifier**

Raul Garbalo – **Set Design, Mechanisms, and Rigging**

Sara Recatalá – **Costume Design**

Miguel Ángel Camacho – **Puppet Builder**

Max Calaf – **Trampoline Acrobatics Choreographer**

Jrisa Lialia – **Lighting Design**

Héctor Rodríguez – **Sound Technician and Operator**

Ficha técnica

Show Title: Sublunar

Set-up Time: 4 hours

Dismantling Time: 90 minutes

Stage/Performance Space:

Performance space:

- 8m long x 8m wide, with a minimum height of 7m, clear of cables or any other objects.
- Ground: flat and level (with the possibility of leveling minor inclines).
- Power supply: Schuko outlet.
- Access to performance space with a van: 6m long and 3m high, registration plate 1046FSX.

Organization Personnel:

- 1 sound technician or space manager responsible during the performance.

Wardrobe:

- Covered and secure warm-up area for personal belongings.
- Water.
- Technical needs provided by the organization.

Sound:

- The company has 2 self-amplified 500W speakers.

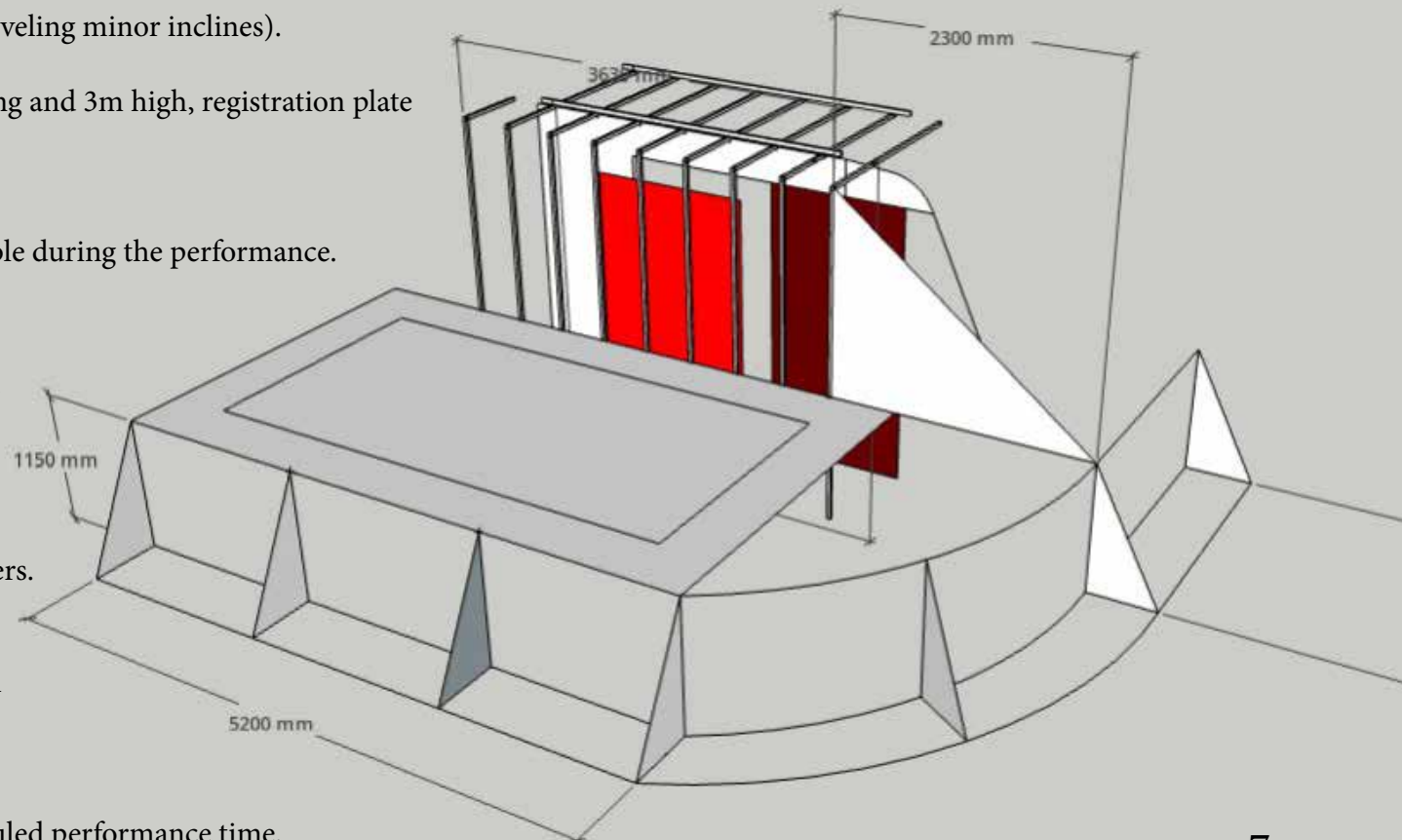
Lighting:

- For night performances, lighting is provided by the organization (specifics to be agreed upon with the company).

Schedule:

Arrival of the company: 5 hours before the scheduled performance time.

Indicative hours, flexible depending on the day of set-up and performance time.







Accessibility

We have created an accessible version of our shows.

This version includes:

- Pre-show visit to the performance space, where people with visual or intellectual diversity can explore some of the objects, costumes, and set elements, as well as a tactile model that helps them understand the layout and the circus techniques that will be developed during the performance.
- Real-time audio description, narrating in detail what is happening on stage.
- Subtitles or sign language in augmented reality, accessible on mobile devices and tablets, ensuring that deaf audience members don't miss any detail of the performance.
- Barrier-free spaces, making sure that people with reduced mobility can access and move around the venue without obstacles.

In this way, each accessible performance adapts to the needs of the audience, minimizing physical, sensory, or cognitive barriers and making circus truly a place of encounter for everyone.

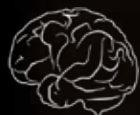


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