

Rosstro Company

"Interact with another, communicate, connect, give in and let go, impose or negotiate, share and be glad to be well received, please yourself to be reflected, contagious and spread." RossTro Co.



Juan Marcelo Rossi and Facundo Muñoz Trovo cross their paths and fuse their styles to investigate the diverse expressions within the performing arts such as dance, circus and theater. Through the experimentation and research of these disciplines, they find a bond that enhances their own particularities to generate a state of common connection that go through the viewer. "Oozma kappa", a piece of contemporary partner, acrobatic portraits and clown was the first stage performance of the RossTro Co., presented for the first time at the National University of San Martin (UNSAM) as

part of a sample of the final works of 2016. Since then, RossTro participated with its presentations in various locations and spaces. Since then, both students of this university continue investigating and perfecting their show through various artistic residences, as well as presenting in multiple spaces and festivals. Currently, the company has a show ("Influencers") that combines dance, duo acrobatics and manipulation of objects, adaptable to a space like a street. Juan Marcelo Rossi (Creator and performer) is a graduated of the Bachelor of Performing Arts focus on Circus Arts of the National University of San Martin (UNSAM), directed by Gerardo Hochman, with whom he worked as an interpreter in "Schuman, concert for acrobats" and "I'm counting on you." To develop his research thesis for his Final Integrative Work (TFI) at UNSAM, he merged the disciplines of dance, circus and theater with tutorials by Gabriela Parigi on the stage and Vanesa Vazquez Laba with theoretical collaboration, approved with outstanding character by the juries: David Señorán, Sofia Mazza and Emiliano Dionisi. He also obtained a diploma corresponding to the Title of: Interpreter in Performing Arts at UNSAM. In his solo career he participated as an interpreter in "Experimental Varieté" within the framework of the 3rd Festival of Independent Circus (FICI) of Buenos Aires, directed by Tato Villanueva. 2017. He participated as Performer in "Topologies for infinitely unconquerable bodies" within the framework of the 11th International Festival of Buenos Aires (FIBA), directed by Edgardo Mercado. 2017. Performer in Things that remember of the Creative Group NONI Company (South Korea). 2016. He was awarded a scholarship to be part of the Motion Arts Experimentation Group (GEAM) at the National University of Art (UNA) directed by Sandra Reggiani, where he was an interpreter in works such as: "Cosmos res" and "Verbo" by Rhea Volij, "Something that no longer does" by Fabián Gandini and "Xul Solar Dance", "Monotonía.LAB" and "Calcos en Danza" by Gerardo Acosta. In addition, he participated as an interpreter in the intervention of the Garden State project of MAMAZA, as part of the programming of the Festival Espacios Revelados. GEAM. April 2014. Workshop "Oskar Schlemmer and the dances of the Bauhaus by Christophe Wavelet (Germany) and Corinne Diserens (France)" December 2013 and Workshop "Experience and Context in Contemporary

Dance" by Francisco Camacho (Portugal) at the Research Institute from the Arts Department of the UNA Movement. March 2013. Besides training in contemporary dance with Gustavo Lecce, Sofia Mazza, Lucas Condro and Ana Garat, he also trained in acrobatic techniques with Matías Plau, Martín Samana, Nicolás Lucía, Pablo Castro and Florencia Valeri. In Clown techniques with Armando Diaz and Cristina Martí. Theater with Ayelén Sardu. Contemporary Partenaire with Sergio Villalba, and in Duo Acrobatics with Martin Carella. In aerial acrobatics techniques with Gustavo Silva, Paula Basso and Juan Maiocco Picasso. Besides that, he taught at circus workshops for children at La Arena (Vicente López) and La Peperina Escénica (Flores) and a circus workshop at the Local Prevention Center for Addictions (CePLA) in Quilmes hired by the Ministry of Culture of the Nation, Undersecretary for the Promotion of Cultural Rights and Popular Participation, articulated by the Secretariat for the Programming of Drug Addiction and the Fight against Drug Trafficking (SEDRONAR). 2015

Facundo Muñoz Trovo (Creator and performer) is a graduate student of the Performing Arts Degree with a focus on Circus, which is taught at the National University of San Martín (UNSAM), directed by Gerardo Hochman, with whom he worked on "Schuman, concert for acrobats"; "Avalancha", among other shows. Juggling teacher at the Cultural Center "El Eternauta", where he attended 6 years as a student and trained as a juggler with Pablo Brun as his teacher. He also conducted several seminars: "Juggling a No Malabar" by Sebastián Rojo; "Allies of the Gavedad" by Tomas Sokolowicz; "Babeas and that's gold", "Malabar en Jaque" by Guido Vacarezza. Besides juggling, he develop other techniques such as acrobatics with Matías Plau, Martín Samana and Pablo Castro, all of them teachers of UNSAM. In Chinese Stick with Martín Molinari in "the station house of Art", Nicolás Lareo in "Mamarula" and with Rodrigo Oses teacher of the UNSAM. In dance with Lucía Soto in "La Matriz"; with Gustavo Lecce, Sofia Mazza, Lucas Condro and Ana Garat at UNSAM. In Clown techniques with Mariano Carneiro and with Cristina Martí. Contemporary Partenaire with Sergio Villalba, and in Duo Acrobatics with Martín Carella also at UNSAM. While he was already a teacher at "El Eternauta", he gave different workshops: in the first edition of

the "juggling mega-meeting", in the "circus meeting of the ether", "from the hand to the foot" (workshop of balls with the feet); in the Uruguayan convention of juggling and Circus, he made "movement of 3 objects". He also holds a workshop for Murga "Los Diablos" at the "Inmaculada Concepción" school. Performed in four editions of the "Etercirco"; two Varieties of the "Peperina Espacio Escenico"; in two "Telescopic" varietes, in Aluperan; in the second edition of the Variete of "La Central"; in the Variete Anniversary of the school "from Pies to Head"; in the first edition of the "Marciano variete" in the "Club San Cristobal"; at the Mandril Theater, "Variete Migra"; In "house show" presented by the Urobora company; in "Gala night" of the second match of Chinese stick of Argentina; and three different years in the Uruguayan convention of Juggling and Circus, 2013, 2014 and 2016. In order to develop his research thesis as Final Integrative Work (TFI) at UNSAM, he merged the juggling technique, the palo palo and the theater with tutorials by Tomas Sokolowicz on the stage and Maximiliano Cladakis with collaboration on the theoretically approved with character outstanding by the juries: Carlos Ruta, Rodrigo Oses and Adriana Pegueroles. He also obtained a diploma corresponding to the Title of: Interpreter in Performing Arts at UNSAM.

Note of intent:

The show conquered four specific moments of which one finds a fragment of "contemporary partner", acrobatics and clown that establishes a distinctive and characteristic discourse between the interpreters who seek to "adhere" to the public this magical universe. Body language can be associated with the world of infancy and murmurs, a fragmented space that allows the creation of different possible worlds between the free complicity that is established between the public and the artists. It's a work that looks for influences in art and everyday life, codified in the body. to deepen own language through the manipulation of objects and acrobatic ports. he will try to relate to the following themes: the influences, the original and the copy. So the work has for a starting point (part) the influences that surround us. What is an influence? Is it possible to be a foreigner (of others) to influences? what is the opposite of an influence? Why does it influence us? influence? As real and clean a movement is it? What is original about the body?

Espectáculo Influencers (Influencers Show)

It is an adaptable show, that is, it is possible to do it both in an open space (street, square, etc.) and in a closed space (auditorium, gallery, theater, etc.). The play is built by four easily visible moments, linked together by a conductive thread, a long and narrow strip of any kind of flexible material that serves to bind, unite and contain us, to us and the work, which results in a boundary to go through. The first chapter, entitled "Ozzma Kappa" is a piece of contemporary partner, acrobatic and clown that establishes a distinctive discourse language among performers, crossed throughout the work, which seeks to adhere to the public to this particular universe. By exposing this language that can be associated with the world of babbling and whispers, of which only a part of their bond can be seen, a connection with the public is established. This fragmented space enables the creation of different possible worlds through the free

understanding of each viewer. In the second chapter Juan Marcelo Rossi displays his acrobatic movement poetics through the meticulous and exhaustive monitoring of Facundo Muñoz Trovo, which marks boundaries, tracks and spaces materially represented by a tape, creating a map of bodily conflicts on the scene. Something that turns and begins to roll, a mass of memories that accumulates generating the effect of the snowball, which joins, adheres and attracts, growing and increasing its weight, size and dimension, able to cross any limit situation to reach the Zero point from which it will start again, that is, chapter three makes its appearance, through the sophisticated manipulation of objects executed by Facundo. Arriving at the end of the show, in the fourth chapter, a combination of changing and opposing states is generated, produced by the connection that the performers go through: a simple handshake manages to transform itself into different symbolic interpretations; a greeting, a game, a dispute of powers, a demonstration of affection or an everyday act that reflects the superficiality of human relationships in which we are simultaneously immersed. Do what you want, generate space and time, enjoy that moment of leisure, live and be present. To structure it, to put rules on it, to make it difficult and to abandon the process, without stopping the creative time that does not go around. Be available for future changes. Know what you play. Interpret roles; be another, different, similar or equal. Interact with another, communicate, connect, give in and let go, trust, impose and negotiate. Be surprised by a different quest, an unknown exploration with another approach or point of view. Share and be glad to be well received. Pleasing yourself so that it reflects in your performance so it can be spread and transmitted. We seek to generate different devices to motivate the continuous creative activity of a new world. When the new system created is carried out in a physical space that can be seen by others, unrelated to the creative process, but not excluded from the moment of entertainment, with a specific and well determined here and now, an established code, and a certain role, the game goes on the scene. That is, the game happens to be intervened, interpreted and reinterpreted having multiple ways of carrying it out. The game is just starting.

Calendar (timetable):

Presentations 2017

The Space for Memory and for the Promotion and Defense of Human Rights Haroldo Conti Cultural Center (Ex ESMA) within the framework of "No Perishable Clowns"; La Peperina Escénica Cultural Space in the day of acrobatic performances, and in the two editions of the vareté menjunje and in a variety organized by "Popular Theater the Other Thing". In "Casa Espectáculo" presented by the company Urobora. (Company formed by the first students graduated from the Bachelor of Performing Arts). Besides that, they hosted the Folklore and Circus Gala organized at the UNSAM.

Presentations 2018:

21 April - Cabaret Chaos-barré - Brussels Belgium.

26 May- CircusCabaret BalanCirk - Hasselt, Belgium.

15 June - Cabaret Sapiens 3 - Brussels, Belgium.

25-29 July - Landjuweel Festival - Ruigoord, Holland.

4 to 12 August - CHAUD Festival - Toulouse, France.

18 August - Kultur auf der Straße - Neu Ulm, Germany.

3 Octobre - Lido Essai Studio - Toulouse, France.

6 Octobre - Convention Circus of Seraing, Cirque Polichinelle - Liège, Belgium.

Residences 2018:

9 to 15 July - Le Pressoir - Les Ulmes, France.

1 to 4 August- Les Halles de la Cartoucherie, REBISH - Toulouse, France.

20th August to September 2nd - Espace Catastrophe - Brussels, Belgium.

17 to 23 September - Karola Zirko - Bilbao, Spain.

Technical sheet

Floor area: 50m²

Average height: 4 mts

Annex Links:

Contact: cia.rosstro@gmail.com - <https://ciarosstro.wixsite.com/rosstro> -
<https://vimeo.com/246541150>