

R E S E T

Dossier & Technical Rider

A show by Luciano Rosso

Cast: Alfonso Barón, Luciano Cortés y Luciano Rosso

Costume and Scenography Design: Celia Ledón

Light Design: Luciano Rosso y Felipe Romero

Production: Fundarte US + T4 MADRID + T4 Producciones Teatrales/ Jonathan Zak & Maxime Seugé



FUNDarte

TIMBRE

t4 PRODUCCIONES TEATRALES
JONATHAN ZAK & MAXIME SEUGÉ

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ABOUT THE SHOW

(This show can be performed in any existing language, with no need for projected surtitles.)

Physical Theater

RESET is a physical theater experience where the body, technology and humor come together to ask us how much of what we do we actually choose.

Three performers appear trapped inside a universe of **lasers, light and haze**, repeating behaviors as if they were programmed characters. But something fails. A small anomaly opens a crack and, from there, an unexpected journey outward begins: **from automatism to awareness, from repetition to freedom.**

With a powerful visual identity, body language, music and an immersive staging, **RESET turns the stage into a living device**, surprising and in constant mutation.

A **visual, physical piece, accessible to audiences of different cultures and languages**, combining humor, poetry and technology to pose a very human question:

If you could step out of your own program, what would you do with your freedom?

CREATIVE CREW

Luciano Rosso

Dancer, actor, director and choreographer, trained in classical, contemporary, African, jazz and hip-hop dance. He also trained as an actor with Osqui Guzmán, Daniel Casablanca, Hermes Gaido and Paco Redondo, among others. He has trained voice and singing with Magdalena Fleitas, Alberto Alonso and Tom Viano, and percussion with Santiago Albin, Gabriel Spiller and María Zoppi.

In 2000, he joined the company Nandayure, under the direction of Analía González, as a dancer, actor and choreographer.

In 2001, he joined the famous percussion group El Choque Urbano, with whom he took part in 2 shows: Fabricando Sonidos and La Nave. With these two shows he toured for 7 years across Argentina and South America (Peru, Brazil, Uruguay, Paraguay, Colombia, Panama, Costa Rica, Nicaragua and Guatemala), and later the Netherlands, South Korea and Syria.

In 2009, together with Hermes Gaido and Alfonso Barón, he created Un Poyo Rojo, a physical theater show that is still performed all over the world today.

In 2020, during the lockdown, Luciano Rosso and María Saccone created the stage version of APOCALIPSYNC, his first one-man show, which premiered at the Festival Off Avignon, France, in July 2021. In 2026 he continues touring the world with his shows, defying the barriers of spoken language to expose the first and foremost communication tool: the body.

Luciano Cortes

A multifaceted artist from Tucumán, Argentina. Graduate of the Escuela Metropolitana de Arte Dramático (Metropolitan School of Dramatic Art, Buenos Aires, Argentina).

Born into an artistic lineage where creativity, dance and theater shaped his beginnings. His professional career started at the age of 11, and he later honed his craft in the fields of physical theater, mask theater, commedia dell'arte, clown, aerial dance and contemporary dance. He has performed with world-renowned immersive theater companies such as La Fura dels Baus and Fuerza Bruta.

In 2018 he arrived in Miami and founded "Salvaje Teatro", a physical theater company that creates unique and unforgettable experiences.

Luciano performs in numerous theaters in Miami, from micro-theater to the Miami-Dade County Auditorium, across a wide range of genres and roles. He can also be seen on screen in commercials and films. In 2022 he won the Best Actor award at the Miami Film Festival.

With movement as a philosophy of life, he passionately infuses every creation, direction and performance with a powerful physicality.

His goal as an artist and teacher is to share the tools that forged his path with the acting community of Miami and to contribute to the growth and expansion of the local scene.

Alfonse Barón

Actor, dancer, director and physical performer. After practicing extreme and high-impact sports, he turned to the performing arts, where, through theater, he came into contact with dance. He has been a member of and worked with various theater casts, research groups and Argentinian dance companies, such as the Theater Ensemble of the National University of Cuyo, the Contemporary Ballet of the Teatro General San Martín, the Contemporary Dance Company of the UNA, the National Contemporary Dance Company, the Combinado Argentino de Danza and Grupo KM29, among others.

He has taken part in numerous theater, dance, performance and audiovisual works. Based in Paris, France, since 2017, he directs shows and teaches classes and seminars on physical training, dance, composition and stage performance. He currently teaches at a French National Higher School in Paris, where he also provides choreographic and movement consultancy for various productions. He also teaches in private and public schools, sharing his approach to training, creation and stage composition.

His work focuses on the blending of languages, constant training and international circulation, traveling to different countries around the world with acclaimed and award-winning works such as Un Poyo Rojo (physical theater), with which he continues to tour the Americas, Europe, Asia and Oceania.

CONTACTS

For inquiries or booking, please contact:

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For technical inquiries, please contact:

Felipe Romero: felipegarciarom@gmail.com | +34 685 69 34 24

TOURING TEAM

5 people:

3 performers, 1 technical director, 1 assistant (may vary depending on dates)

HOSPITALITY

Welcome Catering

Please have catering ready upon the group's arrival. The organizer will provide in the dressing rooms: fresh fruit, nuts (almonds, hazelnuts, raisins, etc.), bread and cheese. Drinks: coffee available at all times, cold drinks (water, Coke, Coke Zero, organic lemonade, beer, fruit juices). Additionally: 1 pack of 6 small water bottles.

Meals

Lunch and dinner covered by the organizer. If applicable, please provide a quality hot meal (usually after the show) and keep our manager informed about the menu in advance. The meal must include: starter, hot main dish, cheese, dessert, coffee and drinks. Diet restrictions: no mushrooms, no fish, no seafood.

Dressing Rooms

Provide 1 dressing room for 3 people, equipped with shower, soap and towels. (Or 2 dressing rooms, 1 of them with shower.)

Accommodation

5 double rooms for single use (1 person per room), with 1 bed at least 140 cm / 55 in wide (not 2 beds pushed together). Hotel of category 3-star or higher, with breakfast included. The hotel should be located as close as possible to the theater. If the team arrives by vehicle, secure parking must be provided to store equipment and materials.

Local Transportation

The vehicle provided by the organizer upon arrival at the airport must be able to transport the expected number of people (5), as well as the group's equipment, accessories and personal luggage. Internal transfers requested: airport — hotel — theater — restaurant — hotel — airport.

TECHNICAL RIDER

General

Duration: approx. 1 hour (no intermission).

Lighting and sound control must be installed in the same control room or location.

Performance Space

Minimum stage area: 8 m wide × 6 m deep (26'3" × 19'8").

Minimum height from stage floor to the lowest batten / grid: 5 m (16'5").

Stage floor: A sprung (floating) floor is required. Acceptable constructions include any standard "dance or theater sprung floor" or similar construction that provides an air gap and shock absorption. If the venue's stage floor is concrete or similar, a raised deck of at least 8 × 6 m (26'3" × 19'8") with sprung construction must be provided. If unsure whether your floor qualifies, we will arrange a call to test the sound and response produced by a simple jump.

Black dance floor (Marley, linoleum or equivalent) covering the full performance area. To be provided and installed by the venue.

Total blackout: The auditorium must be capable of complete darkness. If this is not possible, please notify us in advance. If the stage dimensions are smaller than specified, please let us know before contract validation.

Set Design

The set consists of two elements (see images in this document): an aerial structure provided by the venue (detailed in the list below) and a floor structure brought by the company.

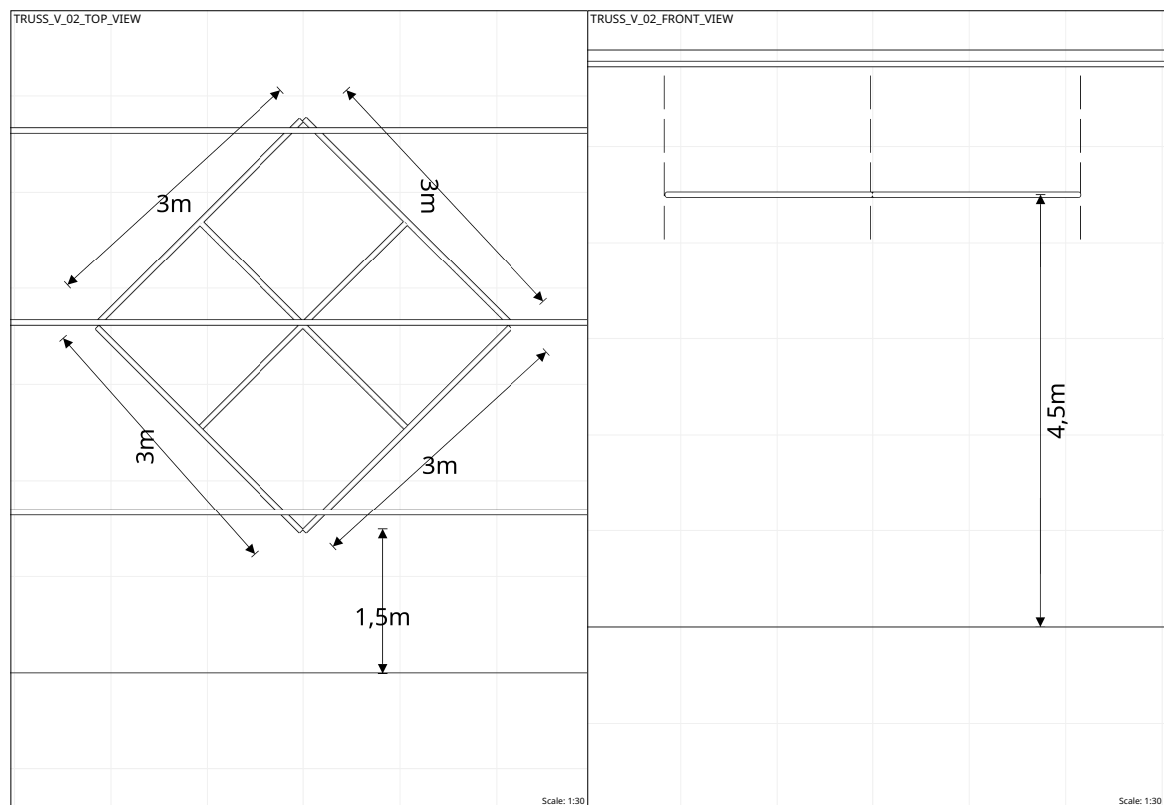
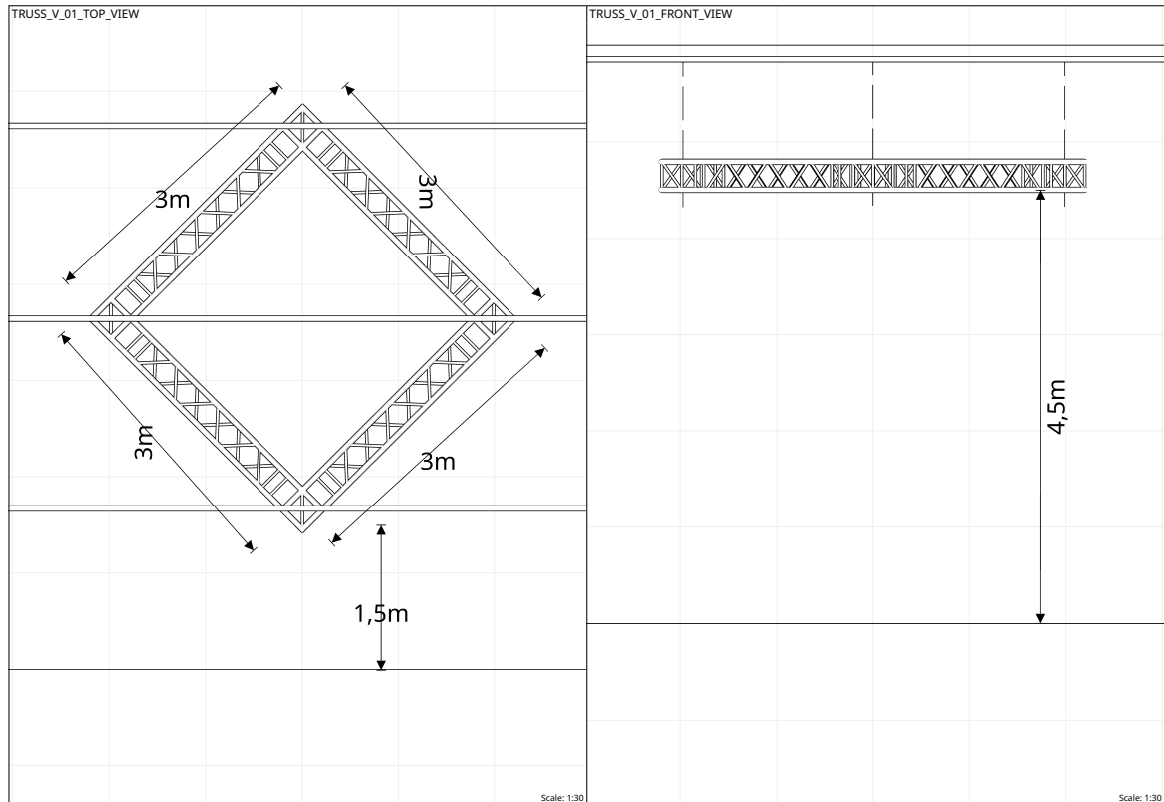
Floor structure (brought by the company): a square laid out as a diamond on the dance floor, built with the LED strips the company brings. The venue only needs to provide the power outlets listed below.

The venue must provide:

- Aerial structure: truss structure (v_01) or pipe structure (v_02). The structure is a 3 × 3 m (9'10" × 9'10") square. The structure must bear the weight of hanging lighting fixtures; at a minimum, it must bear the weight of the 4 laser units brought by the company. Alternative: plot adaptation based on the 4 lasers the company brings (light_plot_03).
- 2 fog / haze machines
- 2 double power outlets, downstage and upstage, to plug in the 4 LED strips brought by the company.
- 9 AAA batteries.
- Black duct tape, clear packing tape.
- 2 legs on each side of the stage, or a black folding screen on each side, with minimal light for quick costume changes.
- 2 stagehands / riggers if the aerial structure is to be installed.

Placement specifications

The aerial structure hangs from a minimum of 4 points at 4.5 m (14'9") above the stage floor; the preferred configuration is 5 points spread over 3 battens in version 2. It will be suspended from the venue's battens or truss and placed as a diamond relative to the proscenium opening, 1.5 m (4'11") from the proscenium line. The structure must be evenly closed and secured at its corners and sections.



Sound

The venue will provide a complete audio system (console, returns, front of house, etc.) adapted to the size and configuration of the auditorium. No microphones are used in this show. All audio is played back through QLab. The audio signal is output from the QLab computer to the venue's sound console. The company can provide the QLab workspace file in advance. If the venue has a computer with QLab installed, please confirm the version. The company works on QLab 5.6. Otherwise, the company can bring its own laptop. The specific connection type will be confirmed with the venue once the playback computer is determined.

Equipment to be provided by the venue:

- 1 audio console
- 1 audio cable to connect the QLab computer to the sound console (connection type to be confirmed)
- stage monitors (R - L)
- 1 microphone from FOH to the stage (only if the venue is very large, for communication during setup). Talkback for rehearsal.

Lighting

The attached light plots are reference plots showing the relative positions and types of fixtures required for the show according to the different aerial structure options, as well as a version without an aerial structure. The latter version is for cases where an aerial structure is not possible, or where the maximum height from the stage floor to the battens, truss or lighting grid is less than 5.5 m (18'1"). In those cases, the grid must be able to be set at the appropriate height, 4.5 m (14'9") above the stage floor.

The plots are not venue-specific. Prior to arrival, the company's technical team will prepare and deliver a venue-specific adaptation of the plot, cross-referencing the show's needs against the venue's available inventory and hanging positions.

Please share your house inventory and rep plot as early as possible to allow this adaptation to be done in advance. Please inform the company of the lighting console model in advance and share the venue's current show file or base file, so cue programming can be prepared ahead of time. The company can provide a pre-built show file with groups and cues.

Fixture summary:

In green, what the company brings:

Cantidad	Tipo de aparato
5	Recorte 15°-30°
7	Recorte 25°-50°
5	PAR LED RGB con zoom
2	Maquinas de Bruma / Haze
4	Láser Class I
4	Tiras LED

The LED strips need direct (non-dimmed) power on the stage floor. The lasers are Class 1 and are controlled via DMX.

The venue must provide:

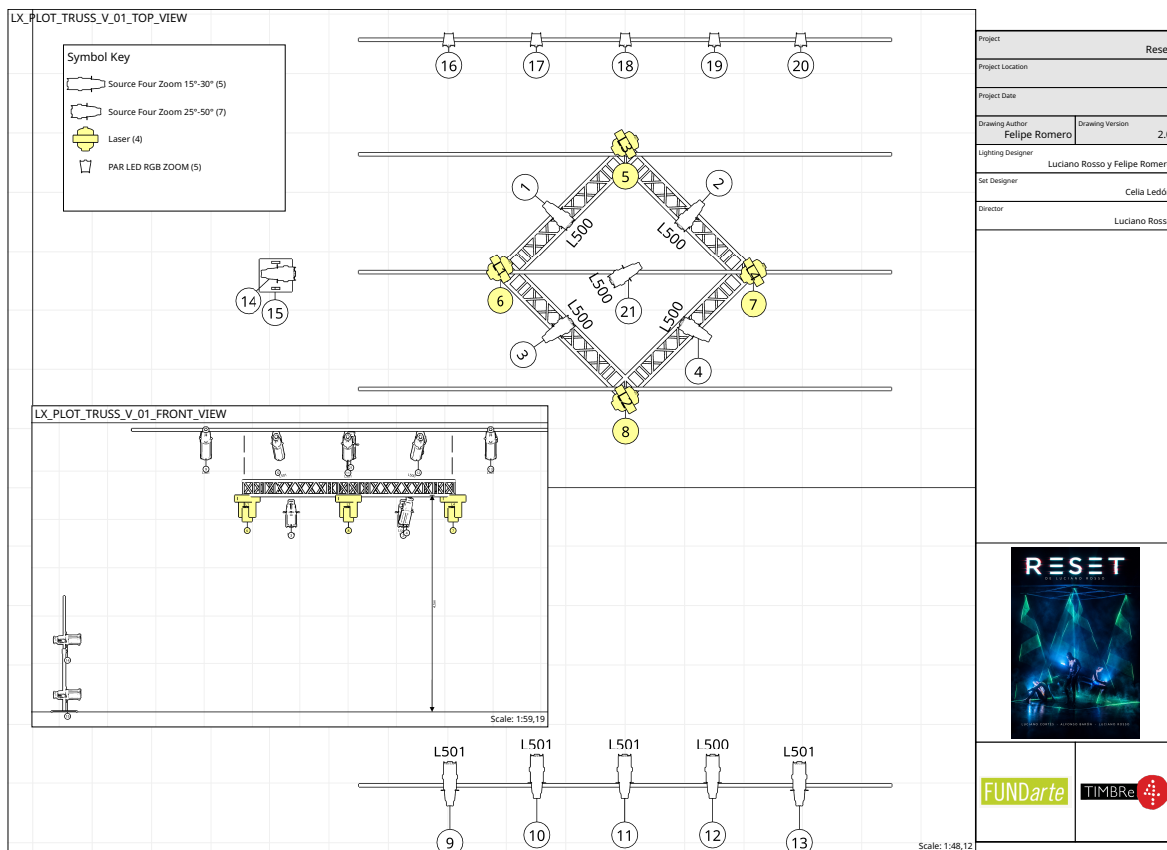
- Lighting fixtures as per the adapted light plot, hung, cabled and ready for focus
- The DMX cabling required to connect the lasers and control them from the lighting console.
- 1 boom base for the side lighting positions, with a minimum of 2 heights (shin/floor level and head height).
- 1 lighting console, connected and ready to control the full rig and to record cues
- 1 lighting operator familiar with the console, capable of patching and programming cues

The company must be able to use fixtures from the venue's available inventory and, when necessary, reposition or modify fixtures currently hung in the venue's rep plot to meet the show's lighting requirements.

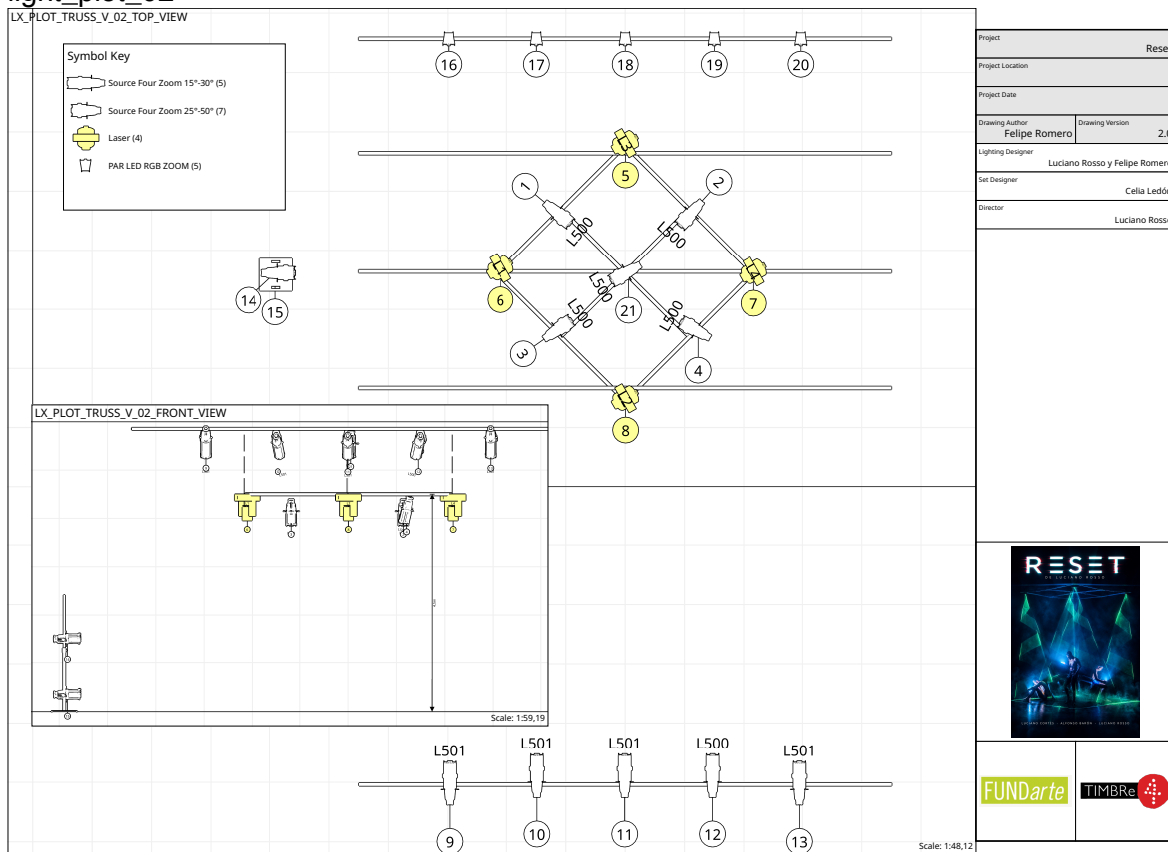
Any restrictions on modifications, fixture relocation or focus must be disclosed before contract signature, so both parties can agree on an appropriate solution before signing.

Light Plots

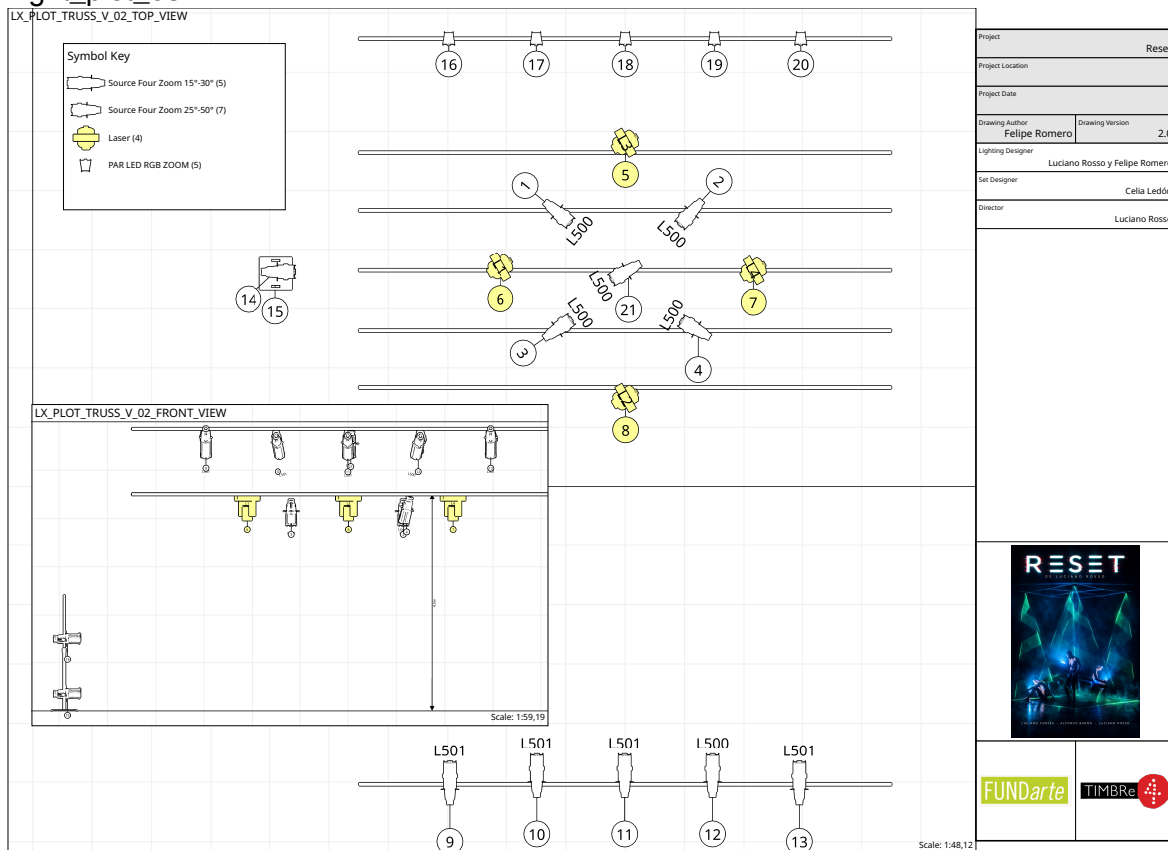
light_plot_01



light_plot_02



light_plot_03



SCHEDULE / LOAD-IN / PRE-LOAD-IN

PRE-LOAD-IN (day before opening, or on the same day before the company arrives):

Before the company arrives, the venue's own technical crew must have completed the following according to the documentation provided by the company:

- Lighting fixtures as per the adapted light plot, hung, cabled and ready for focus
- Black dance floor (Marley, linoleum or equivalent) installed
- Aerial structure as per the adapted light plot (see Set Design section)
- Fog / haze machines in position

Lighting and sound control must be installed in the same control room or location.

LOAD-IN WITH COMPANY (day of performance):

Placement of lasers and LED strips, corrections, adjustments, sound check and rehearsal. Schedule to be confirmed with the venue's production manager and the touring technician.

Duration of laser and LED strip installation, lighting focus, sound check and rehearsal: 7 hours minimum (may vary depending on each venue).

The venue must be heated during winter for sound checks and rehearsals.

Staff required from the venue:

- 1 sound engineer / electrician
- 1 lighting operator familiar with and capable of programming the venue's lighting console
- 2 stagehands / riggers if the aerial structure is to be installed.



Last updated: 23 sept 2026