

RESET

Conceived and Directed by Luciano Rosso

Interpreted by Alfonso Barón · Luciano Cortés · Luciano Rosso

Set and Costume Design by Celia Ledón

Lighting Design by Luciano Rosso

Sound Design by Luciano Rosso

General Production by FUNDarte · T4 Producciones Teatrales

Produced by Jonathan Zak · Maxime Seugé

Duration: 60 minutes

Audience: Suitable for all ages

In *RESET*, performers Alfonso Barón, Luciano Cortés, and Luciano Rosso create a stage experience in which the body emerges as the last truly human territory. Through physical theatre, extreme gesture, absurd humor, and hypnotic choreographic precision, the piece offers a disturbing reflection on the personal and collective resets that define our era.

The word “reset” immediately evokes technological logic: shutting down to begin again, deleting errors, restarting overloaded systems. Yet the performance transforms this digital concept into an existential metaphor. The bodies of the three performers seem trapped in behavioral loops, routines that repeat and evolve, as if humanity itself were trying to reprogram after every crisis. The stage becomes a kind of human laboratory where movement reveals both the fragility and resilience of our species.

The work inevitably dialogues with the present moment. In a time when AI is redefining labor, communication, and even creativity itself, *RESET* proposes resistance through the body. Where technology promises efficiency, the performers expose error, exhaustion, breath, and vulnerability. The body fails, sweats, collapses, and begins again. And it is precisely within that imperfection that something profoundly human appears.

The relationship among the three performers also mirrors the historical cycles of humanity. There are moments of cooperation, competition, domination, and collapse. Their bodies organize themselves into miniature societies that are born, evolve, and disintegrate before the audience’s eyes. The piece seems to suggest that human history is an eternal return: wars, progress, crises, reconstruction. Every generation believes it is beginning from zero, while always carrying the

remnants of the past.

Aesthetically, *RESET* combines striking physicality with remarkable expressive power and creates a human machine that is at once comic and unsettling, capable of moving from collective delirium to near-melancholic intimacy within seconds.

The visual dimension is further enriched by the set and costume design of Celia Ledón, whose work reinforces the production's logic of constant transformation. Her designs create an ambiguous space suspended between the industrial, the futuristic, and the deeply human, heightening the sensation of witnessing a world in permanent mutation. The costumes function as extensions of the body and its metamorphoses, emphasizing both individual fragility and the collective scale of the theatrical experience.

Rather than offering answers, the work raises questions. Are we truly evolving, or merely repeating old patterns with new tools? Does artificial intelligence represent an expansion of humanity, or the beginning of its symbolic replacement? Is it possible to reset ourselves without losing the memory of what we have lived?

In this sense, *RESET* is not only about the future; it is about the exhaustion of the present. It portrays a hyperconnected yet emotionally fragmented society in which individuals must constantly reinvent themselves simply to survive. The “reset” becomes both a necessity and a form of condemnation.

With extraordinary physical power and a lucid contemporary perspective, *RESET* confirms that physical theatre remains one of the most radical and sensitive ways of thinking about our time. Because when words are no longer enough, it is the body that ultimately tells the true story of humanity.

[TEASER](#)

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