

DO NOT THROW
DUCKS INTO
THE RIVER



WHO AM I

He could have been born blond, but he was born dark-haired. He could have been born earlier, but he was born later. He could have been born white, but like everyone, he was born in full colour. And this is where everything begins, learning to live in full colour! Discovering shades of life and searching for the colours hidden inside transparent things.

He was born in 1975 A.D. He can't say too much about the first years. He struggles to remember what he had for lunch yesterday! But what he does remember is that in 1992, he took a circus course with Pep Mora, and that was the trigger for everything that followed.

His path since then has been a constant exploration of the clown world, visual theatre, and the creation of poetic universes. His passion for art started in the circus, where he discovered the power of physical comedy and a universal language without words.

He trained in a self-taught way, but cheating a little and picking up bits and pieces from here and there with Avner (The Excentric), Jango Edwards, Leo Bassi, Les Bubb, Comediants, Toni Albà, Dimitri Bogatirev (Aga-Boom) ... among others. But above all, daring to try and explore.

He has had the privilege of taking his work to stages all over the world, participating in international festivals and collaborating with companies that share his interest in experimental theatre. Shows like "Naïf", "Libèlul-la", "Dioptries", and "Microshakespeare" are some of his most well-known creations. Each one of them has allowed him to explore different aspects of clowning and visual theatre.

Throughout his career, he has sought a balance between technique and emotion, between laughter and reflection. His works are marked by the use of everyday objects and visual elements, as he believes theatre can be as expressive as any other plastic art.

He is interested in exploring new scenic languages, breaking traditional theatre barriers, and always offering the audience an experience that captivates them, that makes them feel.

For him, every show is a new opportunity to tell something more, to create worlds that make the audience think, laugh, and feel. His goal has always been to make emotion and imagination the pillars of his work because he believes theatre has the power to touch something deep inside every person.

He also directs other companies, makes pottery, draws, creates sculptures, designs, builds sets, plays a bit of accordion and ukulele. He also teaches, invents, writes, imagines, and when he least expects it, makes a mistake... and he can start over!



SYNOPSIS

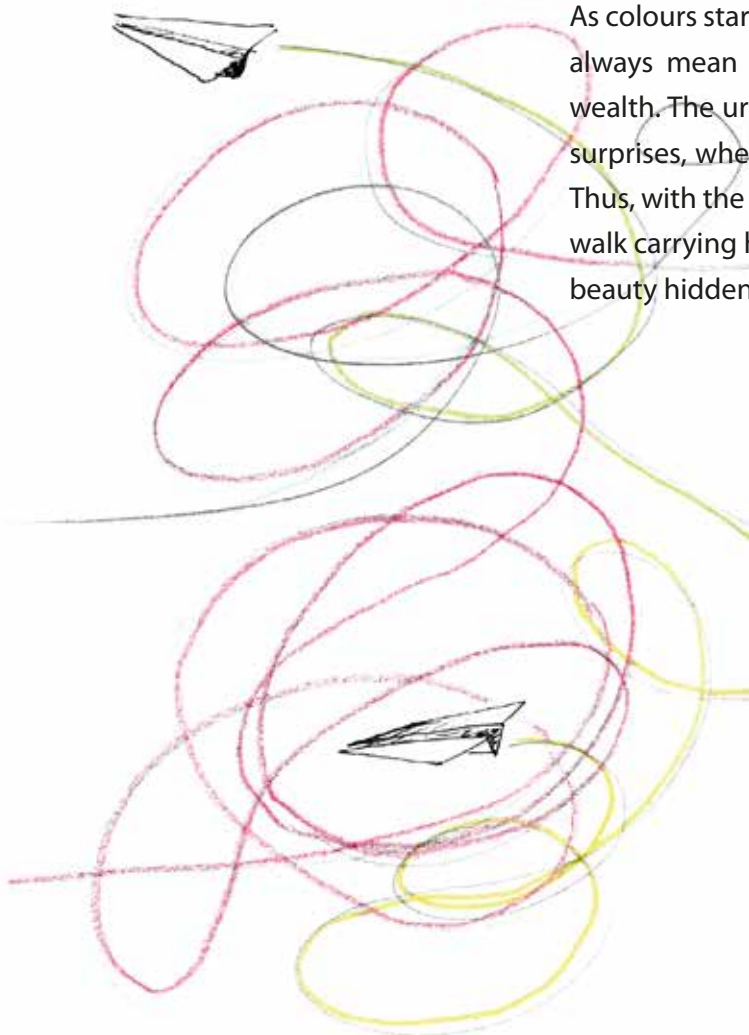
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DUCKS FALL BY THEMSELVES!

Eight years ago, the factory closed its doors forever, leaving him on the street with a garbage bag to fill. From that moment, he began to look to the world with new eyes. The smallest details, which he had ignored until then, became magical discoveries: the drawings in the rust on the factory gate, the line of ants, the elongated shadow of the cypress... Each normally invisible element turned into a work of art, and he, into an explorer of hidden wonders.

As colours started to bloom again, he understood that searching doesn't always mean finding, but in the act of searching, there was infinite wealth. The urban space became his workshop, a living museum full of surprises, where every corner hid a story and every object an emotion. Thus, with the eyes of a poet and the heart of an adventurer, he began to walk carrying his bag of memories, knowing that the true treasure is the beauty hidden in the simplest details.



WHAT HAPPENS IN THE SHOW

Toti takes to the streets his most "Naïf" clown from the purest essence of the clown. He presents this show that always adapts to the space where it will be performed, always seeking new forms of inspiration to generate unique acts. A journey through some of the different artistic disciplines he has discovered over the years (clowning, circus, ceramics, music, painting, dance, screen printing, sculpture, drawing, theatre, performance...). Small actions using everyday elements from the environment, that transforms the audience's gaze into a new way of looking, more tender, more kind, and more aware. Toti masterfully intertwines improvisation with prepared acts, creating a confusion where you can never tell if the disasters are part of the script or if they are happening.







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