

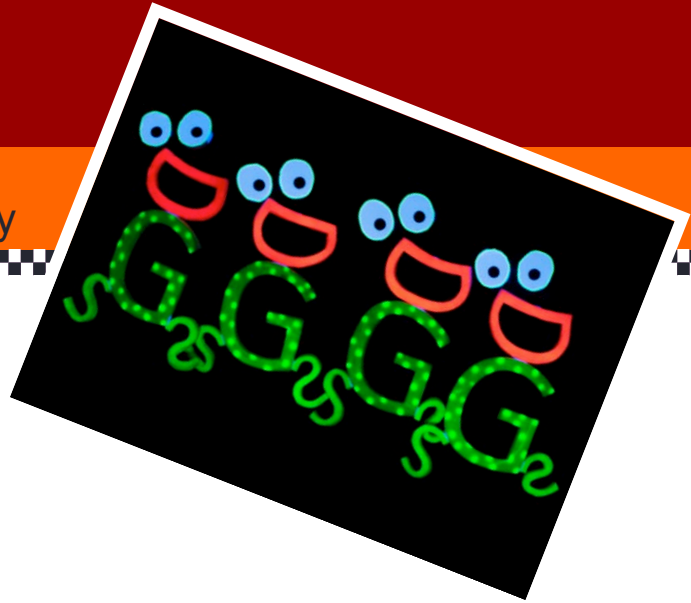
ADDAURA Teatre Visual

present

EMBROSSA'T



Inspired by the
JOAN BROSSA'S catalan poetry



One of the key elements that we have chosen are the letters of the alphabet. First, because children initiate school learning the alphabet and so they are extremely used to letters.

And second, because the letters are very significant in the Joan Brossa's work. So much that they may have their own meaning and become carriers of very diverse expressive values.

Among all, the letter A, is the most repeated, since this is the first letter of the alphabet and, therefore, is the gate through the literature.

Visual theater show for family audiences

This is a work based on the Joan Brossa's visual poetry where dance, magic, Objects, Projections, puppets and shadow are mixed. An investigation that leads us to fit it all without losing the meaning the author wants to convey in each of his works. **All this work is supported by the Joan Brossa Foundation.**



THE SHOW



POEM: “*LA LLAVE DE LETRAS*”

THE KEY LETTERS

LETTERS are the key that helps us to open new doors.

Poem conceived in the 1971 and 1984 in the



Shadows and puppets



POEM ALFA 1969

The letter **A** is the first of the alphabet,
The largest, The most beautiful,
The great, The cutest,
The queen of the letters... *(Text said by student for 5 years)*



Objects



POEM: *“CHAPARRON DE LETRAS”*
 DOWNPOUR OF LETTERS
 1994



It rained and the umbrella has been covered with letters

Objects and projections



“See painting and listening to music stimulates me more than reading; therefore, my influences come from some land near the literary.” Joan Brossa

POEM: *“ESCALERA MUSICAL”*
 MUSICAL LADDER

Magic



POEM: “SEÑOR” - LORD

A bourgeois' hat, aristocratic and elegant in appearance, but goes like windup dolls, with a key.

Objects and magic



POEM: “OBJETO” – OBJECT - 1967

The poem is like the light of a light bulb

Magic



POEM: “*CONTES*” – FAIRY THALES

The typewriter produces streamers instead of words.

The title complete their irony of the poem.

Objects and magic

MOSTAES OUTSTANDING PERFORMANCES

Season at the Theatre Seca - Espai Brossa. Barcelona.
 Theatre Rei de la Màgia. Debatarts. Barcelona.
 Mostra de Teatre per a nois i noies d'Igualada
 Campaign of Theatre for Schools. Palamós, Girona.
 DAMA, the VIIth International Festival of Dames Màgiques de Terrassa.
 Festival DANSALONA. Barcelona
 Programa.cat. Autonomous government of Catalonia
 Campaign of Theatre for Schools. Pedagogia de l'Espectacle.
 Campaign of Theatre for Schools. L'escola va de bolo.
 Programming Fundació Xarxa.
 Programmings municipals
 Campaign of Theatre for Schools Trifusió.
 Campaign of Theatre for Schools. Fundació Torre Palau.
 Campaign of Theatre for Schools. Diputació de Barcelona.
 Theatre SAT. Barcelona
 Theatre of Ponent. Granollers
 Festival IF Barcelona. Institut del Teatre
 Festival COS. Reus
 Festival DANSAT. Barcelona
 Festival FITKAM. Barcelona
 International Festival of puppet in Gavà
 International Festival of Chicoutimi. Canada
 Feria de Teatro Internacional Castilla y León. Ciudad Rodrigo. Spain
 Barcelona Cultural Circuit
 MADFERIA. Madrid

FINALIST MAX AWARDS OF THE SCENIC ARTS. SPAIN



Press

Nadia Zamboni Battiston 2017

<https://nadianzb.wordpress.com/2017/03/19/embrossat-todas-las-posibilidades-del-mundo-secreto-de-las-palabras/>

"Embrossa't! All the possibilities of the secret world of the words

In the real world, of everyday, there are hidden doors that open to un expected and surprising things, and usually only children are able to see them.

I have always admired to all who know how to talk to children, precisely because they have the same ability to open those doors and embark on a journey to a world where things are transforming, speaking, disappearing, they light up, lose their weight and float, dismembered and recomposed changing of identity. This is what do the letters of the alphabet, which, by themselves, might be simple, beautiful and evocative signs, but adding themselves to others in infinite combinations miraculously created the words and from the words... born the facts, from facts, history...

The letters of the alphabet can be butterflies or rain that falls on lighting umbrellas, but, above all, they are images, forms, instruments. In its pre-natal stage, when the finished texts have not yet been compounds, the letters are still beyond the rigid rules of grammar and do what they want to, in full freedom, in his secret world.

Embrossa't invites us openly in the Joan Brossa's world, in his idea that the "Reader of poetry is a performer", in the meaning that the reader is who in fact finish the work. With all the evidence, the resources of this jewel, that would be unfairly limited to classify as a children's show, are powerful enough to stimulate the imagination and the participation of the audience of all ages.

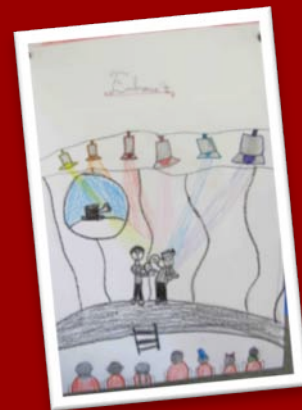
The architecture of the spectacle is agile, fun, educational and mild at the same time. Lights and clothes changing contribute perfectly to the oneiric character of the show. Especially interesting the ability of the dancers and, I would say, actors and magicians, to coordinate choreographies with magic tricks, different dance styles and performance, all accomplishing to be fun."

Toni Rumbau. Magazine Putxineli.

The Company Addaura has just presented a brand new unusual show at "La Seca" that combines dance, magic, puppets and shadow. With the direction of Teia Moner and Cristina Bertran, the show is inspired by the visual poems of the poet Joan Brossa and offer a genuinely "brossiano" world and really for all audiences.

There are four dancers-actors on the stage: Cristina Bertran, Olaya White, Gerald Sommier and Carles Arque. A quartet very well integrated and poured into the work with genuine enthusiasm, despite the small size of the scenic space, reduced because it has to be shared with another company that acts in the evenings. It must be said that the show charmed and seduced the public, adults and children, due to the intelligent use, practical and highly imaginative of the simplicity, a combination full of ingenuity of the different choreographic movements with a whole series of objects, small magic tricks and visual effects that have among them some very fair proportions, without overacting or claims out of place. A simplicity that rises, however, high up in the grace poetic and imaginative. The references to Brossa are marked by the objects, which tell us about a universe that the poet really liked, as games with letters, the use of formal elements of the language, both written and music, as well as the different thematic records that parade through the show: the cabaret, the musical, the magic, puppets, shadow theatre, dance Micrero, and small tricks of ingenuity of popular tastes. Since the very beginning of the show they put us in this visual magic world, with the use of a simple sheet and a couple of lanterns, which effects of much beauty. The clearance between the inside and the outside, the visible and the invisible, appears in this first sequence and shows us one of the keys of the show: this constant flow between what is shown and what surprises us and delights us. There is a tone of naivety that runs through from beginning to end of the show and however that does not flee from the choreographic complexity even in some of the tricks and effects. It is also good to have recourse to the letters at first, and then focusing on other elements not as well known or less topics of the universe bots. The show maintains a pace that doesn't leave you for a second, thanks to a soundtrack rich and well selected, under the responsibility of Miguel Espinosa, who has been able to combine classic themes like the wonderful piece of Leroy Anderson "Type Writer", with the original music of José Gallardo. Embrossa't have decisive moments, such as the sequence of the umbrella, masterfully designed with lanterns that bring them to life and open up new spaces to the imagination, or the bulb and the lights that appear and disappear from the hands of the four dancers, lights that they are passing to each other in an exercise of virtuosity manipulator of a great simplicity and effect. Also the game with the hats has many grace, used in a thousand different ways, as it could not be otherwise, object belonging to the small brossiana mythology. Teia Moner and Cristina Bertran, with the entire project team, have made a show striking as it is simple, that is to say, they nailed it and have achieved what all over the world are looking for, pulling out a special juice to the ingenuity, the purpose and the imagination. With any doubt, a show with a the long travel.

EMBROSSA'T through child eyes



ARTISTIC CARD

Script: Teia Moner and Cristina Bertran

Artistic Direction: Teia Moner

Interprets: Cristina Bertran, Helena Rodríguez, Gerald Sommer, Mireia Plana

Choreography: Juan Carlos Castillo, Eugenia Morales, Helena Rodriguez

Lighting Design: Eugenia Morales

Sound Design: Miquel Espinosa

Construction objects, Puppets and scenography: David Palou, Cristina Bertran i Teia Moner

Voice Girl: Miriam Rosell

Advice màgic: Brando and Silvana

Stylist designer: MODART

Advice on Joan Brossa: Fundació Joan Brossa

Fotografia: Teia Moner, Jesus Atienza, Lluís Arbós and J

Production: TEIA MONER SCCL

With the collaboration of the Generalitat of Catalunya. ICEC

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