
SUBTERRÂNEOS DO CORPO

by ANA MARTINS



Performance Promoter

NAME - EIRA – PRODUÇÃO E REALIZAÇÃO DE ESPECTÁCULOS E AUDIOVISUAIS, LDA.

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EIRA is a subsidized structure by MC/IA

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Project selected for support and development in the continuity of the Choreography Course of Gulbenkian's Program for Creativity and Artistic Creation.

The texture. The thickness. The density. The consistency. Mobility. Volume. Grossness.

The skin.

Subterrâneos do Corpo is the sequence of the creation experience of *Umwelt*. This piece appears from a personal need to work simply the body. Centring all the attention in a body. In how can a body move by itself, without the need of a story as a pretext. Just that body, naked of any artefacts to support it. The body as a mass that acquires strange forms. The human body without the weight of the genres. A body, not generalized, that acts by itself, without wanting to tell any other story.

Subterrâneos do Corpo maintains the general concept: the focus centred only in the body, the image of the body by itself, almost unreal, equalizing an art piece, an organic mass in constant movement. This piece is the evolution of this same concept. A need to create new vocabulary to this body, so that it becomes more and more distant from the known reality. So that it transforms and transfigures more. So that the image of the human body can disappear for slight moments.

This development is done not only in choreographic terms, but in its whole. In everything the piece involves, its surrounding. Therefore, from the base concept, everything grows uniformly, because the work lives of the atmosphere created. Choreography, scenery, light and sound are interdependent. They exist in function of one another. And there can reside its plastic power and, consequently, the consistency of the performance.

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CHOREOGRAPHY	Ana Martins
ASSISTANT	Catarina Ribeiro
DANCERS	Francesca Bertozzi Inês Oliveira Santos
SCENARY	Rita Álvares Pereira
MUSIC	Simão Costa
LIGHT DESIGN	José Álvaro Correia
EXECUTIVE PRODUCTION	EIRA

Performance financed as an extension of Gulbenkian's Program for Creativity and Artistic Creation / Calouste Gulbenkian Foundation

TARGET AUDIENCE

General

CLASSIFICAÇÃO ETÁRIA

M/12

DURATION

30'

PREMIER

Second fortnight of October 2006

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Ana Martins

Ana Martins was born in Lisbon, in 1983. Graduated in Dance - Performance by Escola Superior de Dança in 2005. Attended the Choreography Course within the Gulbenkian's Program for Creativity and Artistic Creation. Her first contact was with classical dance, having initiated her studies with Wanda Ribeiro da Silva and Ana Caldas. Later she attends CEM (Centro Em Movimento) where she starts having contemporary dance classes with Sofia Neuparth, Peter Michael Dietz, Amélia Bentes, Michael J. Stewart. Paralleling she attends interpretation and choreographic composition workshops. From her artistic formation, Ana Martins enhances names like Mathilde Monnier, Lia Rodrigues, Laurence Louppe, Lisa Nelson, Francisco Camacho, Clara Andermatt. Lately she was invited to participate in João Fiadeiro's "Case Study #1". She attended also courses of theatre, musical composition and new technologies applied to dance. As a dancer, she enhances the works created by Olga Roriz (*Stand by; By me; Cariátides*) and Amélia Bentes (*Aicnêgreme.to.be*).

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EIRA

It has been the production house of the choreographer Francisco Camacho since 1993, having currently as associated artists the choreographers Carlota Lagido, Rafael Alvarez and Sara Vaz. It also gives support and artistic consultancy to other artists like Paula Castro, David Miguel, Vera Mota, Getsemaní de San Marcos, Ana Martins and Dora Carvalho.

Among its several activities, EIRA produces, curates and presents programmes focusing on artistic creation, research and education. EIRA has established co-productions and partnerships with a wide range of organisations, including the National Theaters D. Maria II and S. João, Centro Cultural de Belém, Culturgest, Festival Temps d'Images, Danças na Cidade, ACARTE/Fundação Calouste Gulbenkian, Festival Citemor and Festival A Sul, among others in Portugal; and internationally with Les Ballets C. de la B., Damaged Goods, Siemens Kulturprogramm, Klapstuk Festival, CNDC-Angers and bds, among others. It has worked with a significant number of structures, via the different artists it has produced. These have included more established artists as well as emerging ones.

In its space "Eira 33", it promotes and supports several projects and events, including workshops and classes, residencies, exhibitions, performance showings, video sessions, coaching and feedback sessions, directed to the artistic community and also open to the public.

Eira is financed by the **Ministério da Cultura / Instituto das Artes**

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Catarina Ribeiro

Catarina Ribeiro was born in Lisbon. She soon started her formation in dance. She attended the Philosophy course of Universidade Nova de Lisboa, and already teaching dance classes, she chooses the Graduation in Dance - Education, in Escola Superior de Dança de Lisboa. In her artistic formation is also included the I Course of Interpreters for Contemporary Dance of Fórum Dança and her stay in Holland, where she had contact with other ways of working, and in the Education area, the Courses for classical dance teachers with Valentina Rumiantseva. Names like Fátima Piedade, Will Swanson, Ann Papoulis, Meredith Kitchen, Thiery Bae, Francisco Camacho, Vera Mantero, Madalena Vitorino, Rui Nunes, José Grave, among many others, also took part in her formation. Catarina Ribeiro also developed a partnership work with LPDM Social Resources Center, in the field of inclusive dance. She continues teaching permanently.

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Inês Oliveira Santos

Inês Oliveira Santos was born in the city of Setúbal where she lives from her five until seventeen years old. As a little girl she used to hide on the top her house's bookcases, which predicted her love for heights. She starts to use her body in acrobatic gymnastics classes' which after four years ends up for abandoning, for not wanting to compete. She attends regular school always directed to the arts, culminating in the superior course for Plastic Arts in Caldas da Rainha, which she gives up after the first year. It is in this moment that Inês Santos decides to enrol in Balleteatro, in Porto, where she graduates during three years. Afterwards she attends the Research and Choreographic Creation Course at Forum Dança also in Porto. Parallely she developed a personal research in aerials (sheet, rope, trapeze and escalade dance) wishing to apply her knowledge of movement and composition with this rigid circus techniques.

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Francesca Bertozzi

Francesca Bertozzi was born in Cesena, Italy. She started her dance studies, when she was 9 years old. During 1999 she moves to Germany interchanging her studies between Dusseldorf and Essen. In 2004 she finishes the Graduation in Dance – Performance in Escola Superior de Dança de Lisboa. Determinant for her formation were Claudio Gasparotto, Roberta Lepore, Chiara Reggiani, Antonio Carallo and Paulo Manso.

Francesca Bertozzi works as a dancer in “Branco” and “The Sleeping Buda” from Companhia Vortice Dance; “Fragilidade H” by Gonçalo Ferreira; and “O Barbeiro de Sevilha” for the Teatro Nacional de São Carlos. She cooperates with Arte Pública of Beja creating and dancing “100 Fim” by Marco Manala, “LiSSZtening” and “Passem a Palavra” by Gisela Cañamero. Since 2004 she also develops pedagogic activities.

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Rita Álvares Pereira

Rita Álvares Pereira was born in 1982. She attends the 5th year of the Graduation in Stage Design in ESTC. She also has formation in Dance. She attended the Make Up course in Chapitô, and the Drawing course in SNBA. Rita Pereira recreated and built the costumes for *Waiting for Godot* in the 22º Fadjr Theatre Festival, Iran. Costumes designer for *Marcha do Castelo 2004*, the play *Why Can't I Be Me*, the performance *Saía Daqui*, and also in the play *Ao Segundo, Frame, Olhar para aqui*. She built the stage props (gigantone) for Casino Estoril, *Dança com Letras*, and made the stage props recovery in *As Obras Completas de William Shakespeare em 97 minutos*. Rita Álvares Pereira worked in Teatro Aberto, in the play *Demónios Menores*. She was probationer in TNDMII, in the play *Berenice*.

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Simão Costa

Musician, piano player, composer with musical informatics tools has been developing an interdisciplinary work with intercrossed projects with dance, video, photography and music.

Paralleling works in various pedagogic alternative projects for the music teaching.

Simão Costa develops audio–visual projects, which are characterized for the investigation in interactive technologies regarding sound, image and light, taking the contemporary digital art to people's daily life.

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Anatol Waschke

Anatol Waschke was born on April 5th, 1971 in Halle / Saale (Germany, ex RDA). He was soon involved in performances, starting as a musician and from there easily going to the more technical aspects as sound and/or light composition and design. Arrived in Portugal on an independent producer's account, in 1990, he stayed "ashore" and has been working since then with several producers and cultural entities such as "Festa" (actual Strong), ACERT, Teatro Viriato, Circolando, Tollowood Festival Munich, among many others.

With his involvement with Circolando in the new circus area, the "unorthodox" approach for performance adaptation and technical design was noting more than logical.

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INTERVENIENTS IN THE PERFORMANCE ITINERANCE

2 dancers, 1 choreographer, 1 musician, 1 technician e 1 assistant

TECNICAL RIDER

LIGHT

The light of the piece is created by the installation/set (light box)

SOUND

Multi-channels sound diffusion: 4 to 12 loudspeaker set up with

Computer* áudio interface* playback:

PA system fitting to the room.

*equipment from Subterrâneos do Corpo Team

STAGE

Black Box (linoleum, curtains e laterals)

TECHNICAL ASSISTANCE

1 light technician (setting, rehearsals and performances)

1 sound technician (setting, rehearsals and performances)

1 stage technician (setting and dismounting)

Packers for the scenery

OTHERS

Dressing room for 3 people

SETTING PLAN

1 DAY

morning -	light equipment setting and tuning set set up
afternoon -	light planning sound check dress rehearsal
night -	corrections performance strike out

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CONTRACT CONDITIONS

The inviting organization is responsible for the following:

- **Payment of fee:**

1 PRESENTATION	€1.500,00
2 PRESENTATIONS	€2.700,00
3 PRESENTATIONS	€3.825,00

These are final figures, after deducted all applicable taxes
The payment is to be made immediately after the final presentation.

- **Transportation:**

Payment of all transportation costs of the 5 persons included in the artistic team, and of the equipment.

- **Per-diems:**

Payment of per-diems of €30,00 for each person and each day starting the day of arrival until the day of departure.

- **Lodging:**

Payment of costs with 5 single rooms with private bathroom in appropriate premises.

- **Others:**

- To guarantee and finance the attached technical requirements.
- To provide all the information and technical rider of the performance space well in advance.
- To promote and advertise the performance.
- To undertake all necessary insurance policies during the set-up, presentations and breakdown.

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- To propose a written contract and sign it after mutual agreement of both parties.