





PONTO TEATRO

PONTEATRO Associação Cultural
Porto Portugal
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TÍTULO

GH
(abbreviation for Human Gender)

PREMIÈRE

TEATRO MUNICIPAL DO PORTO, PORTUGAL
15 ABRIL 2016

SYNOPSIS

'I know well your works: you are neither cold nor hot.
I wish thou was one or the other! But because thou art lukewarm,
neither hot nor cold, I will spit thou out of my mouth'.
Apocalypse 3: 15-16

This same biblical phrase had haunted the last instance of the *Trilogy of Place* (*HETEROTOPIA*, TNSJ, 2015) and returned even stronger, as if it were any other memory of an immemorial time gone, when we faced GH, acronym for any human being in all its mutations but also simple abbreviation for 'human Gender': we, ourselves behind so many masks and clichés that make us who we are, or, at least, form the negative of the negative image that others see in this 'show' of ourselves – the I – our innermost being that devours its own being as language, in the impossibility of narrating a posteriori its own impotence to describe an event past, present, future. The verbal and nonverbal languages are thus at the same time, what departs from the being from its essence, but which simultaneously is the key to achieve it, the possible instrument to touch the untouchable, to reach the secret and unearth the best and the worst of our human condition, which is no longer even human.

Paraphrasing Paul B. Preciado, 'the first machines of the Industrial Revolution were living machines'. Thus, humanism invented another body called human: a sovereign body, white, heterosexual, healthy, seminal. A layered body, full of organs and capital, whose actions are timed and whose desires are the effects of a 'necrophilia technology of pleasure'. Capitalism rests in the reduction of slaves, women and animals to the condition of (re)productive machines. If the animal was one day designed and treated as a machine, the machine became little by little a 'technoanimal' living among the 'technoliving' animals.

Rewriting Simone de Beauvoir, a machine is a man is a woman is an animal ...



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Thus, a certain 'animalism' has to come, in which issues such as feminism, female identity, sexuality, body politics and gender politics, post-pornography in the era of pharmacopornographic power, transgender movement, heterosexuality, homosexuality, bisexuality intersexuality, racism, xenophobia and economy (of course, the economy) are solely mourning devices, a funeral party, a rite of death, the slow transformation of the corpse in a ghost, the necropolitics in necroaesthetics, from death in birth.

Research on the (im)materiality of the body, the notions of identity and gender violence and the superimposition of the Stations Passion of Jesus Christ with the literary imaginary of Clarice Lispector, Virginia Woolf, William Shakespeare, Simone de Beauvoir, Giorgio Agamben, Paul B. Preciado, among others, allows us to materialize ultimately, the premise of Bernard Berenson: 'a full life can be the one to reach such a complete identification with the non-self that there is no longer a self to die.' The change needed is so deep that they say it is impossible. So deep that they say it is unimaginable. But the impossible is to come. And the unimaginable already is due. This is our time: the only one left.

PERFORMATIVE ELEMENTS

text (in Portuguese and English)

+ Possibility of subtitling in English, French, Spanish (projection / LED panel)

text theater, physical theater, movement (contemporary and popular dance)

strob-type light effects

audiovisual projections, 3D mapping projection, real-time video

frontal audience (Italian Theatre) + 360° audience (arena stage)

solo for an actress divided into two parts:

a first part (1/3 of the show duration) in the format of a TED-inspired 'tragiconference', with interaction and activation of the public;

and a second part (2/3 of the show duration) with a physical, textual, visual and sensory exploration of the 14 stations of the Passion of Jesus Christ, with a diversity of fragmentary materials that aim to rebuild the palimpsest of this memory of the notion of 'human', combining a series of performative elements such as text, movement, moving image, the traditional playback singer, and the notion of spectacle, icon, performer and spectator, challenging the traditional concept of theatrical space and the spectacle itself.

NOTE: Some scenes of the show may be subject to site-specific changes, according to the specifics of the venue.



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ARTISTIC TEAM

text, dramaturgy, direction, stage design
lighting design, video design
EMANUEL DE SOUSA

performer
DANIELA GONÇALVES

original soundtrack
JOÃO DORMINSKY

costumes and props
PATRÍCIA SOUSA

movement assistance
ANDRÉ MENDES

stage photography
VITOR LEITE
video register
VICTOR CARVALHO
stage design execution e technical operation
HUGO MARTINS e JOÃO TEIXEIRA

production
PONTO TEATRO
co-production
TEATRO MUNICIPAL DO PORTO
artistic residencies support
O ESPAÇO DO TEMPO
LUGAR INSTÁVEL

advised age
M / 16 anos

approximate duration
90 min

NOTE: Except the front and back cover with photographs by VITOR LEITE, all other stage photos are by JOSÉ CALDEIRA / TMP.



Teatro Municipal do Porto
Rivoli ● Campo Alegre



o espaço do tempo
convento da saúdação / Montemor-o-Novo



COMPANHIA
INSTÁVEL



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TECHNICAL RIDER

STAGE

blackbox (with proscenium, fly tower, electrified battens/bar)		stage empty
playing area dimensions (adaptable)	[L X D]	10 x 10 m
stage front	[L x H]	10 x 6 m
minimum batten/bar		12 varas
(minimum electrified battens/bar with movement during performance)		
(one of the batten located outside of the stage/proscenium areas)		
chairs ou stepped audience on stage, around 20% of venue lotation		

NOTE : Preference for venue with no height difference between stage and audience (type blackbox) with use of proscenium (variable dimension to be confirmed with venue)

SPECIAL DRAPERY

scrim / gauze curtain	[L x H]	10 x 6 m
cyclorama pvc grey or similar projection surface	[L x H]	10 x 6 m

NOTE : Possibility of use of all available drapery in accordance with the availability of venue

VIDEO PROJECTION

audiovisual projection	2 video projectors minimum 5000 Lumen or similar (capacity to project back stage 6 x 10 m)
real time video	1 video camera type HDV (supplied by ponto teatro) NOTA : VGA cable connecting Camera – Video Projector (Régie) supplied by local venue
controle audiovisual	2 laptops (connected to sound mixer and video projector) (laptops supplied by ponto teatro)

NOTE : In case of subtitling in English, French or Spanish, the local venue would have to provide another video projector and / or subtitling LED panel. Ponto Teatro is responsible for the preparation of the subtitling contents.



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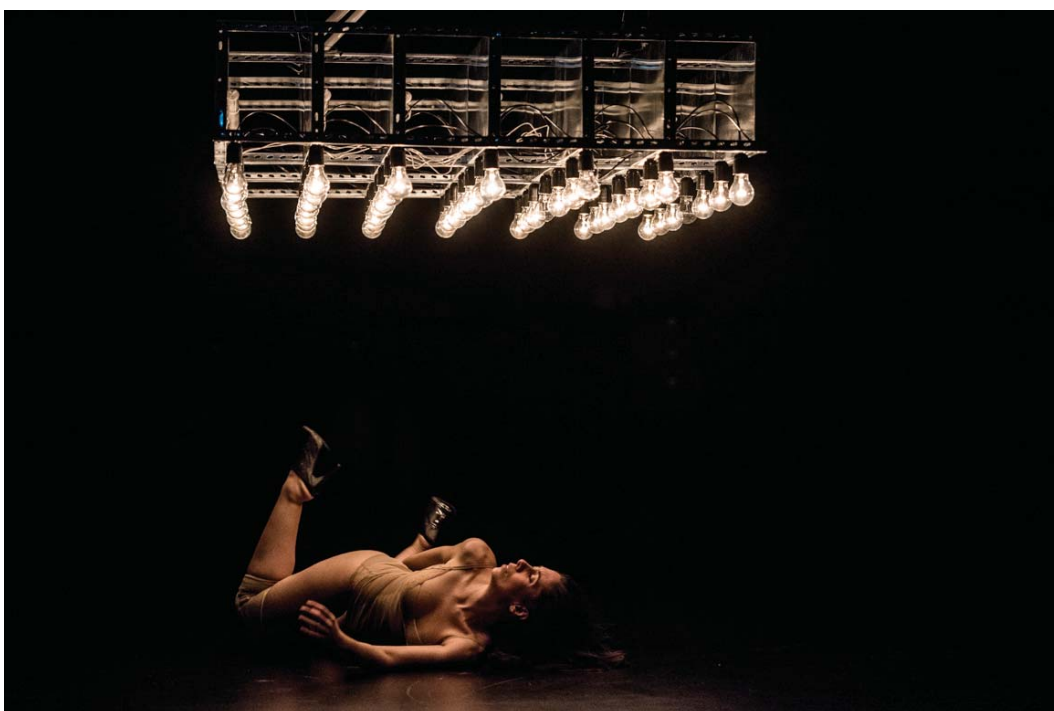
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LIGHTING

light structures (scenario)	4	STRUCTURE A (20 individual channels) STRUCTURE B (20 individual channels) STRUCTURE C (9 individual channels) STRUCTURE D (6 individual channels)
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NOTE 1 : The light structures use tubular LED lamps and incandescent lamps with cords and plugs type SCHUKO, a total of 55 individual connections, requiring a minimum of 45 adapters EEC V SCHUKO, to confirm availability with the venue.

Ponto Teatro can provide 10 V adapters EEC SCHUKO.

NOTA 2 : The structures are suspended on then electrified batten / bars of the fly tower of the local venue, with movement synchronised movement during performance.

light projectors	13 PC 1KW 10 Ellipsoidals 30 PAR 64
batten/bar	12 bars (minimum electrified battens/bar moving during performance) (one of the batten located outside of the stage/proscenium areas)
filters	to be sent in accordance with venue availability
equipment	dimmers / programmable light controlboard around 125 individual channels

NOTA 3 : Programming will be subsequently sent to local venue according to the availability of equipment and other specificities. The light controlboard will be operated by a staff member of Ponto Teatro and must be located in the control room (regie).



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SOUND

micros	1 head micro 1 wired micro
instruments	1 grand piano (when available)
performance vocal system	1 TC-Helicon <i>(supplied by ponto teatro)</i>
equipment	sound control board with minimum 6 channels (laptop input , 2 micros)

NOTA 1 : he system should have professional quality sound, stereo, with 2-way active by side and 550w of output power per side. Must be phased and have the ability to play evenly and without distortion about 100 dB SPL, in a spectrum of frequencies of 40 Hz to 18,000 Hz. Columns and other equipment should be working properly and maximum capacity, noise free. Stage munitions are necessary.

NOTA 2 : Sound Controlboard will be operated by a staff member of Ponto Teatro and must be located in the control room (Regie), connected by cable to the laptop provided by Ponto Teatro. All cables to connect micros, soundboard and computers to be provided by local venue, specificities to be sent later according to the availability of equipment and other specificities.

GET IN / GET OUT / TRANSPORT

approximate time get in / set up		8 hours
approximate time get out		3 hours
work schedule	2 days in advance day before day performance	unloading (+ set up) rehearsal performance (+ loading)
number of people	4	1 performer / 3 technicians
material transport	terrestrial or air	7 m3



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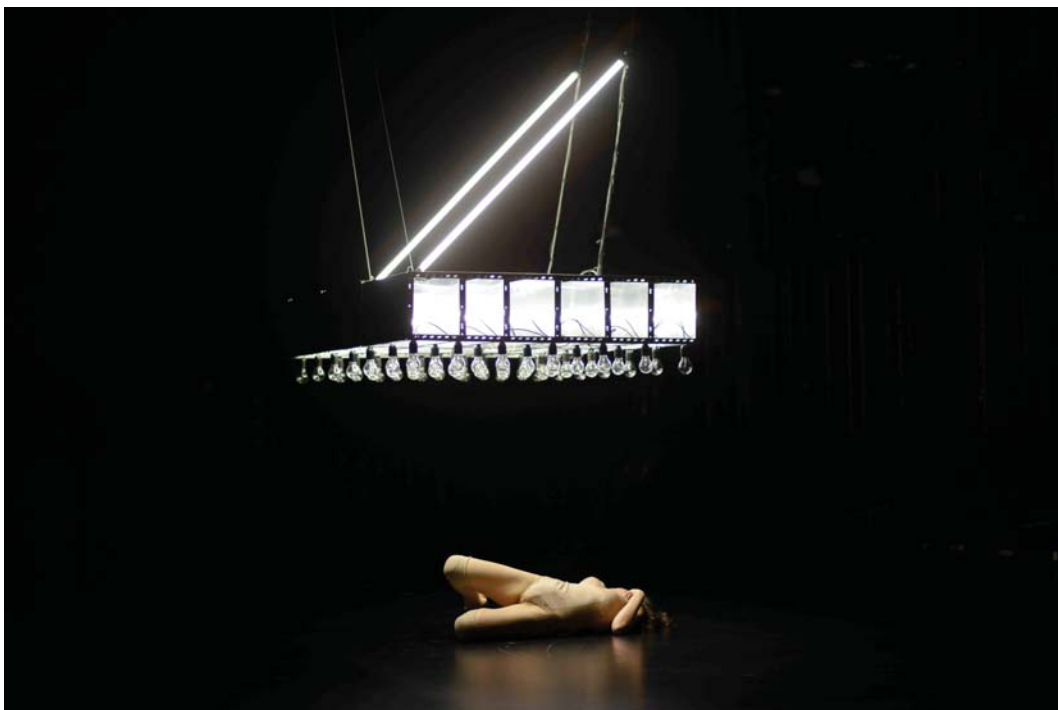
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TOURING AVAILABILITY

available from Dezembro 2016

PARALLEL ACTIVITIES

post-show talk (on the production or company work)
workshops / masterclasses / children and adults

BIOS

EMANUEL DE SOUSA. Espinho, 1980. Architect and Theater Director, develops research on critical spatial practices, crossing the disciplines of art, architecture and the performing arts. Founder and artistic director of PONTO TEATRO since 2011, where he has created the Trilogy of Place – ~~UTOPIA~~[™], DYSTOPIA, HETEROTOPIA (2013-2015), CAPITAL FUCK (2012), among others.

DANIELA GONÇALVES. Porto, 1978. Biologist and Performer, develops her professional training in companies such as Seiva Trupe, Entretanto Teatro, Plebeus Avintenses, having collaborated with Roberto Merino, Moura Pinheiro, Júnior Sampaio, Ramos Costa, Emanuel de Sousa, among others. Founding member and responsible for the Educational Service of PONTO TEATRO.

JOÃO DORMINSKY. Porto, 1982. Composer, Musician, Communication Designer, Illustrator, Musician and consultant in the area of creation, production and management of cultural events and projects. In 2005 he founded the label and promoter Schizzofrenik Records. Signed the original soundtracks of DYSTOPIA (2014) e HETEROTOPIA (2015).

ANDRÉ MENDES. Vila Nova Famalicão, 1990. Contemporary Dance Performer having collaborated with Elisabete Magalhães, Rui Catalão, Cyril Viallon, Joclécio Azevedo, Isabel Barros, Julião Sarmiento, Cie. Willi Dorner, Pedro Rosa, Né Barros, Victor Hugo Pontes, among others. He has created the solo - 150°C (2012), ENCOUNTERS (2013, co-created with Ricardo Pereira), SHOWROOM (2014), TROJAN HORSE (2015), HECTOR (2016).

JOÃO TEIXEIRA. Setúbal, 1981. He began professional activity in 1998 as lighting and scene technician at CeDeCe, Portuguese Contemporary Dance Company, Ballet Contemporary North, among others. Lighting design of production CONSPURCADOS by Joclécio Azevedo (2008), NIL CITY by Flávio Rodrigues (2013), END OF TRANSMISSION by Mariana Tengner Barros (2014), among others.

PATRÍCIA SOUSA. Espinho, 1975. Economist and self-taught, develops projects of textile art, having signed the costumes and props for various productions by PONTO TEATRO. In 2015, the exhibition LOG IN (2015) was shown in ROSA ET AL Townhouse, Porto.



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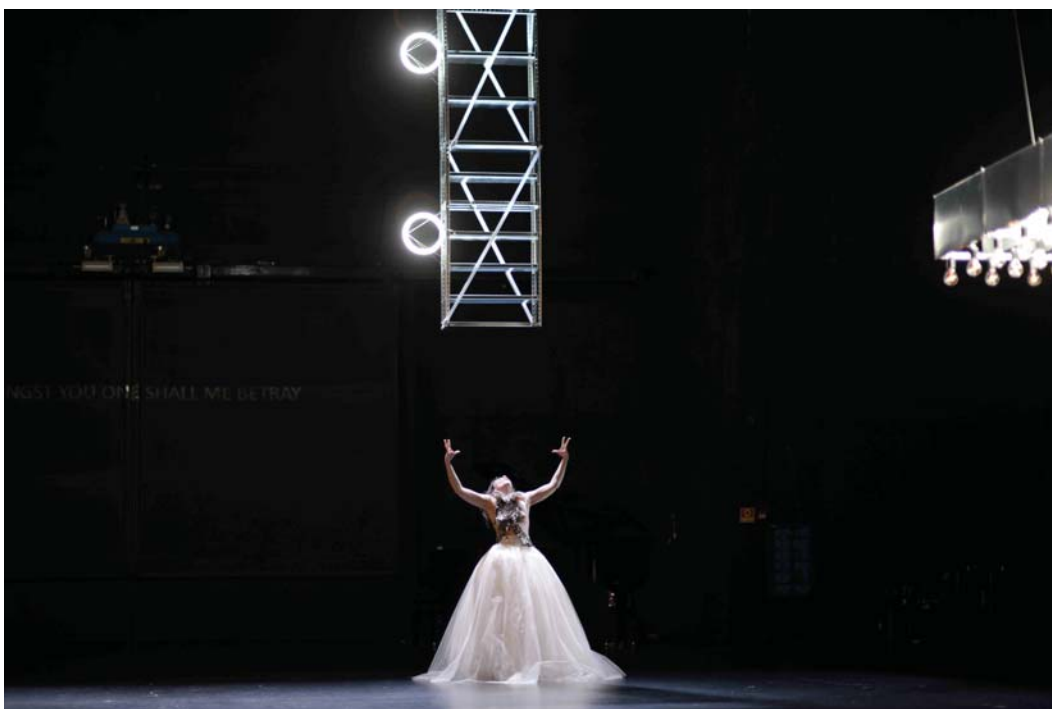
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HISTORY E CONTACTS

PONTO TEATRO is a structure founded in 2011 in Porto, under the artistic direction of Emanuel De Sousa, focusing on the dissemination and production of contemporary performing arts, focusing predominantly on Portuguese and European dramaturgy.

PONTO TEATRO programme is structured around contemporary themes, encouraging research, experimentation and cross-creation by national and international artists, thinkers and makers of our time, particularly in terms of dramatic and post-dramatic theatre methodologies and other complementary fields of action in the performing arts. In 2016, PONTO TEATRO premieres GH, acronym of any human being in all its mutations but also simple abbreviation for 'Human Gender', a performative solo on the (im)materiality of the body, the notions of identity and gender violence, juxtaposing the imaginaries of Clarice Lispector, Jean-Paul Sartre, Simone de Beauvoir, Giorgio Agamben, Judith Butler, Paul B. Preciado, among others.

The recent research and creation project, the Trilogy of Place, explored the theme of 'place' – utopia (2013), dystopia (2014) and heterotopia (2015) – starting from the juxtaposition of dramatic and non-dramatic texts and of the technique of 'détournement' as a formal device within the exploration, contamination and cross-breeding of languages ultimately built upon an idea of transdisciplinarity in the same line of an 'intermedia' aesthetic inquiry, highlighting the productions HETEROTOPIA, Michel Foucault, Emanuel De Sousa e Tiago Patrício (2015); DYSTOPIA, George Orwell and Jorge Luis Borges (2014); U TO PIA™, Thomas More, Italo Calvino and Tiago Patrício (2013, ZDB, UNSTABLE, THSC, ARTISTAS UNIDOS / Temps D'Images); CAPITAL FUCK, 'Die Kontrakte des Kaufmanns' by Elfriede Jelinek (2012); SUL, 'Die Eroberung des Südpols' by Manfred Karge (2011); DÉJÀ VU, 'A Cena do Ódio' by Almada Negreiros (2010, 'Best Direction' Award, III CENIT Certamen de Nuevos Investigadores Teatrales 2011, Sevilha, Espanha).

In parallel, PONTO TEATRO organizes and directs workshops in the field of performing arts field, highlighting the Playwriting Masterclass with Manfred Karge entitled 'Poison Stealth: The Fascism representation in Brecht, Müller, Bernhard' (2011, Berliner Ensemble), among others. PONTO TEATRO is a structure supported regularly by private, public and governmental bodies at national and international levels, including the Direção-Geral das Artes - Ministry of Culture, Goethe-Institut, Austrian Embassy, GDA Foundation, Fundação da Juventude, CACE Institute of Employment and Vocational Training IEFP (Porto), Fábrica (Porto), having established co-productions with Teatro Nacional São João (National Theatre, Porto), Teatro Municipal do Porto Rivoli / Campo Alegre (Porto), Teatro Helena Sá and Costa (Porto), Theatre do Bairro (Lisbon), Teatro da Politécnica (Lisbon), Centro Cultural Vila Flor / A Oficina (Guimarães), International Festival of Iberian Expression (FITEI, Porto), Temps D'Images Festival (Lisbon), Zé dos Bois Gallery (Lisbon), O Espaço do Tempo (Montemor-o-Novo) Companhia Instável (Porto), Panmixia (Porto), Artistas Unidos (Lisbon), TNT (Seville, Spain), among others.

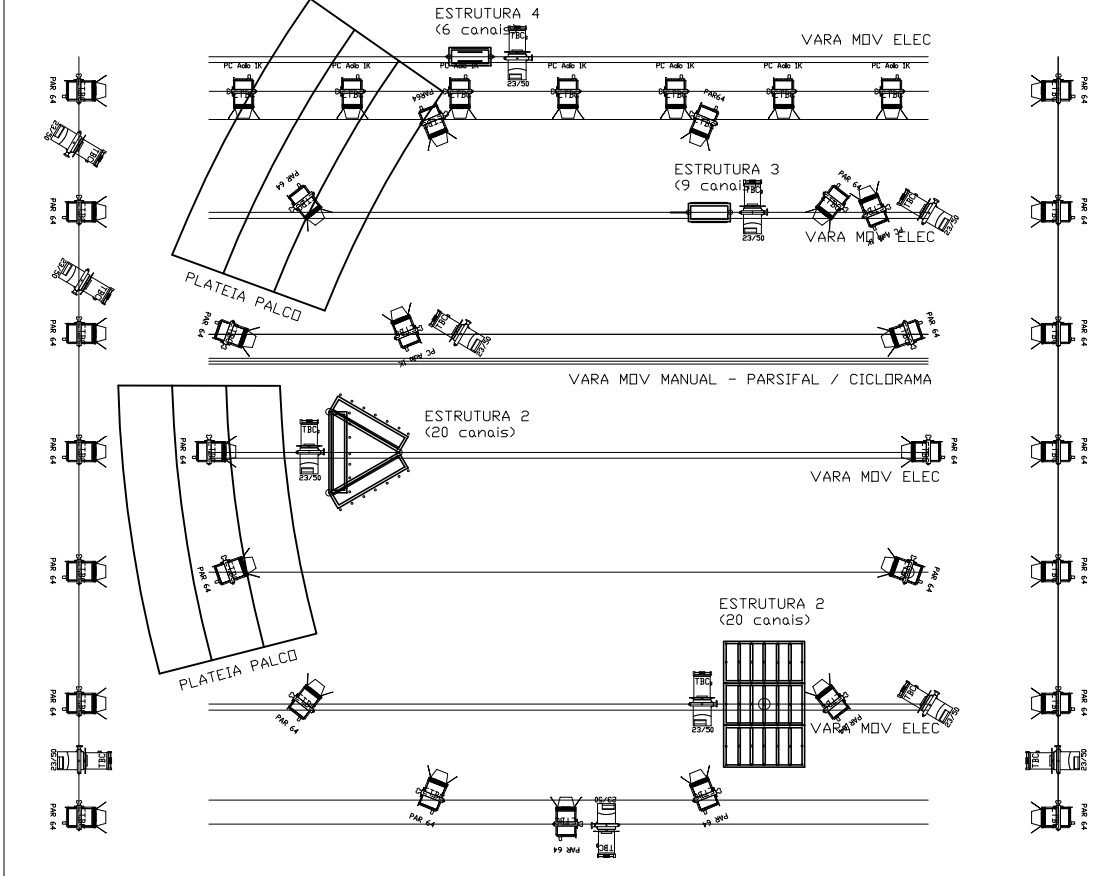
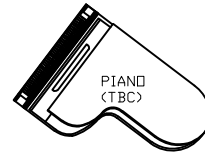
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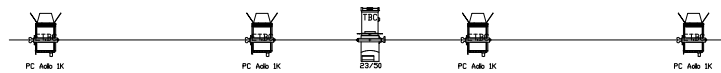
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PALCO LINOLED PRETO






PROSCENIO LINOLED PRETO

PLATEIA



PROJECTORES VIDEO REGIE

-  30 uni x PAR 64
-  12 uni x RECORTE
-  13 uni x PC 1KW

