



CLIMAS



[André Braga & Cláudia Figueiredo/Circolando]



“Climate is the most powerful variable to act upon us.”

The parallelism between global warming and a feverish and unquiet state brought us closer to the thematic of the end of possibilities and to that kind marsh at the threshold of the crush.

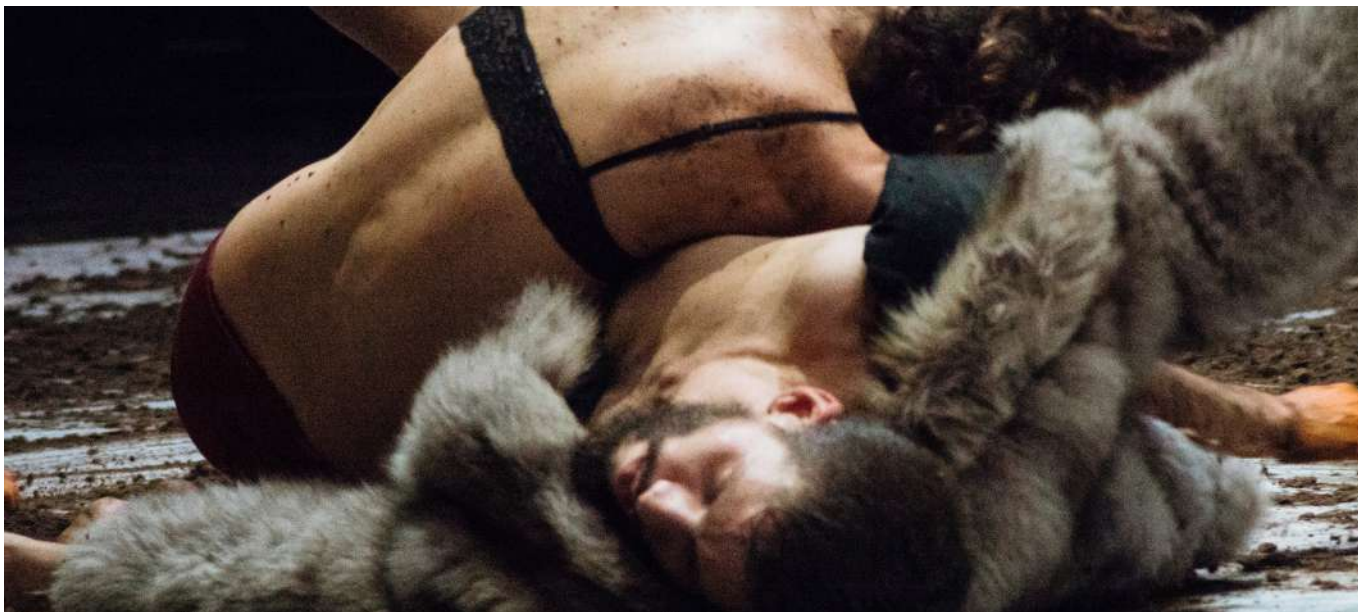
A space made of crossings took shape: weather station, sanatorium, thermal spa, artistic laboratory.

Taking as starting point the Goethian design of “reintegrating the sky into the human landscape”, Climas challenges the performative potential of the successful dialogues between poetry and climatology, contemplation and thought, exploring the vitality and unpredictability of letting ourselves be traversed by the most varied natural forces.

Climas is seduced by the idea that the attentive observation of nature can develop a kind of new organ in the man, another form of lucidity.



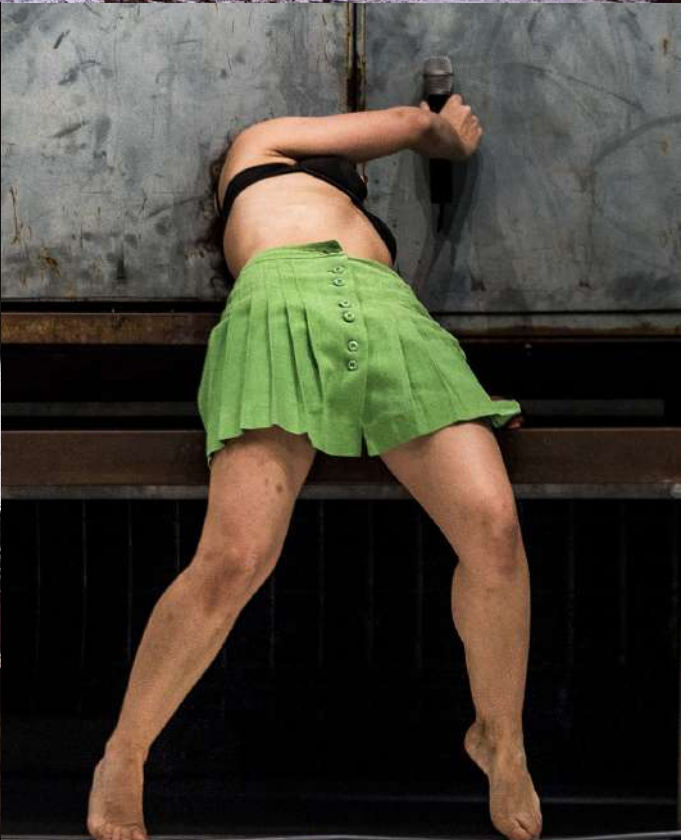




“What remains with us (as sensation, echo, thought) is that which resists interpretation most; the unspeakable; the gesture; the irreducible. It is in this resistance that we find art that bends, shapes, and configures new thoughts of the possible. In this sense art is like weather, not climate; it is a force that holds many pressures, storms, lights and moods. It can beat down and rip at your core, it can surround you and it can disperse you into a million shards of light.”

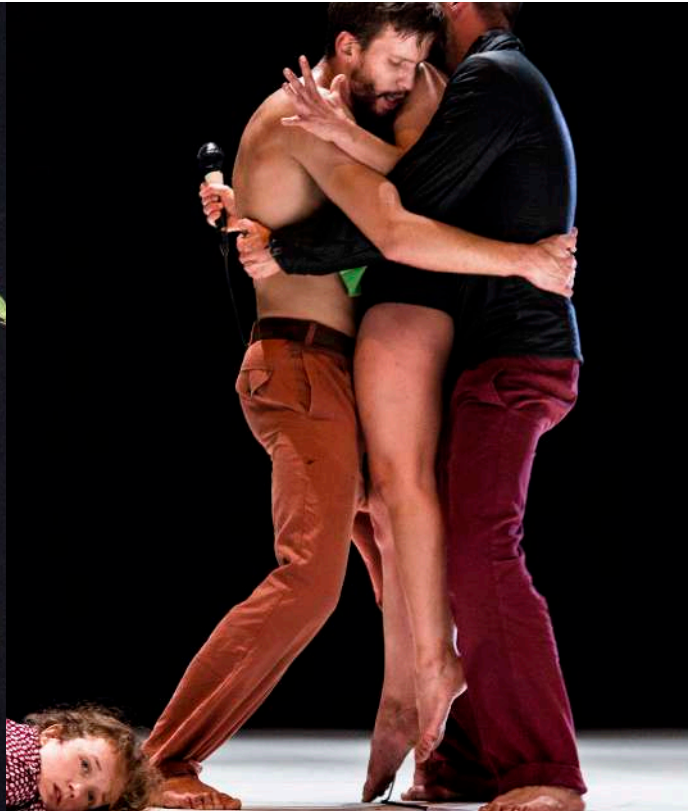
Kathryn Yusoff







In Climas, the central place was given to improvisation. We brought in the starting ideas and key materials and let the group move to unknown and unexpected places and situations. We then structured the material into four chapters: unbreakable swamp; dry fever; heart of the earth; black hole. It was not so much the narrative progression that dictated its sequencing, but rather a kind of meteorological chart with different centers of low and high pressures.





Only four years passed since the almost solo of Areia, a founding moment in which the performer rediscovers himself as body and reinvents himself in another language... we arrived at a maturity performance. A complex, playful and disturbing object, where everything we think we know becomes thick and reveals unexpected materialities. Where the images and questions that tell us about us and the hell we are, the climate changes and the desolate refuges for which we, humanity, are being pushed, do not become a program, in pamphlet, but are evidenced as transitory, interrogative states of a true philosophy of the senses. Or, as Raúl Brandão's Gabiru would say in much better words: "The logical end of life is not to die, is to live forever, to ascend forever. Until where?"

José Luís Ferreira
Producer and Programmer (São Luiz Teatro Municipal, SITE, PoNTI)

As if it were a very long sequence shot, Climax goes through a palette of soul states more than weather stations, and skillfully makes us believe in time as a symbol of a state of mind. As if we could say that euphoria can be translated by the force of an Elysian wind, and the sornity by the foreshadowing of thunder.

There are several evocations that come to us, (...) From *Le Fleuve*, by Jean Renoir, bitter, very bitter film, falsely wandering by a hopeful and fateful Ganges, to *Replacement*, choreography by Meg Stuart, which removes the stability of the interpreters and subjects them to be body, choir, matter and tragedy of themselves, what André Braga and Claudia Figueiredo, with their more than dedicated interpreters, offer us is this palette of difficulties in establishing and forming the path that can serve as a guide to an exit, as does the Greek collective Blitz with *6AM How to disappear completely*, that in their own doubts dig the way forward. (...)

Creation about the state of things? Yes. Creation in a state of siege? Absolutely.

Tiago Bartolomeu Costa
Dance and theatre critic and programmer
(Chantiers d'Europe, São Luiz Teatro Municipal – internation programmation)



CAST AND CREDITS

Artistic direction: André Braga and Cláudia Figueiredo

Co-creation and interpretation: Costanza Givone, Daniela Cruz, Gil Mac,
Margarida Gonçalves, Paulo Mota, Ricardo Machado

Set direction and conception: André Braga

Dramaturgy: Cláudia Figueiredo

Sound moulding: André Pires

Video: Gonçalo Mota

Light design: Francisco Tavares Teles, João Abreu

Plastic realization: Nuno Brandão, Sandra Neves

Production direction: Ana Carvalhosa

Production: Cláudia Santos

Light: João Abreu

Sound: André Pires & André Braga

Stage and set up: Nuno Brandão

Technical and construction support: Vitor Costa, Vadym Furyk

Costumes: Inês Mariana Moitas

Stage direction: Ana Carvalhosa, Cláudia Santos

Photos: Dinis Santos, João Tuna_TNSJ, Paulo Pimenta_Público, Rui Pinheiro

Graphic design: Elsa Oliveira

Co-produced by Circolando, Teatro Nacional São João, Culturgest,
CMA/Teatro Aveirense

Circolando is subsidized by Portuguese Republic / Direcção Geral da Artes

Other supports: IEFP / Cace Cultural do Porto

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