

[André Braga & Cláudia Figueiredo / Circolando]

Celebrating our 20 years of creation together, and getting inspiration from the concept of body-archive developed by André Lepecki, we got into our archive in search of the new and the unknown.

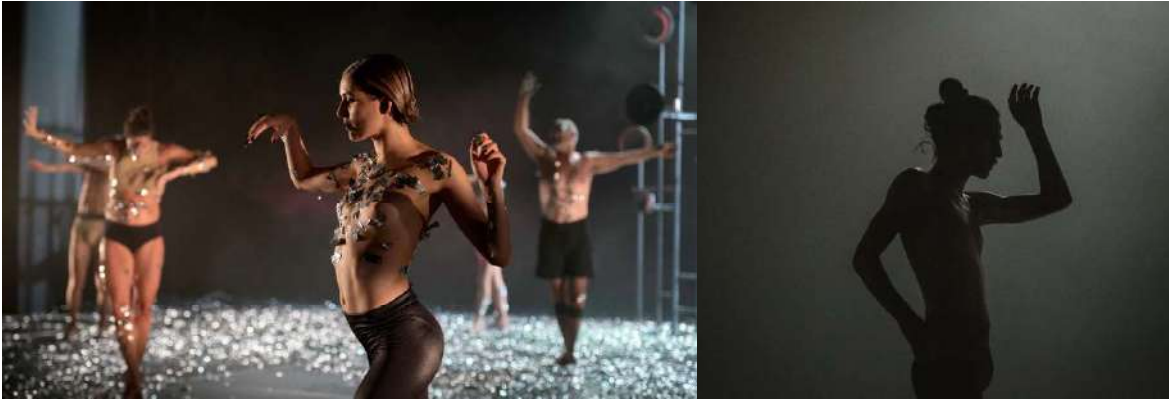
This stop and turning back on our course contains in itself "the demand for 'actuality'". Our focus is on current options, wills, desires, projects. In our archive, we searched above all for that not yet explored, or rather, the black materials, the fractal reflexes that the mirror neurons have tried to preserve.

There are silver confetti covering the entire stage. A large mirror that suggests an enigmatic territory, detached from the ground. A sculpture of loudspeakers accentuates this non-place and immerses us in a space made of layers and fragments.

The great unity between the scene, the sound and the light, all equally powerful and affirmative, is one of the greatest marks of 20.20. A unit that ended up unwrapping on stage what we had been wanting for 20.20: a dream. Invent a dream. At the limit, more than remembered, what we really want for 20.20 is to be dreamed, literally.







The “gyre”, the interpenetrating double spiral, was the first strong image we adopted to think about the project and continues to be one of its nuclear images. Swirl past materials, individual memories, bodies, movements, shake them, shuffle them, take them to new places.

There is a short text by Tonino Guerra that fictionalizes the passage of a whirlpool, rising from deep inside the earth and running around licking the houses and the faces of those who find it. "So, everyone loses their memory and everything becomes a chaos of new feelings."

There is something paradoxical about it, but in fact, we were ready to go into our archive but at the same time wanted a certain feeling of being unmemorable, free, delusional.





Walter Benjamin considers “everything that you decide to remember in your past as prophetic of the future, because the work of memory cancels time. Memory converts the flow of events into pictures, that is, it converts time into space - a metaphysical landscape similar to that of dreams”.

The crossed approach of memory and dream impregnated the project since the beginning. The landscapes that emerged were always somewhat cloudy, between the concrete and the unreal, and the figures that appeared, quite dreamlike, baroque, exaggerated.



“Step one: Entering into the Archive.”

And what did we find? Literally affects.

“All bodies are built over innumerable strata of time. All bodies are, in a sense, dated, belonging to other times that they carry with them in their present. All of these strata come from the past and a certain idea of the future.” (José Gil)

It's about opening that box, opening the body. Letting yourself be crossed by a profusion of bodies-archive that appear and disappear quickly, coming from we don't know where. Flashes, loose images, shatters. Bodies sucked, pulled, mixed in their different layers. It is a matter of inventing a kind of deep 'transparency' and placing the body and the state of mind in a place that allows a more wild, anarchic, free being.

“Under the skin the body is an over-heated factory”.



Artistic direction: André Braga & Cláudia Figueiredo
Co-creation and interpretation: Ana Isabel Castro, André Braga, Bruno Senune, Costanza
Givone, Daniela Cruz, Félix Lozano, Ricardo Machado
Music: Rui Lima and Sérgio Martins
Live act: Rafael Maia
Light design: Cárin Geda
Scenic space: André Braga, Sandra Neves with Pedro Coutinho
Costumes: Flávio Rodrigues
Production direction: Ana Carvalhosa
Production: Cláudia Santos
Technical coordination: Pedro Coutinho
Photography: José Caldeira e Estelle Valente

Co-production: Circolando, Teatro Nacional São João, São Luiz Teatro Municipal,
CMA/Teatro Aveirense



Circolando is a structure financed by República Portuguesa-Cultura/Direcção Geral das Artes
Support: IEFP/CACE Cultural do Porto