

# AFTER

A DANCE PERFORMANCE  
CiM MULTIDISCIPLINARY INTEGRATED COMPANY



COMPANHIA  
INTEGRADA  
**CiM**  
MULTIDISCIPLINAR

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# CiM MULTIDISCIPLINARY INTEGRATED COMPANY

The company CiM - Integrated Multidisciplinary Company, was born in late 2007, from the Fashion H project, created specifically to participate at the European Festival of Adapted Fashion for People with Disabilities, held in Torus - France. CiM was created from a partnership between the associations, **APCL** – Cerebral Palsy Association in Lisbon, **Vo'Arte Association** and **CRPCCG** - Rehabilitation Center for Cerebral Palsy Calouste Gulbenkian. The partnership is maintained and generated stronger commitments by the Artistic and Executive Direction, the interpreters, technicians and institutions and above all to the public, constantly acquiring new motivations, challenges and persisting on the reflection of the connection between art and disability, as a crucial mean of integration and skills development.

CiM repertoire includes:

Stage Performances – BATON ROUGE, HERE, AFTER

Street Performances – ON WHEELS

Performance – FISH MEMORY, WASTE

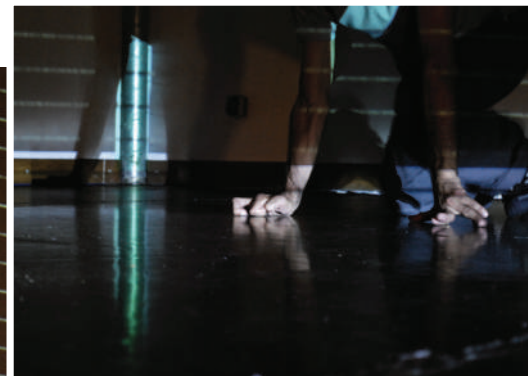
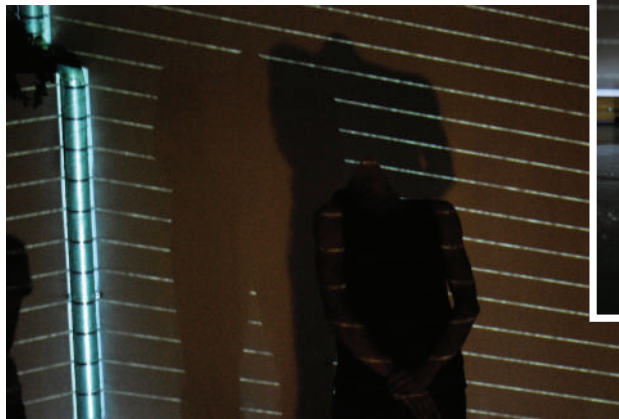
Video Installation – DIVE

Exposição – ETHEREAL

Presently **HERE** and **AFTER**, shows belonging to the trilogy **TIME**, are on tour. The trilogy will be completed with **NOTHING** – now in process of creation.

**CiM** searches diversity and a constant enriching with experiences, being its multidisciplinary approach an impulse to find new methods and answers to creation and exploring, in search of letting go limitations and focus action on the best each one has to offer.

CiM's work has been presented through Portugal, Spain, Spain, France, Germany, Italy, Brazil and U.S.A.



**Fish Memory**  
Coimbra, 2009



**On Wheels**  
António Paiva and Catarina Gonçalves  
Genova, 2009  
photo A. Roque



**Sobre Rodas**  
Porto, 2009  
fotografia A. Roque



**Sobre Rodas**  
Valladolid, 2009  
fotografia A. Roque

// This time of the world...  
This time of us...



**Here**  
Catarina Gonçalves and Maria João  
Lisbon, 2009  
photo José Frade

**Here**  
António Cabrita  
São Luiz Municipal Theatre, Lisbon, 2010  
photo Cláudio Ferreira



**Here**  
São Luiz Municipal Theatre, Lisbon, 2010  
photo Cláudio Fernandes

# AFTER INTENTIONS

After HERE (this time of the world, this time of us), a question aroused: where are the thirteen characters walking towards at the end of the play?

AFTER draws an obscure dream standing between the desire of life and death. Recycling is practiced with violence on human body. Everything flows down an inner steep slope. Survival destroys without distraction. Unexpectedly, in a sole moment, the course of a life time changes in a unique sigh. Everything alters because someone decides it to.

AFTER join the worlds of dance, cinema and music, presenting an adverse territory that surprises for its distortion and constant struggle for power.



## After

Maria João and Alena Dittrichová  
Rehearsal in Soudos, 2010  
photo A. Roque



// **The real struggle of the XXI century is not going to be between civilizations or between religions. It will be between violence and nonviolence. In the deepest sense of the word it will be between what is barbaric or civilized.**

*Daisaku Ikeda philosopher, writer*



**After**

Rehearsal in Soudos, 2010

photo A. Roque

AFTER is a play that deals with issues of power, consumption and violence. It reflects willingness to take risks throughout three years of work, which opportunities and prospects lead us to more ambitious challenges for the interpreters of CiM.

This is a complex commitment that once again crosses languages. Our proposal focuses bodies physically and emotionally in the shadows of memory. As HERE, AFTER gathers an interdisciplinary team and still focuses on time as the main theme of the trilogy of which is also part the next play called NOTHING. AFTER defines the discovery of a space of meanings associated with materials in environments that nobody wants to see. In parallel to the theme of the play, we created a narrative base focused on the relationship of control that one person exercises over another or others.

The stage space is populated by elements of transport and tidy, with a metaphorical value to it.

AFTER is born from the wish to distort the labyrinths interposed at the performance HERE. We aimed to create a place where life needs light, one other light. Audience and interpreters welcome a translucent transfiguration.

AFTER is and intention that searches alterations from the beginning to the end. It is a creation of eternal pressures and adverse movements, which conceive a vision having one sole vanishing point. AFTER involves us in an underworld of emptiness, in which the loss of references is portrayed. Senses become chaotic in a stunning cruelty.

These are transdisciplinary proposals in lightening surfaces with the horizon arrested in the infinity.

AFTER is a play of artistic and emotional meetings, which measures the light intensity and launches shortcuts and previews.

AFTER is a process / route essentially nameless, where many are involved and share their phantasmagoria. We want to express our acknowledgment to all who contributed to this our 'after'.

Ana Rita Barata and Pedro Sena Nunes

**First performance of  
AFTER**

São Luiz Municipal Theatre  
17th December 2010  
in the scope of  
InArte - Internacional  
Meetings of Inclusion  
Through Art



Andreia Roque

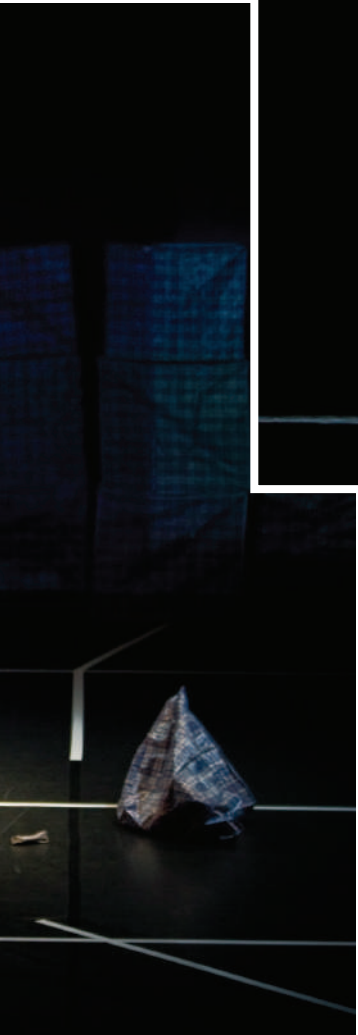


José Marques and Bruno Rodrigues

## ANOTHER TIME

// Have you ever heard of "a fear"?  
I did. It's down here.  
And up there?  
Don't look! They already warned us:  
Look quietly, look quietly.  
Whisper gestures.  
Speak softly.  
Even more urgent: to play quietly.  
A bump between two citizens,  
at a damn corner, can be heard  
4 miles away.  
That is the real threat -  
dare to wake up "a fear".  
Also use teeth to play softly?  
Sure.  
Chew faith. Chew faith.  
Now to the fight, without hurting.  
What is it up there?

Rui Paiva



// The sky, the mouth, the eyes, nose, face, a shoulder, the foot, the other foot, the hair, the ear, everything ... hanging out, travelling in the bag - very badly ... closed, suffocated  
 open is good, I like it!  
 I like two feet, I don't like a foot, but two! Ai ai!  
 I like to dance, movement,  
 I like the waves hitting the rock ...  
 Hot sand scalds, burns for real  
 It's good!  
 Feeling of freedom  
 I like the fixing game  
 I like the detail - the nose, the foot, the shoulder  
 Feeling of contempt, when I look to someone/ or I am looked  
 It's nice to work.

Adelaide Oliveira, October 2010



Maria João Pereira

// The body gave his weight to the hot sand and slid slowly through every grain of sand ...  
 In his deep and dark part, where you can't feel the heat, only the cold wet sand, the body merged with nature ...  
 Leaving this dense movement of the body flow, the soul yearns to find something ...  
 Constant search, incessant...  
 Searched the state of complete happiness; harmony; of absolute connection between body, mind and soul; of the centre; of the equilibrium, of living life intensely ...  
 In the white light which forwarded its return he didn't find what he yearned for, instead he found a scene of destruction, garbage, human waste, disconnect feelings...  
 black, death ...  
 Various emotions constant at the being's background... fight ... fatigue ... breathless ...  
 Deep inside, persistence ... positivism ...  
  
 Build ... Destroy ... Build ... Destroy ...  
 Constant cycles of life needed to the change, to physical, mental and emotional transformation....  
 Light and dark scenarios that make us learn and evolve as human beings ...

Carolina Ramos, January 2010



José Marques, Andreia Roque and Bruno Rodrigues



Adelaide Oliveira and Andreia Roque

//

Now to the fight, without hurting.  
 Who is the strongest? Without hurting.  
 Hurt without throwing a single punch.  
 Hurt where the pleasure points can obey.  
 Dying without displacing a single heartbeat.  
 Now to the fight, without hurting.  
 Hurting, perhaps, in silence.  
 Not daring to wake up "a fear".  
 Will there be heaven when we cannot take our eyes  
 off the earth?

Can you stop speaking? Why not to speak?  
 Is there any reason to talk when there's nothing  
 to say?  
 What is the measure that determines the existence  
 of a subject between us?  
 Isn't it to find some peace in violence, for itself, the  
 greatest of violences?  
 To have two measures (peace and violence) in the  
 same conversation, or in the same mouth, or even  
 kiss, can it make Men too strong?

Rui Paiva

# FIRST PERFORMANCE IN SÃO LUIZ MUNICIPAL THEATRE WITH AUDIODESCRIPTION

The performance *After* had its premiere on the 17th December 2010, in the Main Hall of the São Luiz Municipal Theatre, in the context of InArte - International Meeting of Inclusion Through Art, an initiative organized by Vo'Arte Association.

*After* highlight was its session on 18th December, accompanied by audio-description for blind public, an unprecedented initiative in dance performances in Portugal led by Josélia Neves, expert and researcher in the field of inclusive communication.

Several blind people participated, many of them associated with ACAPO – Portuguese Association of the Blind and Partially Sighted. The approval was surprisingly strong and *After* was definitely selected as one of InArte's most outstanding moments.

## DANCE FOR CLOSED EYES

"Which are the right words used to tell the delicate gestures and unclassifiable symbolic movement of the bodies around the stage?" This was one of the dilemmas that Josélia Neves carried to the new experience that took place last Saturday at the São Luiz Theatre. With a nervous voice, due to the sense of responsibility, Josélia did the audio description of a contemporary dance performance.

Being the first time that this is tried out, Josélia didn't have a precedent that could serve as a model and drew this meeting with the certainty that, unlike what happens with sign language, it would not be enough to do a simply live oral translation.

Thus, guided by her voice, quivering at the beginning, people and dogs walked through the room, feeling the spaciousness and seeing with the imagination the details of the ceiling decoration that Josélia was describing ... After a first introduction to the show, they climbed to the stage. The scenery was set, the performers were

arranged on stage, barefoot on big bags of raffia, which are the most important stage prop, being the issue of recycling a central theme.

The communication by touch became immediately natural. Two or three blind men, accompanied either by a friend, a relative that oriented them, a dog, or simply guided by his more acute senses of ear and touch, approached a dancer with outstretched hands. The hands touched the faces, hair, arms, feet, roamed around the floor, touching materials, trying to unravel contours of bodies ... And asked questions.

During the performance, the headphones for listening to Josélia's audio-description were eventually also required by 'sighted' persons, who were driven by a melodious voice which narrated the movements to the ear, in an attribution that was not confined to the previewed target audience of blind people, mingling among the audi-

ence who was simply watching. And here comes an irresolvable issue of dance, which Josélia comprehended by her dedication to creating inclusive forms of communication in culture. Dance, made of bodies moving in space and time, is not apprehended by the word.

In a generosity gesture, of wanting to find a way to share this world, Josélia challenged this irresolvable issue. Maybe that's why, in the final conversation, there was people who confessed that they wanted to join the dance through the words of Josélia. And there was people who, curious to dive into this mystery - how can you report a dance? -, closed their eyes to be deprived from seeing, accessing a different view of the movement. And the ones that, not seeing - eyes closed or blind -, designed in their minds the result of imagination, driven by Josélia's words and intuition, itself a subjective version/interpretation of the show."

Cláudia Galhós, *Expresso*, 23rd December 2010

In some moments of the show, the dance that we saw could be heard this way:

// **Once again, dragging a body.  
The one that was clapping hands  
before. Clapped with the feet  
palms. Bring him. Drag him. Drag  
him by the leg. Overwhelm him.  
He sits beside it. But ...?  
He had no arms just now...**

Josélia Neves



## THE TEAM



**ANA RITA BARATA** *Artistic Direction and Choreography*

She was born in Paris in 1972. She studied classic and modern Dance at Escola Superior de Dança – Conservatório Nacional (Lisbon, Portugal) and at European Dance Development Centre in Arnhem (The Netherlands), in fields such as Improvisation, Awareness, Body-Mind-Centre, Complex Movement, Contact/Improvisation and Video. She studied the Asthanga Vinyasa YOGA method in Europe with several masters. Highlighted, some of the choreographers she worked with: Paulo Ribeiro, João Fiadeiro, Jean Paul Bucchieiri, Yoshiko Chuma, Carolyn Carlson, Wim Vandekeybus, Benoit La Chambre, Steve Paxton, Eva Karczag, Peter Hulton, Laurie Booth, Georges Appaix, Jos Houben, Daniel Lepkoof e Samuel Louwick / Alain Platel. Since 1994 she has developed several transdisciplinary performances together with Pedro Sena Nunes, involving different communities with special needs. She works as Artistic Director and Programmer of Vo'Arte since 1997, organizing several cultural events. She is the co-creator of CiM – Multidisciplinary Integrated Company.



**PEDRO SENA NUNES** *Artistic Direction, Dramaturgy and Image*

Pedro Sena Nunes was born in Lisbon in 1968. Between Barcelona, Lyon, Sitges, Budapest, Lisbon and Florence, he participated in film, photography, video, theatre and creative writing courses and workshops as fellow of several institutions. Pedro completed his degree in Cinema in 1992 at the Escola Superior de Teatro e Cinema (Theatre and Cinema Superior School), after attending the Lisbon Engineering Institute in 1989. Co-founded the Companhia de Teatro Meridional (Southern Theatre Company), in which he was responsible for the audiovisual field.

He has directed numerous documentaries (among which is his project Microcosmos, a series of 7 documentaries on various Portuguese provinces), fictions and experimental works in cinema and video and produced over 100 radio and TV publicity spots.

Traveller and three times Father; Director, Producer, Photographer, Teacher (namely as Creative and Pedagogical Director of ETIC – Technical School of Image and Communication) and Artistic Consultant, he currently works as Artistic Director of Vo'Arte Association and programs various Dance and Film Festivals.



**A. ROQUE** *Executive Direction and Photography*

António Barata was born in 1943 at Tortosendo, Covilhã. From 1955 to 1972 he developed work as a Carpenter, Clerk, Cripto Operator, Rectifier, Street Educator, Journalist and Photographer. In 1973 he became specialized in Street Education at Evry, France. In 1976 he widens his spectrum of activities dedicating himself to photography as a Photography and Journalist Reporter in Lisbon. He has worked in the Portuguese Public Function for nearly thirty years, retiring in 2006.

Nowadays he pays volunteer work at the Lisbon Cerebral Palsy Association - APCL (treasurer), Portuguese Federation of Sport for the Disabled – FPDD (treasurer), Cerebral Palsy National Association of Sports – PC-AND (treasurer), Federation of National Association of Cerebral Palsy (secretary), Board of the Optimist Class Association, Sports (chairman), Association of Casa da Cerca Friends (direction secretary), General Assembly of the Vo'Arte Association (president), CiM – Integrated Multidisciplinary Company (director).



**CÉLIA CARMONA** *Executive Coordination*

Célia Carmona is 44 years old and is the executive coordinator of CiM - Integrated Multidisciplinary Company. She has a Degree in Psychology and Post-Graduations in Neuropsychology, Counselling, Psychotherapy and Sexual Health.

In 1989 she starts to work on a Project based on Community and Social Education Intervention.

From 1992 to 1994 she worked in Educational Management at the Psicopedagogical Center ACM.

In 1994, Célia starts working on the Rehabilitation Center of Cerebral Paralysis Calouste Gulbenkian.

She streamlines projects that promote the development of social skills, cognitive and emotional, personal fulfillment and social integration. Among the social inclusion projects through art and culture she participates in are: Literary Tours, activity based on the literary text (prose and poetry) developed at the Centre of Cerebral Paralysis Calouste Gulbenkian and in community; Moda H, performance produced in the scope of the European Festival of Adapted Fashion and the performances On Wheels, Here and After, positively inspiring the artistic experience of the dancers involved in this project.



**JOSÉLIA NEVES** *Audiodescription*

Josélia Neves is a University teacher and researcher in the field of inclusive communication. After a Doctorate in Subtitles for Deaf and a post Doctorate on Accessible Communication in Museums, she's an enthusiast of the possibility to create Multisensory Accessibility conditions in different cultural, educational and leisure domains. Her work, over the last 10 years, included several projects in the audiovisual translation area, with a special focus on subtitling for deaf and audio-description for blind. Currently she is involved in the creation of a superior degree on Accessible Communication at national level.

**LUÍS GIRÃO** *Music, Sound Design and Interactive Systems*

Founder and main mentor of artshare (company focused on the investigation and application of new technologies as tools of artistic expression), Luís Girão is a transdisciplinary artist and investigator on the subject of artistic creation with technological basis. Master of Design and Digital Media by Coventry University, UK, he is part of Planetary Collegium, directed by Roy Ascott. In 2007, he was granted with Ernesto de Sousa Scholarship. He also developed a great number of audiovisual interactive systems in several international contexts.

Finally, he was the technical director and curator assistant of Vila Nova de Cerveira International Biennial, he also collaborated with the program Aveiro Digital and he's the coordinator of Skilled Art Project.



**LUÍS BOMBICO** *Lightning Design*

Born in Montemor-o-Novo, Portugal, in 1984. Studied Lighting Design at Rose Bruford College, London. As a Technical Director has collaborated with Espaço do Tempo, Colina Project, inauguration of the museum of presidency.

Linked to pieces/performances such as "Pixel", "Setup", "Scope", "Bones and Oceans", "Zoetrope" from Rui Horta, and "Burgher King Lear", "As criadas", "Made in Eden" from João Garcia Miguel. Has worked with productions such as Ballet Gulbenkian, Cie. Clara Andarmat, Cie. Anne Therese Kersmaker, Cie. Jostromgren, Cie. robert Olivan, Renascença Group, Vo'Arte, Madalena Vitorino, Cie. TPO (IT), etc.

At this time runs his own project and company about Technical Production for performances, developing and creating Video Multi Projection works.



**WILSON GALVÃO** *Space Design*

Born in Paris, 1967. He lived in Loulé and later on came to Lisbon where he frequented the course of Product Design and Decoration at Escola de Artes Visuais António Arroio. Wilson completed a degree in Architecture at Universidade Lusófona de Humanidades e Tecnologias. As architect he collaborated with several architecture offices in Lisbon and Cascais, and presently works in partnership with José Bento-Wilson Galvão Arquitectos, having his own office at Torres Vedras.

He began to connect with the show and particularly dance field through his participation with Vo'Arte, ever since its foundation, and the events promoted by this association, namely the Festival Lugar à Dança – Dance in Urban Landscapes Festival.

In the area of scenery design he highlights the works created for Imaginarium by Sofia Silva, Honori Perpatimatta by Rita Judas, Devaneios Flutuantes – Homage to Carlos Paredes from Ana Rita Barata and Pedro Sena Nunes, Amaramália by Vasco Wallenkamp, and Random by Rui Lopes Graça.



**ANDREIA ROQUE** *Dancer*

Born in Covilhã 1984. In 1991 she began to attend classical and modern dance classes at Academia de Música e Dança do Fundão with the teacher Sílvia Tourais, beginning her formation in 2002 at Escola Profissional Balletatro Contemporâneo from Oporto. Completes a degree at Escola Superior de Dança em Lisboa in 2008. She also holds a diploma by Simac in Recuperation Massage. She worked in several dance areas with Isabel Barros, Elisabete Magalhães, Índio Queiroz, Cecília Grácio, Hillel Hogan, Luz da Camara, João Paulo Seara Cardoso, Né Barros, Alexandre Soares, Sagnail, Regina Guimarães, Bárbara Nogueira, André Braga, Jorge Levi, Alexander Vorontsov, Cecília Gómez, Clara Andermatt, Tiago Guedes, Amélia Bentes, José Grave, Rafael Alvarez, Carla Ribeiro. As interpreter she worked with choreographers such as Rui Horta, Cláudia Nóvoa, Teresa Ranieri, Ludger Lamers, Victor Hugo Pontes, Né Barros, Isabel Barros e Companhia das Rosas. As interpreter and creator she highlights "Mofo", "Megami", "Terra-Pó", "HeadMetal", "Object Constant" – solos and german duets, "Mar de Gente, Mundo Mar", "Um qualquer", "(√1)", "Mostra-me", "Traumhaft", among others.



**BRUNO RODRIGUES** *Dancer*

Born in Lisbon 1981. He began his studies in dance at Escola de Dança de Mafra in 1999 and graduated from Escola Superior de Dança in 2010, where he worked with the choreographers Madalena Victorino, Gonçalo Ferreira, Francisco Camacho, Teresa Ranieri and Amélia Bentes, among others, having simultaneously developed formation on other artistic areas. He was resident dancer from Amalgama Companhia de Dança between 2003 and 2009, taking part of its pedagogical policies. He also stresses his participation, between 2008 and 2010, as performer and performance coordinator at Feinprobe Honiguss, an interchange artistic project including about 30 artists of different areas, carried out in Germany. In parallel to his work as freelancer interpreter/dancer he worked as contemporary dance professor and launched himself as an independent creator ever since 2008. In this scope, he points out "... and time about time ..." (2009), "Espelho-Mirror" (2010) and the co-creation "Croqui do corpo em retrato pronto" (2010).



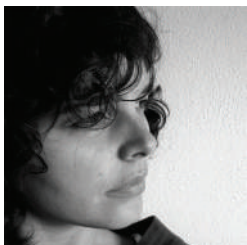
**ALENA DITTRICHOVÁ** *Dancer*

She was born in Prague in 1980. Between 1992 to 2009 she studied at the Dance Centrum UK, JJ Conservatory, DC Conservatory, JAMU (School of Performing Arts in Brno - Department of Clown, Stage and Film production) and at Escola Superior de Dança (Portugal). She has completed an Internship at MAPA, Centre Choreographique National in Nantes and workshops with French and African dancers in Burkino Fasso and others.

Her work includes original productions that are a balance between dance and theatre. Her full-length author debut of the performance SEKRET was nominated for the 2003 SAZKA Awards and by Divadelní Noviny in the category of dance and ballet. Since 2004, she has been working at JAMU as special assistant of Prof. Ctibor Turba. She also teaches dance to children ever since 2005. In 2007, she cooperated with Lenka Tretiagova on the creation of children's danced fairy tale at Ponec Theatre.

As dancer and performer she has worked with both Czech and foreign artists, including: Claudie Brumachon, Serge Ambert, Pierre Nadea, Ctibor Turba, among others.

On dance theatre improvisation she cooperates with musicians such as: Irena and Vojtech Havel and dancers Jiri Lossl, Ondrej Lipovský.



**ANA PAULA ALMEIDA** *Interpreter and Voice*

Having studied Music at Instituto Gregoriano de Lisboa, she began singing in different vocal ensembles (Coro da Fundação Calouste Gulbenkian, Grupo Vocal Olisipo) and developing experimental projects.

She collaborates with the Education Service–Casa da Música, being responsible for creating and running several workshops, and for the artistic direction of some performances. In 2009 she conceived «SOUND=SPACE: À Escuta do Movimento», a project for young children (DGArtes-Ministério da Cultura). As a performer she collaborates with Companhia de Música Teatral.

Academically, she holds a MA on Contemporary Art History and a BA on Musicology, being the author of the book "O Universo dos Sons nas Artes Plásticas". Currently, she is a PhD student on Education and Music Psychology in FCSH–UNL.



**RUI PAIVA** *Interpreter and Technician from APCL and CRPCCG*

Born in Lamego, 1968. Graduated in Decorative Arts, Patrimony Course, at Superior School of Decorative Arts, from Ricardo Espírito Santo Silva Foundation.

Studied at António Arroio School in Textile Design, Fabric Art and Techniques Course.

Taught the field of Handcraft Works, at Lumiar Preparatory School; Fabric Pattern at António Arroio School and Artistic and Technologic Ateliers at Superior School Jean Piaget.

Guided and taught the professional area of Tapestry Handcraft and monitor in Tiles and Fire Arts area, in the Centro de Reabilitação de P.C.C.G. He is currently responsible for the Tapestry HandCraft field at Centro de Reabilitação de Paralisia Cerebral Calouste Gulbenkian. In 2007, he was invited to be interpreter and participant in the Companhia CiM project.



**ADELAIDE OLIVEIRA** *Interpreter from APCL and CRPCCG*

Born in 1976 in Guinea Bissau. Likes music, watching/listening to news, sports, cinema, going on walks, dance, going out at night, travelling with the family. Projects Adelaide is involved at: Hydrotherapy, Theatre, fashion shows, Actress in a short-film, Arraiolos carpets, Tricycle, Adapted Sail, Moda H, CiM Company.



**JOSÉ MARQUES** *Interpreter from APCL and CRPCCG*

Born in 1992 in Vila Franca de Xira. Likes sports, reading sports newspapers, watching musical movies, watching TV, socializing. He was involved in the projects: Boccia, Moda H, CiM Company.



**MARIA JOÃO PEREIRA** *Interpreter from APCL and CRPCCG*

Born in 1973 in Lisbon. She likes her refuge, listening to music, reading, cinema, watching television, working at her computer, spending time with friends, strolling and helping the others. Has already worked in Administration Techniques, Computer Operations. Has participated in Here, from CiM.

# ARTISTIC CAST

## Artistic Direction

Ana Rita Barata  
Pedro Sena Nunes

## Choreography

Ana Rita Barata

## Dramaturgy and Image

Pedro Sena Nunes

## Music, Sound Design and Interactive Systems

Luís Girão

## Texts

Rui Paiva

## Dancers

Andreia Roque  
Bruno Rodrigues  
Alena Dittrichová

## Interpreter and Voice

Ana Paula Almeida

## Interpreters from APCL and CRPCCG

Adelaide Oliveira  
José Marques  
Maria João Pereira

## Interpreter and Technician from APCL and CRPCCG

António Paiva

## Costumes and Props

Marta Carreiras

## Seamstress

Maria dos Anjos

## Lightning Design

Luís Bombico

## Space Design

Wilson Galvão

## Video register and pos-production

Mário Ventura

## Audiodescription

Josélia neves

## Audiodescription equipment

Mediaponto

## Drawing

João Ribeiro

## Photography

A. Roque  
Cláudio Ferreira

## Advertising Spot

Pedro Sena Nunes  
Laura de La Rica

## Advertising Spot Voice

Luís Gaspar

## Advertising Spot Sound Studio

Som de Lisboa

## Production

Ângela Arroja  
Clara Antunes  
Simona Barranca  
Pedro Milheiro  
Clara Venuto

## Comunication

Raquel Lima  
Ana Rita Inácio

## Design

Catarina Lee

## Executive Coordination

Célia Carmona

## Executive Direction

A. Roque

## Co-production

Associação Vo'arte  
SLTM São Luiz Teatro Municipal  
APCL Associação de Paralisia Cerebral de Lisboa  
CRPCCG Centro de Reabilitação de Paralisia Cerebral Calouste Gulbenkian – iss.ip

# CONTACTS

## Associação Vo'Arte

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Recycling is practiced with violence on human body.  
Everything flows down an inner steep slope. Survival  
destroys without distraction. Unexpectedly, in a sole  
moment, the course of a life time changes in a unique  
sigh. Everything alters because someone decides it to.

production  
COMPANHIA  
INTEGRADA  
**CiM**  
MULTIDISCIPLINAR

co-production



support

