



EDGE

ana rita barata and pedro sena nunes
a creation by CiM company 2013

// SYNOPSIS

Moment or space that corresponds to the end or the beginning of something. Or the nearly. Or the memory of a path. That has no end. It is from an unknown device that we start an abstract trail, that takes us to the most concrete of life – the beginning of everything.

The beginning of each course – four – in a memory of some what's threshold. A light, a hole, a process, a life and death – the beginning of everything.

Each course depends on one another, they are pairs but different among themselves. They come together within movement, create a limit and after they split space. Change material, recombine, reduce and separate. They give way to a story that starts and finishes right there – an imaginary line remains.

Who sees it, wanted to look.

// ARTISTIC AND TECHNICAL CAST

Artistic Direction | Ana Rita Barata & Pedro Sena Nunes

Choreography | Ana Rita Barata

Film | Pedro Sena Nunes

Performers | Bernardo Gama & Joana Gomes & Luís Oliveira & Sofia Soromenho

Technical Direction | João Cachulo

Lighting Design & Video | João Cachulo

Music & Sound Design | Tiago Cerqueira

Costumes | Marta Carreiras

Recording & Video Post-Production | Pedro Sena Nunes & João P. Duarte

Drawings | Sara Dias

Text | Joseph Lambert

Photography | Henrique Frazão & A. Roque & Jaan Krivel

FRAGILE Project Coordination in Portugal | Clara Antunes

Production & Difusion | Patrícia Soares

CiM Executive Cordinator | Célia Carmona

CiM Executive Director | A. Barata

CiM is a partnership: Vo'Arte, APCL - Associação de Paralisia Cerebral de Lisboa, CRPCCG - Centro de Reabilitação de Paralisia Cerebral Calouste Gulbenkian – SCML

// VIDEO

Full footage: www.vimeo.com/65833878 (password: edge)

Video-installation / Creative process documentation: www.vimeo.com/65904864

// **BACKGROUND**

EDGE is the outcome of FRAGILE, European project on the inclusion of visually impaired in performing arts, a partnership between three choreographers from Estonia, Norway and Portugal through the institutions University of Tallinn (EE), Bærum Kulturhus (NO), Vo'Arte (PT) and a curator from United Kingdom, Salamanda Tandem (UK).

The main focus of this project had to do with building a new movement language, through the sharing of experiences between visually impaired people and professional dancers, affirming the possibility of professionalizing people with visual impairment in performing arts and researching new inclusive proposals of presenting dance to a plural audience.

Not being able to see or having low sight causes a blind person to have a different starting point. To change that starting point, provides a different “movement pattern”. The choreographer must focus on that change of paradigm and assure the opportunity to explore new expression possibilities.

FRAGILE crosses the borders of art, including several artistic subjects in dialogue while questioning their areas of intervention's limits, in a true transdisciplinary commitment.



// ABOUT THE CREATION

by **Pedro Sena Nunes, Artistic Director**

An innovative project that grants a sustainable and inclusive perspective. **Edge** structures, destructures, creates ambiguity, organizes and concentrates. **Edge** weakens my sight, guides it on a network of relations stabilized in the limits of space. I join the game, contract and have a perception in which the bodies establish the most profound reason of our existence and, emotionally, the corresponding continuity. In what is presented to me, I find the metaphor of cell colonization, chains of cells that come closer and move away, combine and recombine. The evolution, mostly scientific, translated in an original choreographic drawing composition, built upon an intense process of listening. **Edge** strengthens me, surpasses the barriers of the unknown and filters the development of the bodies' learning process and of the corresponding cells. The (geo)metric demand of light and the symbiosis between music and bodies is added, evidently created for another time, possibly remote.

I'm invited to explore other micro and macro landscapes, that are mine as well, narrative environments that promote the genetic base which joins us and tears us apart.

Edge proposes the magnetic auscultation of the noises that promote molecular cohesion. Implacable movements arise, drawn by the ones who see us with other eyes, consequence of the fascinating exercise of pre-visualization each one of them does, at each moment. The mind grabs the body, not moving it away but pulling it closer. **Edge** has gestures that conceive us and bodies that mutate us. In **Edge**, the future of human life is a transforming transparency. **Edge** is a substance created in the laboratories of FRAGILE Project.



© Sara Dias

Drawing conceived as a result of the invitation directed to young creators from different fields to follow the EDGE's rehearsals process

// CREATIVE REVIEW OF A REHEARSAL

by Ana Rocha, Cultural Producer

We've accustomed, erroneously and because we were taught that way, to furiously fear our body's fragility. This fragility which is so controversial to us to the point of inducing in ourselves the typical and contained movements, already tired, already repeated. Once, twice. Always the same movements, with the fears, the counted expirations, the subtracted bodies, the blind horizons. But the day comes when we understand that the fragility is precious and that the movement's arrhythmia is safe. And we dance in the differences of a shared fall because falls are accomplices and don't hurt. Falls weren't made to hurt. And that's how the movement stops being fragile. When we let ourselves remain, when we allow ourselves to burst in the invisibility. We take some time to understand the body's tendency in this blind escape to the fall. But the fall is more than the agreement we take; the fall are the bodies that tell us: "You don't see me, but I'm here".



© Henrique Frazão



Photographic records as a result of the invitation directed to young creators from different fields to follow the EDGE's rehearsals process

// BIOGRAPHIES

ANA RITA BARATA



Born in Paris in 1972, Ana Rita Barata studied classic and modern dance at Escola de Dança do Conservatório Nacional (Lisbon, Portugal) and Improvisation, Awareness, Body-Mind-Centre, Contact/Improvisation and Video at the European Dance Development Centre, in Arnhem (The Netherlands). As a performer, she worked with several consecrated choreographers, such as Wim Vandekeybus, Steve Paxton ou Samuel Louwick. Since 1994 she has developed trans-disciplinary performances with Pedro Sena Nunes, involving communities with special needs. She is the co-creator and the choreographer of CiM – Integrated Multidisciplinary Company. Works as Artistic Director of Vo'Arte since 1997, where she organizes several cultural events with an international reach.

PEDRO SENA NUNES



Pedro Sena Nunes was born in Lisbon in 1968. He completed his degree in Cinema in 1992 at Escola Superior de Teatro e Cinema (Portugal) and studied in several schools in Europe. He co-founded Companhia de Teatro Meridional (Southern Theatre Company). Directed numerous documentaries, fictions and experimental works in cinema and video and produced over 100 radio and TV publicity spots. A traveler, father, director, producer, photographer, teacher and artistic consultant, he currently works as a co-director of Vo'Arte, where he creates performances, programs various multidisciplinary festivals and intervenes in projects of special needs' integration in dance (CiM Company, FRAGILE, among others). In 20 years as a director and a photographer, he has won 27 international and national prizes.

BERNARDO GAMA

Bernardo Gama has danced in several companies such as Ballet Gulbenkian (PT), Grupo Corpo (BR), CNB (PT), Cullberg Ballet (SE), Cie. Philippe Saire (CH). He participated in dance workshops with Cia. Rosas and Butoh with Cia Su-En Dance Company. He has worked as a mime, an actor, a choreographer, a contemporary dance teacher, corporal expression and choreographic researcher, and is a Gyrotonic® e Gyrokinesis® (dynamic yoga) instructor. Currently, he is a teacher at ESTAL and has just completed his Master's Degree in Dance/Performance at Human Motor University, where he developed a research in the field of contemporary circus and dance.

SOFIA SOROMENHO

Sofia Soromenho graduated in Physiotherapy, took the Bachelor at Escola Superior de Dança, later went to Danseacademie of Tilburg and has recently completed the Master's Degree in Artistic-Dance Performance at Human Motor University. Participated in several workshops and worked as a dancer at CDA (PT) with multiple choreographers such as António Tavares in *Blimundo* and *Danças de Câncer* and with Sofia Silva in *Branco*, *Inside*, *Cinco Peças* and *Sobre o Amor*. She collaborated in the 1st Oeiras International Dance Festival. In 2011 she presented her credit as a choreographer: *Auto-transfusão*. Currently, she teaches Technical Training of the Performer, Body of Creation Processes and Creation Workshop at ESTAL.

**LUÍS OLIVEIRA**

Luís works as a rehabilitation technician at ADEB as the promoter of cultural activities - Espaço Música, "Nota Contra Nota" group, Espaço Arte -, collaborates with Bipolar magazine and represents the association in external events. He is a polyvalent professional in several fields, having participated as a mime in the *Opera Rinaldo* at Teatro Nacional São Carlos. He has graduated in Psychology and is taking a Master's Degree in Applied Neuropsychology. He's also the mentor and the coordinator of the project *Fala-me de Música*. He writes poetry; plays the guitar, viola, cavaquinho, percussion and sings fado and pop music.

JOANA GOMES

Joana Gomes is from Braga. She started a graduation in Information Sciences at Faculdade de Letras (Oporto, Portugal) and completed a course in adapted informatics with screen reader.

She is particularly fond of sports and theatre, having practiced athleticism, speed, gymnastics, swimming and goalball. For three years, she was part of a theatre group for visually impaired people in Braga, managed by ACAPO (Association for the Blind and the Amblyopic of Portugal). She likes all music genres, specially Portuguese music.



// TOURING

1100 people have already seen EDGE!

Teatro Municipal Joaquim Benite, Almada (Lisbon, Portugal)

29th and 30th March 2013

Bærum Kulturhus, Sandvika (Oslo, Norway)

16th April 2013

KUMU Art Museum, Talin (Estonia)

19th and 20th April 2013

InShadow – International Festival of Video, Performance and Technologies – São Luiz Teatro Municipal, Lisbon (Portugal)

7th and 8th December 2013

// **FRAGILE PROJECT PARTICIPANTS'** **TESTIMONIALS**

Sofia Ferreira | Dancer

Fragile project made it possible for many visually impaired people to find in dance a space of freedom that was unknown before, to surpass the daily constraints characteristic of the city life and, above all, to pass the mental obstacles related to what they can offer to the dance world.

Ana Jesus Dias | Applied Mathematics (visually impaired)

I think it would be really interesting to have visually impaired dancers in Portugal. The general idea is that dancers are perfect, beautiful, young, agile. I can't really put in words how much the idea of having a dance performance with the participation of both sighted and blind dancers fascinates me. It's like overthrowing another barrier, another prejudice. It makes integration, something for which I fight every single day of my life, more real, more effective.

Joana Reais Pinto | Motor Disability

I've gained another perception of my body, of the surrounding space and another way of thinking and acting in the relation between the two of them. The body, as a substance, has a vast range of artistic possibilities and the plurality of bodies, of group dynamics and of choreographies from our workshop, made me embrace other realities that seemed prohibited to me for not being a "dance professional". I believe that, above all, I've gained competences and opened new doors on my personal and professional life.



// PRESS

EDGE
de Vo'Arte
Teatro Municipal Joaquim Benite,
Almada, dias 29 e 30

Faz parte da própria linguagem da dança – como veículo por excelência de comunicação através do corpo e matéria de construção simbólica – a permanente pesquisa de outros modos de pensar o indivíduo. A afirmação é verdade para a generalidade da dança, mas ganha particular sentido quando se trata dos chamados "corpos diferentes". É neste campo de pesquisa que a estrutura Vo'Arte inaugura esta semana uma nova etapa do trabalho artístico que tem vindo a desenvolver, reunindo bailarinos profissionais e pessoas com deficiência, nomeadamente por via da sua companhia CIM, a Companhia Integrada Multidisciplinar. "Edge", da autoria de Ana Rita Barata e com codireção artística de Pedro Sena Nunes, insere-se no projeto europeu Fragile – Inclusão de Pessoas com Deficiência Visual nas Artes Performativas.

Claudia Galhós

Edge
by VO'Arte
Teatro Municipal Joaquim Benite,
Almada, 29th and 30th March

It is part of the language of dance - as a vehicle of communication between the body and the substance of symbolic construction - the permanent research of other ways of thinking about the individual. The affirmation is true for the generality of dance, but it gains particular meaning when we're dealing with the so called "different bodies". It is in this research field that Vo'Arte inaugurates a new stage of artistic work this week, which the it has been developing, gathering professional dancers and disabled people in the contemporary dance company CiM - Integrated Multidisciplinary Company. "Edge", a performance directed by Ana Rita >Barata and co-directed by Pedro Sena Nunes, is integrated in the European project Fragile - Inclusion of Visually Impaired in the Performing Arts.

Claudia Galhós / Expresso | Actual

FRAGILE

" (...) Today, there's a debate on the definitions of disability and on the conceptualizations about disability. (...)

Apparently, nothing of this has anything to do with dance. But, in truth, it has everything to do with it, not because dance has any type of humanitarian purpose, or of a special social mission, but because both the body and its signs have a central role in dance and so disabilities are the first evidence for that presence.

(...) a structure that has been including in its work this line of artistic research that Vo'Arte is, directed by the ballet dancer and choreographer Ana Rita Barata and by the filmmaker Pedro Sena Nunes."

Daniel Tércio in *Jornal de Letras* (22nd February to 6th March 2012)



© A. Roque



© Jaan Krivel



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CiM

Integrated Multidisciplinary Company



CiM - Integrated Multidisciplinary Company is a professional contemporary dance-physical theatre Company which joins together interpreters with and without disability, promoting a unique approach to inclusion while aiming for high artistic standards.

CiM searches diversity and a constant enriching with experiences, being its multidisciplinary loom an impulse to find new methods and answers to creation and exploring. Ana Rita Barata, the Company's choreographer, develops a personal work focused on the particular movement and unique expressiveness of each interpreter, in search of integrating limitations and determine action by the best each one presents.

CiM's work has been presented through Portugal, Spain, France, Germany, Italy, Brazil, U.S.A. and attended by over 43.000 people in 4 years.

CiM was born in late 2007, from the *Mode H* project, created specifically to participate at the European Festival of Adapted Fashion for People with Disabilities, held in Tours, France. CiM was created from a partnership between **APCL** – Cerebral Palsy Association Lisbon, **Vo'Arte** Association and **CRPCCG** - Rehabilitation Centre for Cerebral Palsy Calouste Gulbenkian. The partnership is maintained and generated stronger commitments by the artistic and executive direction, the interpreters, technicians, 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's repertoire includes:

Stage performances – *Baton Rouge* (2007); *ELX* (2009); Time trilogy: [Here](#) (2009), [After](#) (2010) and [Nothing](#) (2012); *Modern Times* (2011); *EDGE* (2013)

Performances – *Fish Memory* (2009) and [Waste](#) (2010)

Street performances – [On Wheels](#) (2008)

Video installation – [Dive](#) (2009)

Drawing exhibition – *Ethereal* (2009)

Multidisciplinary Exhibition – *Hands on a EDGE* (2013)

The success of the street performance *On Wheels* must be highlighted, a project that drove the artistic creation of the Company and was seen by over 25,000 people in three years and 18 shows.

CiM also cares for a sustained development of inclusive dance formation, which aims to increase awareness to the expressive potential of differences on movement and to promote integration at its most comprehensive sense, gathering a total of over 900 formers in 3 years.

// CONTACTS

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