

Premiere | October 20, 2018
Teatro do Bairro, Lisbon

Performance in Portuguese and
Portuguese Sign Language

> 6 years
Duration: 60 min

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Artistic residences and rehearsals
SOUDOS – Espaço Rural das Artes,
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APCL – Lisbon Cerebral Palsy Association,
Associação dos Amigos da Cerca - Soudos

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Antena 1 and Antena 3

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Gonçalo M. Tavares and students FMH

CIM
COMPANHIA DE DANÇA

3,50 x 2,70

[three and a half two seventy]

This thing that separates us

3,50 x 2,70 [three and a half two seventy], is a measure, perhaps a coordinate of space, lines, walls or borders, where men and women confront their fears in a play of words, but without words. These multiplied men and women are only two, and between movements and sounds they travel in dreams where what separates them, is nothing more than themselves. This is the battlefield of a war of contradictory feelings, of confrontations with reality lived and dreamed, where they protect a space that, after all, who does it belong to? What keeps them here is exactly the will to communicate, to listen and to kill what separates them. 3,50 x 2,70 [three and a half two seventy] tries to question the space of the other, the borders, from the inside out, from the outside to the inside, in a search of a common language where silence, words and gestures don't belong to no one.

SIGN AND SOUND THEATRE | project

3,50 x 2,70 [three and a half two seventy] is a creation of Ana Rita Barata and Bruno Rodrigues / CiM - Dance Company, interpreted by six deaf actors and listeners. This piece is an adaptation of the original piece of Eero Enqvist, *Kukunor ja Unikuu* (original title in Finnish adapted to English as “*Guardians of Dreams*”), within the European project Sign+Sound Theatre (Creative Europe Programme - European Commission). This project's main objective is to promote the Deaf Theatre at European level and, in particular, the pioneering method of IBT - Innovative Bilingual Theater. This method explores new ways of creating inclusive art for an inclusive audience, allowing artists and spectators, deaf and hearing, to enjoy both the same and simultaneous artistic experience. Sign and Sound Theater Europe (2017-2019) consists of a group of 9 partners from 6 European countries - Belgium, Bulgaria, Croatia, Finland, Portugal and the United Kingdom.

Artistic note

When we first started to work with Eero Enqvist's text *Kukunor ja Unikuu* it was a challenging and complex exercise. We realised that the way was to search for the text's meaning, by having in mind our life experiences. This path revealed itself in the early days, during the audition for deaf and hearing dancers and actors. There were two intense days of sharing with a very available group in learning how to communicate in another way. There, we discovered that we really had a different road ahead. We found the first clashes between the Portuguese Oral Language and the Portuguese Sign Language. The aim was to be able to perceive the rhythms of both languages and of those who speak them. With the artistic team, we started by adapting the text to CiM's DNA. We soon realised that to adapt it we had to live the sensations that the text produced in the interpreters and in us. The improvisation games were simple and with some clarity we discovered the boundaries and gaps we wanted to share.

We all gathered texts and photographs of what could be a border, a wall, a gap: this thing that separates us. And this “this” contains a world of things, of the place of the common, of the other or of a simple play of words, but without words. If working with interpreters and blind dancers is a demanding choreographic challenge, this project reinforces the reason why we fall more and more in love with the creative act. The process of reinventing throws us on a journey with the certainty that we arrive different, that we trek and transform new paths. This cast, with its many life experiences, many outside the field of arts, reinforces that diversity is the driving force of a deeper and more inclusive dialogue. The complexity of the challenge of making ourselves heard went through the exhaustive support of the interpreters of Portuguese Sign Language and through Joana Sousa's direction and sensitivity, a person who supported us to deepen the knowledge of this wonderful language. After all, it's a whole choreographed language with hands and body. We discover a language that exists right here through the interpreters, where space is invaded by lines and paths that each one draws, travels from the inside out and from the outside to the inside, through multiple sensations, reaching to those who want to hear, even if it's muted.

CiM – Dance Company

Created in 2007, has been promoting a pioneering approach to artistic creation regarding inclusion through dance and image. CiM seeks a diversity of paths and a constant enrichment through experiences, where multidisciplinary emerges as an impetus for new methods and answers for artistic production and exploration. It develops a regular work of training and awareness around the relationships between dance, (dis) ability and integration, working creativity, cooperation and communication, with a view to incorporating ideas about autonomy and paradigm changes. CiM has a repertoire of 13 performances – presented in more than 30 Portuguese cities and internationally in 12 different countries, with the attendance of around 100 artists with and without disability. It has a strong training component – held around 45 workshops with more than 2500 participants and promotes social projects as Geração SOMA, which works with children with and without special educational needs. It's been a long and rewarding path of great achievements shared with more than 205.000 spectators.

Pedro Sena Nunes

Director, cultural programmer and teacher in the area of documentary and experimental cinema, he has directed several documentaries, fiction and advertising spots. Co-artistic director of Vo'Arte, co-founder of Teatro Meridional, he is a consultant and coordinator of various national and international theatrical, choreographic and cultural projects - Fragile, Unlimited e European Video Dance Heritage. Co-directs the international festivals InShadow - Lisbon ScreenDance Festival and InArt - Community Arts and is programmer of Olhares Frontais - Viana do Castelo Film Encounters. His artistic project focuses on the crossing of people with and without disabilities in an artistic practice with an artistic and social dimension. He directed several films with the support of ICA / RTP and was several times awarded for his cinematographic and photographic works. He is pedagogical coordinator (ETIC) and teacher in the Masters Documentary Cinema (ESMAD). He is a doctoral student at the University of Lisbon in Performative Arts and Moving Image and a researcher in the experimental areas of intersection between body and image.

Ana Rita Barata

Paris, 1972, Ana Rita Barata studied at Escola de Dança do Conservatório Nacional (Portugal) and at the European Dance Development Centre, in Arnhem (Holand). As a performer, worked with several consecrated choreographers, such as Wim Vandekeybus, Steve Paxton, Samuel Louwick, Carolyn Carlson, João Fiadeiro, Joana Providência. Since 1994, as a choreographer and VOARTE's artistic director, developed several transdisciplinary performances, involving diverse communities. Since 2010 she programs InArt - Community Arts Festival, an initiative unprecedented in Portugal, with artistic proposals that reveal the aggregating and inclusive potential of art. She participated as a Dance Commissioner for the Mental Health and Art Project of the National Program for Mental Health of the Directorate-General for Health. She is co-founder and the artistic director of CiM – Dance Company since 2007. Coordinates Geração SOMA project, within PARTIS - Artistic Practices for Social Inclusion, co-financed by Calouste Gulbenkian Foundation. Attended the Masters in Accessible Communication in the Polytechnic Institute of Leiria.

Bruno Rodrigues

Lisbon 1981. He's member of UNESCO's International Dance Council and of Danceability International. He's a Danceability method and IEFP Certified Teacher, got his degrees at Instituto Superior Técnico (2005) and Escola Superior de Dança (2010). He has choreographed Espelho-Mirror (2010), Croqui do corpo em retrato pronto (2011), Contraste (2013), Contraluz (2014), O Caso da Partitura Roubada (2017), EU MAIOR (2017), O olhar da Coruja (2018), 3,50x2,70 [três e meio dois setenta] (2018). Performer in E Morreram Felizes para Sempre, CiM, Plural, WBmotion, Companhia Instável, Compota, Jangada de Pedra, among others. Freelancer, he performs and choreographs at CiM. Pedagogical responsible for MOVE YOUR SKILLS and for the staging and artistic / actors direction in Immersive Gaming. He is a contemporary creative, improvisation and inclusive dance teacher.

Artistic and technical cast

Co-organisation

Vo'Arte, CiM – Dance Company

Artistic direction

Ana Rita Barata, Pedro Sena Nunes

Creation and conception

Ana Rita Barata, Bruno Rodrigues

Cast

Armando Luís, Lucília Raimundo, Marta Sales, Pedro Ribeiro, Sara Montalvão, Tony Weaver

Portuguese Sign Language consulting and coordination

Joana Sousa

Portuguese Sign Language interpreters

Rui Pedro Oliveira, Valentina Carvalho, João Costa

Costumes

Mafalda Estácio

Light design

Cláudia Rodrigues

Scene direction

Patrícia Soares

Text translation and review

Cátia Silva e Rita Piteira

Photography

João Pedro Rodrigues

Design and communication Vo'Arte

Filipa Condez

Executive directon CiM

António Barata

Executive coordinator CiM

Célia Carmona

Production and communication direction Vo'Arte

Rita Piteira

Production Vo'Arte

Gabriel Lapas e Joana Gomes

Video post-production Vo'Arte

João Dias

Erasmus+ Trainee

Peio Lekumberri