

Support for Creation

**2020. Guidance programme for
processes of performing arts creation**

Professional dossier

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Applause. Opening night. Nerves. Dress rehearsal. Signing the performance contract. Rehearsal with audience 2. Technical residence. Wardrobe. **Think.** Confirmation of performance space. Set construction. Outside view 2. Rehearsal with audience 1. Draft communication material. Update website. Residence 3. Contact exhibition spaces. **Think.** Outside view 1. Start process. Rewriting of the dramaturgy. Apply for grants. Set design. Residence 2. Implantation of space. Acoustic space. Residence 1. Contact programmers. **Think.** Brainstorming. First team meeting. Draft budget. Team selection. Compile dossier. Writing of the dramaturgy. Start of the creation. Share idea. Investigation. Research. Idea.

Due to the restrictions related to the coronavirus pandemic containment measures, we will be posting our calendar of open rehearsals and activities related to this Support for Creation programme on our website and social networks as the lockdown exit conditions are determined. Keep an eye out.

1. THE WAY WE SEE IT

Ten years into the Support for Creation programme, we felt the need to step back, reflect and ask ourselves “what does it mean to guide”? In general, we live in a society little interested in the process, in the long journey and listening to others and very worried about the final result. In the new stage of artistic process guidance that we’re starting in 2020, we want this open and flexible space that Support for Creation provides us to offer the optimal conditions for successfully developing creation, investigation, production and exhibition, establishing a fruitful and constant dialogue on the artistic projects with the people involved and our surroundings. So we’ve given ourselves homework and introduced or consolidated a few new things we considered essential.

In the art world, we have the challenge of knowing how to explain the creation process as a place that opens with a question, like a space of trial and error where risk forms part of innovation and we’ve all got to be capable of adapting to the changing needs of the process and, above all, to difficult times. We would like an open rehearsal to be understood as a space for asking ourselves questions, an opportunity to meet the creator, to explore and discover what hides behind the path of creation.

In the professional sphere we are working with the Partners in Creation, the individuals, institutions, organisations, companies and venues interested in participating with funds, services and knowledge to turn the artist projects in the programme into realities.

In the area of management we are starting the Guidance Project within the Support for Creation programme, an experimental programme run by FiraTàrraga and the University of Barcelona designed to promote learning processes in the field of the management and guidance of artistic projects.

We are also very excited to announce the start of a new Extended Programme space with a series of activities, open to the citizenry and created and run by the company Íntims Produccions.

We get why we are where we are and what our mission is. We are here to interact, to look out for each other and strengthen bonds. Are you with us?

2. THE SUPPORT FOR CREATION PROGRAMME

Through the Support for Creation programme, FiraTàrraga explicitly hopes to activate and guide artistic creation processes that involve some element of research and innovation. Each year, we select a number of projects and agree on a residency plan that encompasses the corpus of FiraTàrraga coproductions.

The structure of the organisation puts itself at the service of the creators, who embark upon a working residency in Tàrraga or collaborating cities to give shape and trajectory to their shows, which will be viewed through a programme of rehearsals open to the public and an expanded programme with workshops and activities that transversally link other players in the city.

The programme encompasses all possible relationships between artists, professionals, the market, the city and its residents. It also includes specialised advising workshops for the companies on behalf of the FiraTàrraga organisation, as well as the exploration of possible sustainable distribution circuits to spread the shows around.

The projects submitted fall within one of these categories:

Seedbed. Companies presenting their first piece on the market. Projects that require artistic residence and rehearsal in a public space.

Margins. Established companies with shows already on the market. Projects that require artistic residence and rehearsal in a public space.

Sprouts. Projects that are completing the production process and need to perform an on-site rehearsal in the city.

Migrations. Projects that are the fruit of agreements of international collaboration.

Fallow. Proposals that escape from the logic of immediacy and include processes of research, reflection and rehearsal. The show is to premier within the FiraTàrraga programme in its second year of development.

3. PARTNERS IN CREATION

To turn the Support for Creation programme into a reality, FiraTàrraga doesn't walk alone. Currently, artistic projects – as a general rule – end up being the sum of diverse contributions. The most important thing, of course, is the artistic, patrimonial and human idea that the company capitalizes. Then there are the different organisations, centres or institutions with the will, budgetary capacity, facilities, exhibition space or resources of any type that they wish to dedicate to the guidance of artistic projects.

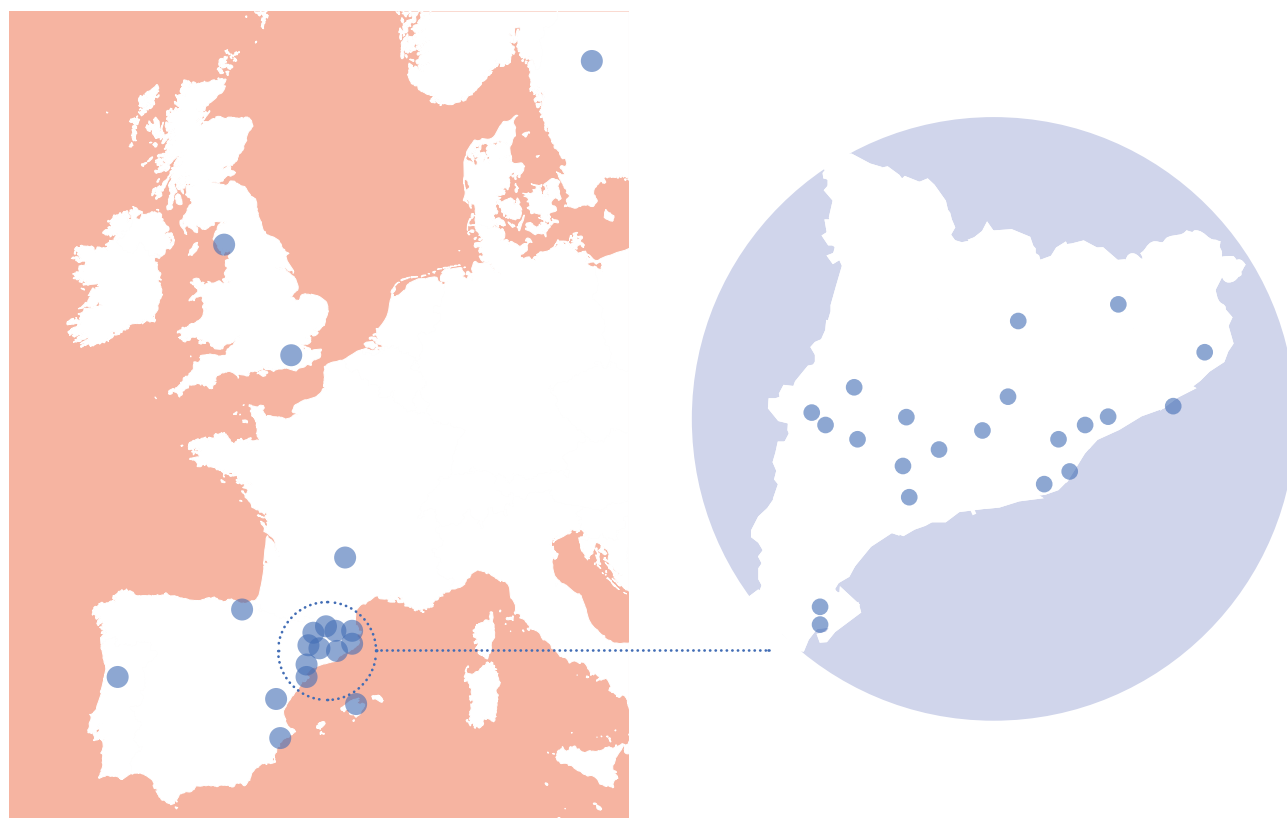
It is along these lines that FiraTàrraga has decided to extend its guidance programme to other collaborators and turn them into Partners in Creation who participate and add their knowledge and capacities to give the projects solidity and sustainability.

Who are our partners? The people, institutions, organisations, companies and venues who want to help turn the artistic projects into a reality, with either financial aid, services or knowledge, via one of the agreements categories we propose –Coproduction, Kilometre Zero Circuit or Distribution Circuit– or arranging specific agreements that adapt to the goals of all parties involved. More information [here](#).

Ajuntament d'Alpicat	Alpicat
Ajuntament de Balaguer	Balaguer
Ajuntament de Barcelona	Barcelona
Ajuntament de L'Espluga de Francolí	L'Espluga de Francolí
Ajuntament de la Bisbal d'Empordà	La Bisbal d'Empordà
Applause Rural Touring	Regne Unit
Circ Picat	Alpicat
Convent de les Arts	Alcover
El Graner	Barcelona
El Maldà	Barcelona
Escena Poblenou	Barcelona
Eufònic	Sant Carles de la Ràpita
FesticAM	Amposta
Festival Al Carrer	Viladecans
Festival Danseu	Les Piles de Gaià
Festival Embarrat	Tàrraga
Festival Grec	Barcelona
Festival Internacional de Théâtre de Rue d'Aurillac	França
Festival Sismògraf	Olot
Fira del Circ de La Bisbal	La Bisbal d'Empordà
Fira Mediterrània	Manresa
FITCarrer – Festival Internacional de Teatre de Carrer de Vila-real	País Valencià

<u>Junta de Veïns d'Altet</u>	Altet
<u>Konvent</u>	Berga
<u>L'Estruch</u>	Sabadell
<u>La Central del Circ</u>	Barcelona
<u>La Mercè Arts de Carrer</u>	Barcelona
<u>La Unió</u>	Alpicat
<u>LEME / Festival de Circo Contemporâneo e Criação Artística</u>	Portugal
<u>MIM de Sueca</u>	Pais Valencià
<u>Mostra Igualada</u>	Igualada
<u>Museu de la Vida Rural</u>	L'Espluga de Francolí
<u>Nau Ivanow</u>	Barcelona
<u>Roca Umbert Fàbrica de les Arts</u>	Granollers
<u>Roundhouse</u>	United Kingdom
<u>Subtopia</u>	Sweden
<u>Teatre Auditori de Llinars</u>	Llinars del Vallès
<u>Teatre de l'Escorxador</u>	Lleida
<u>Teatre de Lloret</u>	Lloret de Mar
<u>Teatre Foment</u>	Juneda
<u>Teatre Principal de Maó</u>	Illes Balears
<u>Teatre Principal de Palma</u>	Illes Balears
<u>Teatres en Xarxa</u>	Various municipalities
<u>Umore Azoka</u>	Euskadi

Geographical location of the Partners in Creation 2020



4. GUIDANCE PROGRAMME

The objective of the Company Guidance project is to promote learning processes in the talent management field within the Support for Creation programme framework.

The initiative consists, in its original format, in the selection of candidates at the end of their university degrees in cultural management courses at the University of Barcelona to carry out guidance tasks (support and advising) for projects in the FiraTàrraga Support for Creation programme.






Particularities of the 2020 edition

Due to the setbacks provoked by COVID-19, this first edition of the programme will include an experimental process: the holding of a collaborative workshop between companies and students with the objective of resolving real, specific problems faced by the former and providing professional experience to the latter.

The session, envisioned as a *hackathon*, will be moderated by members of FiraTàrraga and the University of Barcelona.

5. THE ARTISTIC PROPOSALS IN 2020

The proposals selected within the Support for Creation programme are consistent with the general programmatic pillars of FiraTàrraga established by the festival's artistic direction: Territories, Identities, Commitment and Reflection. Thus, each proposal falls within one of the preestablished sections depending on what type of guidance the proposal needs. In this case, the distribution is as follows:

	SEEDBED	Carla Farreny, Magí Serra & Anamaria Klajnšček, Métrica bárbara, Rawscenography
	MARGINS	Aina Tur, Grandia / Martorell / Vilajuana, Íntims Produccions
	SPROUTS	Cia. Moveo, Enmedio y Andrea Paz, La Industrial Teatrera
	MIGRATIONS	Hands Down Circus, Rui Paixão
	FALLOW	Cia. Pau Palaus, Eléctrico 28, Haa Collective, Hermanas Picohueso, Kamchátka, Tombs Creatius

Finally, once the selection has been made, the common core issues among the proposals are analysed, in order to identify the themes which will serve as the basis for the Extended Programme activities to be explained later.

The artistic proposals of Support for Creation 2020 are:



Aina Tur | *Una galaxia de luciérnagas*



Author of scripts, screenplays, essays and narrative. She has published *Evolució* (Teatro de Papel, Primer Acto) and *Dimecres* (Govern Balear). She has worked as director's assistant with Nola Rae, Josep Maria Miró, Ester Nadal, Juan Carlos Martel and Toni Casares. She has directed *Nus* by Joan Casas and *Fly me to the moon*, among others. She is currently head of Programming at Sala Beckett and member of the Advisory Board of the Spanish National Drama Centre.

In *Una galaxia de luciérnagas* (A galaxy of fireflies), Aina Tur directs a monologue performed by Anna Alarcón, an autobiographical work based on a violent experience during a stay in Latin America, which the author dedicates to everyone who lives in those areas of the world where a death is as worthless as a life.

Discipline	Theatre
Themes	#Silence #Guilt #Violence #Pain #Wound #Fear
Premiere	2020
Performance space	Theatre
Language	Monologue (in Spanish)
Cast	1 performer (Anna Alarcón)
Needs	Economic collaboration in the form of money Collaboration in production expenses Granting of spaces for residency Open rehearsals Pre-purchase of performances before the premiere at a discount Commitment to buy performances after the premiere
Partnerships	El Maldà, Festival Grec, Teatre Principal of Maó, Teatre Principal of Palma and FiraTàrraga.
Website	www.elmalda.cat



Carla Farreny | Tour



Multidisciplinary artist from a family of artisan jewellers, fascinated by manual work. Trained in fixed and vertical trapeze at the Rogelio Rivel Circus School and Circus School of Bordeaux, she has also studied dance at the school Área. In France she worked in the performing and visual art fields with Chloé Moglia, the company Rhizome, Les Intouchables, Penelope Hauserman, Laurent Goldring, Meris Angioletti. In 2017 she produced the documentary *Les mains de mon père*. In 2018 she graduated as a potter's wheel teacher from the School of Ceramic Arts and Techniques in Paris.

In 2019 she began her first personal project, *Tour*, a hybrid piece that allows her to reflect on the transmission of vocations and construct a dialogue between the two so apparently different disciplines of ceramics and trapeze, to find the nexuses they have in common.

Discipline	Circus (Trapeze), Artisanry (Ceramics)
Themes	#Artisanry #Vocations #Transmission
Premiere	2020
Performance space	8 x 10 metres / Theatre, adaptable to outdoors / Structure for a trapeze to be provided by the company
Language	No text
Cast	3 people on stage
Set	Incorporates an off-stage photographic installation
Music / sound	Live electronic music created based on the sound of the wheel
Vídeo	Live video projection
Needs	Economic collaboration in the form of money Collaboration in production expenses Granting of spaces for residency Open rehearsals Pre-purchase of performances before the premiere at a discount Commitment to buy performances after the premiere Collaboration with knowledge and services
Partnerships	La Central del Circ, Fira del Circ de La Bisbal and FiraTàrraga.
Website	www.carlafarreny.com



Cia. Moveo | Echoes



Since 2005, the company has been taking to international stages, a creative pieces that explore all the narrative possibilities of the body and the expressive richness of movement. The company is specialised in theatre-dance shows, with a language that searches for the connection between different disciplines. They have received a number of distinctions, including the Mais Award for the Best Company at the 2016 Imaginarius International Festival or the 2017 FiraTàrraga Moritz Award for the Best Street Art Premiere.

The pieces *Echoes* closes the trilogy dedicated to the relationship between reality and fiction, after *Tu vas tomber!* and *Conseqüències*. A practical and playful reflection on social relationships in the public space that aims to close the gap between the viewer and the viewed, between the one who lives and the one who acts.

Discipline	Dance, Arts of Movement
Themes	#SocialBehaviour #Empathy #Others #Reflection #Group #Belonging
Premiere	2020
Performance space	Medium format / Street and unconventional spaces
Cast	6 performers
Audiences	All audiences / Participatory show
Needs	Economic collaboration in the form of money Granting of spaces for residency Pre-purchase of performances before the premiere at a discount Commitment to buy performances after the premiere
Partnerships	Mercè Street Arts, Sismògraf, Llinars Theatre Auditorium and FiraTàrraga
Website	www.ciamoveo.cat

Cia. Pau Palaus | Zloty Tulipan



Actor centred on clowning and circus, trained at Rogelio Rivel School and El Galliner in Girona. He has participated in several courses with Miner Montell, Dudu Arnalot, Tortell Poltrona or Adrian Schvarzstein, among others. Since 2015, he has worked in the shows *Le Voyage*, *Fané Solamente*, *Kumulunimbu*, *El Gran Final* and *Petjades*, with which he has toured around Europe, northern Africa, New Zealand, Russia, Mexico, South Korea, Japan... He is founder and president of the social circus association Contaminando Sonrisas. He currently alternates his own company's productions with those of Bucraá Circus.

In this project, *Zloty Tulipan*, he starts a working process based on contemporary clowning, gestural theatre, improvisation and live music. Hand-in-hand with Maria Soler, going deep into the intimacy of the clown and the pleasure of establishing an intimate relationship with the audience, the work will take play, poetic imagery, improvisation and shared emotion as referents.

Discipline	Gestural theatre, clowning, sound language
Themes	#Empathy #Others #Play #Complicity
Premiere	2021
Performance space	Unconventional space (the company provides its own close structure of 10 metres in diameter with bleachers three quarters of the way around)
Duration	60 minutes
Cast	2 performers
Music / sound	Live
Audiences	All audiences, approx. 120 spectators
Partnerships	Circ Picat, Escena Poblenou and FiraTàrraga
Website	www.ciapaupalaus.com



Eléctrico 28 | The Frame



Collective of artists interested in clowning, physical theatre, urban art and dance who are working together since 2014. They are united by a passion for rethinking the public space as a stage for playing, imagining and thinking. They work with daily life and coincidences as raw material. They have created, among others, the projects *Tazas* (2016), *Momentos estelares de la humanidad* (2017) and the show for all audiences *Full house* premiered at FiraTàrraga 2019.

After two years of maturation in FiraTàrraga's Support for Creation programme, *The Frame* brings the observation of the spectacle of urban life to the stage. The principle component of the experience is triviality: an exercise with no apparent plot capable of instigating a reflection on people, coexistence and the common space.

Discipline	Theatre, Street
Themes	#Observation #Space #Organisation #Triviality
Premiere	2020
Performance space	Street with the possibility of cutting off transit, with bleachers, chairs or seats at different levels, that faces a busy street
Language	Performance in Spanish, translatable
Duration	45 minutes
Best show time	Day
Cast	4 performers
Music / sound	The company will provide headphones to follow the show
Audiences	All audiences, between 40 and 60 spectators (for the moment)
Technical requirements	220V electrical current, only
Needs	Economic collaboration in the form of money Granting of spaces for residency Open rehearsals Pre-purchase of performances before the premiere at a discount Commitment to buy performances after the premiere Collaboration with knowledge and services
Partnerships	Escena Poble Nou; Festival Grec, FIT Vila-Real and FiraTàrraga
Website	www.electrico28.org



Enmedio y Andrea Paz | *Fancy Fence*



Andrea Paz (Santiago de Chile, 1983). Street arts actress and director, theatre professor, social activist and filmmaker. Cofounder of the company Silere Arts (*Terra Condere*, *22A FunTour*, *Proyecto X*) and Harinera, a community theatre project for urban conflicts (*Harinera, te ganarás el pan con el sudor de tu frente* and *Harinera, Panem et circenses*). Enmedio is a collective of image professionals who have abandoned their usual terrain of work to explore the transformative potential of images and stories and the connections between art and activism. Their interventions use photography, the media and performance to break through the dominant political narrative.

In *Fancy Fence*, they present a roboticised mobile fence with the ability to carry out personalised supervision. A robot that protects you from everything and everyone at all times. A device that symbolises a society dominated by fear. An ironic and acidic attempt to short-circuit the logic of security and social control.

Discipline	Installation, performance
Themes	#Border
Premiere	2020
Performance space	Street or interior with smooth, flat floor
Language	Performance in 2 versions (Catalan and Spanish). Translatable to English
Duration	45 minutes
Best show time	Evening or night
Cast	3 performers
Set	Mobile fence
Audiences	All ages
Needs	Economic collaboration in the form of money Collaboration in production expenses Granting of spaces for residency Open rehearsals Pre-purchase of performances before the premiere at a discount Commitment to buy performances after the premiere
Partnerships	Nau Ivanow and FiraTàrraga
Website	www.enmedio.info/acerca-de/



Grandia / Martorell / Vilajuana | *Acte de fe*



Multidisciplinary collective formed by Carlos Martorell—who investigates the symbiosis between humans and technology, as well as the relationship between image/movement and sound—, Marc Vilajuana—a performer and creator with a great interest in antique music and its hybridisation with contemporary music— and Adrià Grandia—a hurdy-gurdy player who disseminates and renovates the instrument by combining it with modular synthesisers.

The project *Acte de fe* (Act of faith) is a rereading of traditional religious hymns sifted through the conceptual filter of the twenty-first century, through a ceremony mediated by an artificial intelligence trained with liturgical scores from all periods to generate melodies inspired by what happens on stage. A comprehensive approach to technology and the digital soul based on the premises of faith and/or scepticism according to which we have traditionally viewed the religious act.

Discipline	Music, artificial intelligence, sound language
Themes	#ArtificialIntelligence
Premiere	2020
Performance space	The project will have two formats: semicircle (for theatres) and 360° (for spaces that allow it)
Cast	3 performers
Set	Small set with the Artificial Intelligence device in the middle
Needs	<ul style="list-style-type: none"> Economic collaboration in the form of money Granting of spaces for residency Open rehearsals Pre-purchase of performances before the premiere at a discount Commitment to buy performances after the premiere Collaboration with knowledge and services
Partnerships	Convent de les Arts d'Alcover, Eufònic, Fira Mediterrània de Manresa, Konvent and FiraTàrraga
Website	www.carlosmartorell.net/gmv



Haa Collective | Picaderø



Group of artists and creators who share the desire to explore transdisciplinary paths. Its members are Íngrid Esperanza —circus artist, performer and creator specialised in the investigation of movement and hybrid languages—, Pau Portabella —stage director and dramaturge—, Jan Benz and Steffen Lohrey —sound design and composition—, Betty Cau —visual artist and performer inspired by change and adaptation—, Teresa Valenzuela —choreographer, actress and ballerina who explores the intelligence of the body and its potential to communicate and model—, Emiliano Pino —artist linked to physical theatre and music with an experimental, comic and critical stylistic concept— and Joan Lavandeira —technical production, with a special interest in new technologies and their relationship to the stage. The project *Picaderø* is imagined as a transdisciplinary stage concert, an interactive experience based on installation, performance, contemporary circus, sound and dance. A mobile stage that is transformed into a musical instrument from music and the interaction between a performer and a sound artist. An emotional journey that aims to reflect the feelings of emancipation and hope.

Discipline	Circus (capillary suspension), dance and movement, sound language
Themes	#Origin #CulturalMix #Ritual #Balance #Instability
Premiere	2021
Performance space	Unconventional space or theatre / Smooth floor / 8 m x 8 m x 6 m high (minimum) / Beams or truss that support 500 kg / Audience in semicircle
Language	No text
Duration	70 minutes
Cast	2 performers
Music / sound	Live, created on the basis of the stage device itself
Accessibility	Show accessible to the visually and hearing-impaired
Technical requirements	2 electrical outlets
Needs	<ul style="list-style-type: none"> Economic collaboration in the form of money Collaboration in production expenses Granting of spaces for residency Open rehearsals Pre-purchase of performances before the premiere at a discount Commitment to buy performances after the premiere Collaboration with knowledge and services
Partnerships	Konvent, L'Estruch and FiraTàrraga
Website	www.haa-collective.com



Hands Down Circus | *Tape that*



Carys Nicholls and Graham Milligan are two artists with degrees in contemporary circus from the National Centre for Circus Arts in London, with stable company since 2018 and currently in residence at the Roundhouse, the prestigious creation space linked to music, theatre, circus and the word.

Tape that is a piece of street acrobatics for all audiences that, in a playful way, explores how certain physical barriers and restrictions in the public space affect the way we communicate and interact. This show, which has the added value of Pau Portabella's external view, has been selected for the 2020 Applause circuit for a rural tour around the United Kingdom.

Discipline	Circus
Themes	#Barriers #Communication #Play
Premiere	2020
Partnerships	Commissioned by Applause Rural Touring and the Roundhouse. In partnership with FiraTàrrega's Support for Creation programme
Website	www.handsdowncircus.com



Hermanas Picohueso | *P-Acte Idiota*



Balearic company with weakness for technology and new multidisciplinary performing languages. Lluqui Portas, Diego Ingold and Gal·la Peire alternate their own productions with participation in other artistic, educational and research projects. Until now they have created several productions, including the recent *Excalibur i altres històries d'animals morts* (Excalibur and other dead animal stories), a satiric fable on power structures which was seen at FiraTàrrrega 2019.

The company's new creation, *P-Acte Idiota*, is inspired by the "Temporary Autonomous Zone" concept imagined by the anarchist Hackim Bey with the goal of generating a communal space where the audience and performers create their own pirate utopia outside the law, where the only possible rule is the intensity of life.

Discipline	Theatre, Street (the company's first street project)
Themes	#Communities #SpacesOfLiberty
Premiere	2021
Language	Catalan and Spanish
Audiences	All audiences
Needs	Economic collaboration in the form of money Granting of spaces for residency Open rehearsals Collaboration with knowledge and services
Partnerships	Nau Ivanow and FiraTàrrrega
Website	www.hermanaspicohueso.com



Since the company's creation in 2012, they have released three shows: *El Lloc*, *Wasted* and *Pool (No Water)*, as well as a few short pieces. They view their work as a piece of scenic research. In each process, they develop a horizon of new discovery, which immediately surpasses the horizon just before and casts doubt on it, in a constant dialogue with themselves and the world on what theatre is and is not and on what is worth talking about here and now.

Èter Brota is meant as an allegory. A story that veers away from the dominant logic. A dreamlike structure through which we explore what is left of humans and animals. If we are nature or anti-nature. If we still have anything to do with this world. A wordless dramaturgy that aims to capture the grandeur of the universe and our smallness, with only a gesture, three bodies and a number of lights and sounds.

Discipline	Performing arts
Themes	#Walk
Premiere	2020
Performance space	Proscenium stage
Language	No text
Cast	3 performers
Needs	Economic collaboration in the form of money Collaboration in production expenses Granting of spaces for residency
Partnerships	Ajuntament de Balaguer, La Unió – Ajuntament d'Alpicat, L'Escorxador Theatre in Lleida, Foment Theatre in Juneda and FiraTàrraga



Kamchàtka | Alter



Collective of artists of diverse international origins and disciplines, founded in Barcelona in 2006, that revolves around street arts improvisation and immigration research. In 2007, they premiered the show Kamchàtka at FiraTàrraga and from there began a journey of over 400 performances in 30 countries around the world. At the same time, they developed the workshop *Migrar* (Migrate). Until now, they have presented *Música per a les feres* (Music for beasts, 2009), *Habitaculum* (2010), *Fugit* (Fugitive, 2014) and its musical adaptation *Musica Fugit* (Fugitive Music, 2018), all with broad international distribution.

With their new creation, *Alter*, they attempt to delve into the theme of human migrations and interaction with the audience, in this case based on the ritual of sharing a meal. Musical accompaniment by La Fausse Compagnie, as well as the collaboration of filmmaker Lluís de Sola in the creation of a cinematographic medium, will allow them to explain the short stories of each character.

Discipline	Theatre, Street, Site Specific
Themes	#Emigration/Immigration
Premiere	2021
Performance space	Street
Language	No text
Cast	7 performers
Vídeo	Will include projections
Audiences	All audiences
Needs	Economic collaboration in the form of money Collaboration in production expenses
Partnerships	Festival International de Théâtre de Rue d'Aurillac and FiraTàrraga
Website	www.kamchatka.cat



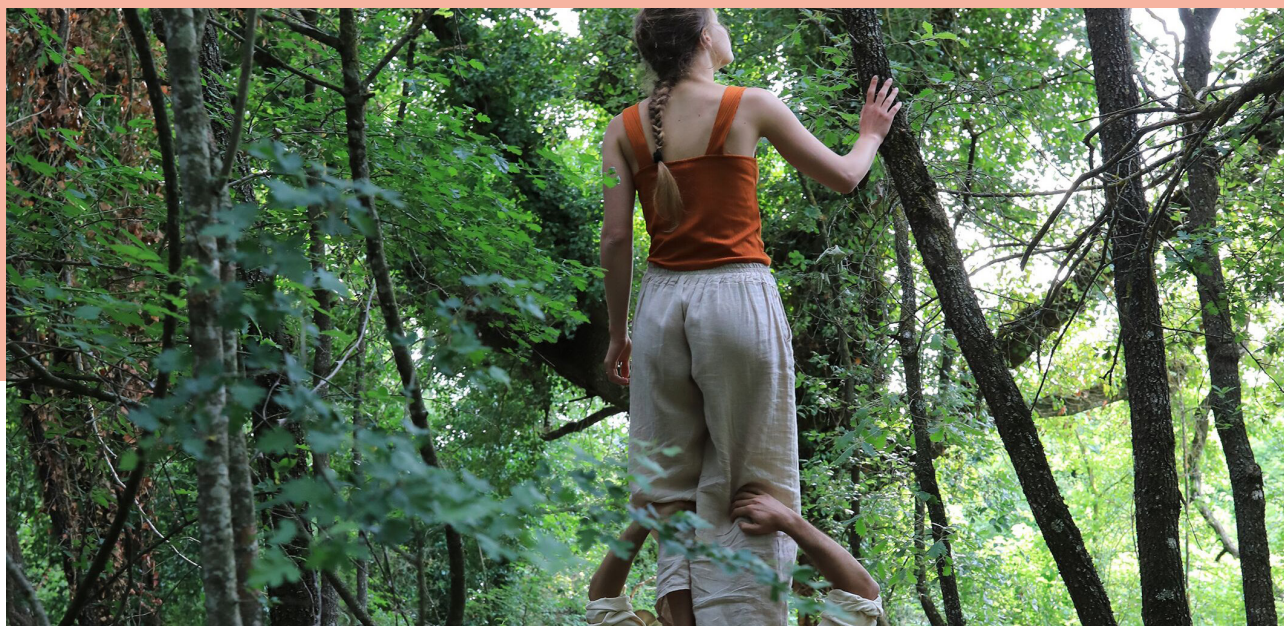
La Industrial Teatrera | Herencia



Street circus and theatre company specialised in clowning founded in 2002 after a conversation between Jaume Navarro and Mamen Olías, two multidisciplinary artists with a long professional trajectory in different companies and projects of theatre and circus.

We leave a world to our children so they can live in it. We leave some people to the world so they can take care of it. *Herencia* (Inheritance) is a clown-based work of street arts that will make us think about what kind of world we'll pass on to future generations.

Discipline	Theatre, Clown
Themes	#Upbringing #Inheritance #Sustainability #Environment
Premiere	2020
Performance space	Outdoor show for squares or parks
Language	No text
Duration	60 minutes
Best show time	Evening or night
Cast	2 performers
Set	Theatre in the round
Audiences	All audiences
Needs	Economic collaboration in the form of money Open rehearsals Pre-purchase of performances before the premiere at a discount Commitment to buy performances after the premiere
Partnerships	Al Carrer Viladecans, FIT Vila-real, Altet Residents' Council, Umore Azoka and FiraTàrraga
Website	www.industrialteatrera.com



Magí Serra i Anamaria Klajnšček | Cossoc



Magí Serra was trained in contemporary dance at AREA (Barcelona) and SEAD (Austria). He has worked with Roberto Olivan, GN/MC, Roser López Espinosa, and Lali Aiguade, among others. He premiered his first creation, *Esvorell*, in 2016 and his solo *La mesura del detall* (The measure of detail) at the 2018 Festival Sismògraf. Anamaria Klajnšček was trained in theatre and dance in Slovenia and Amsterdam and has worked with the German company TanzMainz and choreographers like Roser López Espinosa, Sharon Eyal, GN/MC, Guy Weisman, Roni Haver and Pere Faura.

Cossoc is an outdoor dance duet. A movement investigation on complexity and simplicity in personal relationships. A window for the observation and curiosity of the public, the border between public and private space.

Discipline	Arts of Movement
Themes	#Relationships
Premiere	2020
Performance space	Exterior, unconventional space with natural elements (trees to hang from, perspectives, sunset, etc.)
Language	No text
Cast	2 performers
Set	Set with very few elements (which feet in a suitcase)
Needs	Economic collaboration in the form of money Pre-purchase of performances before the premiere at a discount Commitment to buy performances after the premiere
Partnerships	Festival Danseu, El Graner, Roca Umbert Centre for Arts in Movement, Sismògraf, Lloret de Mar Theatre and FiraTàrraga
Website	www.elclimamola.com



Métrica bárbara | *De una en una*



Dance and physical company created in 2019 at the initiative of the ballerina and choreographer Barbara Cappi, trained at the Superior Conservatory of Dance at the Theatre Institute of Catalonia. Cappi has participated in a number of choreographies, including *Yes We Walk, Yes We Sit* by Xavier Manubens, *Cantare con Silenzio* with Magdalena Garzón, the revival of *Wreck, List of extinct species* with Pietro Marullo, and *Qüestió d'identitat* (Question of Identity) with Andrés Corchero. In this personal project she is accompanied by the experienced performers Elena Lalucat and Rosalía Zanón.

Inspired by the rural landscape and rural work and evoking fragility, balance, matter and human relationships, the piece *De una en una* (One by one) mixes dance, visual theatre and theatre of objects. By moving around a set of thirty shingles, the performers draw visual and auditory landscapes with movements characterised by physical labour and reiterated efforts.

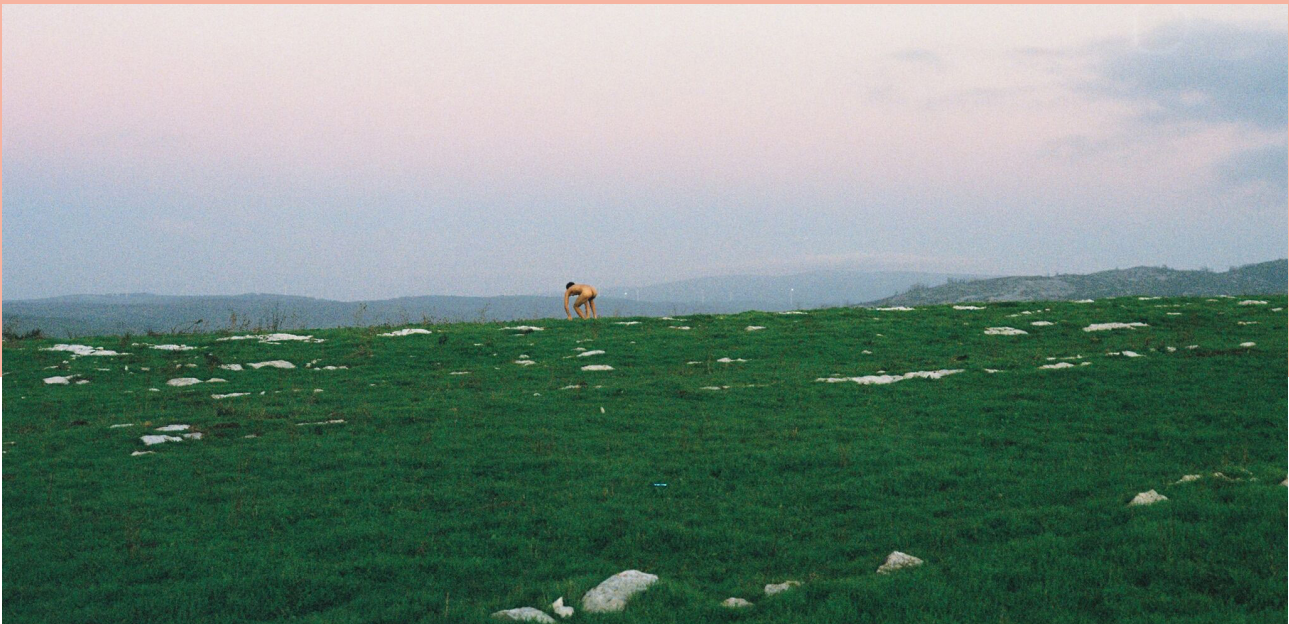
Discipline	Dance with objects (tiles)
Themes	#RuralLandscape
Premiere	2020
Performance space	Narrow street, unconventional space or intimate theatre /approx. 10 x 11 metres / minimum height 3 metres / smooth, flat and regular floor (no gravel, earth or wrinkled cement, nor linoleum)
Language	No text
Duration	35 minutes
Best show time	Evening or night
Cast	3 ballerinas
Music / sound	Live sound space with the tiles
Audiences	All audiences
Needs	Economic collaboration in the form of money Collaboration in production expenses Granting of spaces for residency Open rehearsals Collaboration with knowledge and services
Partnerships	Festival Danseu and FiraTàrraga
Website	www.babicappi.blog



Maria Monseny is a designer specialised in set design with training in architecture, street arts creation and museography who works with sustainable parameters (slow design). Since 2013, she has been combining stage and commercial set design with the design of healthy spaces. She has designed several scenic projects with the Free't collective, the Feliuettes and the operatic piece *Goyescas*, among others. In 2017, she began to develop her work on Protest Set Design for which she was invited to the *Politics of space* seminar held by the Norwegian Theatre Academy. In 2018, she organised the international set design seminar *The Laboratory* in Balaguer, focused on rethinking set design's approach to the territory where it is generated.

The project *Espai reservat* (Space reserved) consists of a series of microarchitectures distributed throughout the public space that aim to question the will of individuals to give up their own privileges. An opportunity to reflect on the generation of social inequality, solidarity and the occupation of the space of public use.

Discipline	Installation, Public Space
Themes	#Privileges #SlowDesign
Premiere	2020
Performance space	Street
Cast	No performers
Set	Ephemeral installations (or permanent, if appropriate)
Audiences	All audiences
Needs	Economic collaboration in the form of money Collaboration in production expenses Open rehearsals Collaboration with knowledge and services
Partnerships	Balaguer City Hall, Festival Embarrat, FiraTàrraga
Website	rawscenography.wordpress.com



Rui Paixão | *Huaxia*



Portuguese clown trained at the Contemporary Academy of the Spectacle in Porto, considered a revelation artist in street arts by the festival Imaginarius, who helped him participate in 2017 in the transnational production *Ferida* (Wound) directed by Julieta Aurora Santos and coproduced by FiraTàrrega. In 2019 he took part in the production *The Land of Fantasy* by Cirque du Soleil, which resulted in a year-long stay in China. He performs with the new circus company Radar 360 on a regular basis.

Huaxia is inspired by Rui Paixão's time in China and the effect this experience has had on his perception of the world. Through a performative device, he proposes a look at the urban space in the context of a documentary produced and projected live, with the involvement of the audience. The goal is to debate on questions that affect contemporary life: privacy, the role of art or conversation as a space for generating optimism.

Discipline	Street
Themes	#NewTechnologies #Capitalism #Mask #CulturalResistance
Premiere	2020
Partnerships	LEME/ Contemporary Circus Festival, Subtopia and FiraTàrrega



Tombs Creatius | Secrets



With over twenty years of experience, this street arts company from Bellpuig (Catalonia) is a pioneer in the creation of artisanal wooden games and activities for all audiences that put to the test our wit and ability to enjoy ourselves, feel emotions and share the public space with happiness and a transformative spirit. The company's productions, which have toured around the world, include *La fira de curiositats* (The fair of curiosities, 1999), *Traginer de jocs* (Game muleteer, 2004), *Color de Monstre* (Monster colour, 2008), the unforgettable *Puck Cinema Caravana* (2009), *L'estrany viatge del senyor Tonet* (The Strange Journey of Mr Tonet, 2013), *Xics del Xurrac* (Boys of Xurrac, 2016) or the installation for adults *El viatge* (The trip, 2017).

The project *Secrets* is a search for the creation of an experiential outdoor arts show based on a new format halfway between a game collection and a sideshow. The assembly aims to delve deep into the world of emotions through interactive experiences inside an installation that generates curiosity in audiences of all ages. They'll be aided in their mission by the dramaturgic collaboration of Catalan clown Toti Toronell.

Discipline	Installation, Sideshow
Themes	#Artisanry #Games #Secrets
Premiere	2021
Performance space	Outdoor, flat surface and about a 400-m ² open space
Language	No text
Duration	3 hours
Best show time	Daytime
Cast	No performers
Audiences	All audiences
Needs	Economic collaboration in the form of money Collaboration with production expenses Open rehearsals Collaboration with knowledge and services
Partnerships	FiraTàrraga
Website	www.tombscreatus.com

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6. EXTENDED PROGRAMME

The artistic direction at FiraTàrraga has charged Íntims Produccions with the task of preparing a programme of activities related to the artistic content and themes proposed by the projects in the 2020 Support for Creation programme, activities which implicate the participating companies and speak to diverse members of the citizenry of Tàrraga.

The proposal prepared by Íntims Produccions fits perfectly with this goal. They explain it like this:

We have imagined these extended programme activities as wide spaces that dialogue with diverse artistic proposals all at once. Activities that establish a dialogue to supplement what happens in the shows. Events that make sense on their own, that are complete and well-rounded in the time they last and the space they occupy; which interrogate themselves about the thematic pillars that constitute, in an unsuspecting way, the skeleton of this Support for Creation. And in whose development we can count on the participation of the creators. And not the other way around. To do it, we have approached the projects and their future views from a broad perspective. We have searched for the contact points between them and with reality. And we have worked to situate this reality in Tàrraga and the surroundings. Our goal has been to contextualise the proposals as much as possible in the territory where they will be produced and the time they will take place and to situate them conceptually on the FiraTàrraga map. And since we'll have plenty of scenes and scenic languages in the first weekend of September, we'll turn to other corners to speak of the same things and see how, in all certainty, everything ends up touching. As always.

The activities imagined by Íntims Produccions are:

1. Podcast on Memory

Memory should be a general concept that reaches into every nook and cranny. Rural environments have a curious relationship with memory; they are always at risk of being de-memoried places, even though time goes a little bit slower there and people and things are maintained for a little longer. The issue will be discussed on a live radio chat that later can be posted online in the form of a podcast. Rurality as a battleground, as a possibility, as a hope, as a duty and as a debt. We will involve the projects *Picaderø* from the Haa Collective to discuss the Latin American roots of its creator; *Act of Faith* by the Grandia/Martorell/Vilajuana trio and its dialogue between tradition and modernity through the popular and holy music of the country; *A Galaxy of Fireflies* by Aina Tur where memory is a trigger of experiences; *Èter Brota* by Íntims Produccions, a hop between tradition and modernity. With the collaboration of Ràdio Tàrraga.

2. Ceramic workshop. Construction of a simple piece of tableware

The imaginations and contexts of the shows *Tour* by Carla Farreny, *Alter* by Kamchàtka or *One by One* by Métrica bárbara are joined together here: community, transmission of traditional and artisanal knowledge and the imagination of this space of knowledge. From this space of a commemorative life. The fragility of mud, when worked, is transformed into solidity. The same happens with the knowledge it contains: it is fragile. But if we take it and work it, it gives us consistency in an ever more liquid, virtual and fragile world. Making things by hand, a gathering around a table, is the revolution needed now. So therefore: to make oneself a plat or a glass or a cup for holding noodle soup. With the collaboration of the Escola d'Arts i Superior de Disseny Ondara and the ceramicist Magí Sambola.

3. An Internet jam

We'll be discussing algorithms a lot over the next few years. Good algorithms. Bad algorithms. And, meanwhile, the algorithms somewhere in the world will be discussing us. Good people. Bad people. The sensation of control will be absolute. Algorithms. Artificial intelligence. Dissidence. Anonymity. A format halfway between a conference and a gathering of friends before two laptops. A critical narrative of Internet. A totally contemporary practice to reflect upon a totally contemporary world. In this context we can invoke projects like *Act of Faith* by Grandia/Martorell/Vilajuana, *Huaxia* by Rui Paixão and *The Frame* by Eléctrico 28. With the collaboration of La Soll and led by Higo Mental.

7. ACKNOWLEDGEMENTS

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