



The second performance of the trilogy • **Brasilian Paintings** • Choreography by Mark Sieczkarek



Photo: Loredo Sujzicki



"It is a work that moves and delight the audience. People just do not want it to end, and when it ends, they are almost unwillingly to applaud, so as not to break the magic that still lingers."

Antônio Hohlfeldt - Jornal do Comércio – PORTO ALEGRE – 11/10/2013

"It is a spectacle coloured by a clean choreography, well performed, full of vibrancy and emotion, allowing a crazy desire in the audience to go on repeating the movements ... a performance is good when I feel like being on stage. It is a great show that I recommend 100%. It must be watched even more than once if possible."

Rodrigo Kão Rocha – Blog do Em Cena – 23/09/2013

"The dancers move in waves, suggesting dribbles and acclamations, crossing the space with swing, moving in rows, having gentle moments meeting each other, and in this way they tenderly and spontaneously weave a daily solo dance"

Westdeutsche Zeitung - "Wuppertaler Kultur" - WUPPERTAL - 17/12/2010

"When the song becomes percussion, African elements mingle with dance, and in this in way it takes the form of a ritual. It is no longer just individuals looking for their path in life, but a community that lives in perfect harmony."

Helmut Jasny - Münstersche Zeitung - MÜNSTER - 13/12/2010

"Sieczkarek and Porto Alegre Cia de Dança created a language without words and without folklore, full of life and emotion. Eu estive aqui (I've been here) is pure joy - no melancholy, no internal conflicts, no return to the past."

Dennis Vollmer - WAZ - MÜLHEIM - 17/01/2011



EU ESTIVE AQUI - I'VE BEEN HERE

EU ESTIVE AQUI is the performance of the PORTO ALEGRE CIA DE DANÇA that became international as soon as it came to life. Fruit of the exchange with the Scottish choreographer, Mark Sieczkarek, the spectacle was conceived in the south of Brazil and had its premiere in Wuppertal, Germany - the headquarters of the Tanztheater of Pina Bausch. The company also toured around that area in Germany, receiving an amazing welcome from the public and critics.

It is a joyful and intense spectacle, which rescues ballet components with symmetric and precise movements, mixing universal signs and some movements that resemble the geishas in the Japanese culture. All this mixture results in an original contemporary dance. A celebration that brings to the public the desire to go on stage and join the dance. 50 minutes of a magical and hypnotic ritual, lulled by the songs from Cordel do Fogo Encantado, Caetano Veloso and Naná Vasconcelos.



SYNOPSIS OF THE SPECTACLE

EU ESTIVE AQUI - I'VE BEN HERE

The second choreography of Mark Sieczkarek for PORTO ALEGRE CIA DE DANÇA is inspired by the observation of the eternal and futile human attempt to imprison time.

The spectacle questions the creation of identities that bring limit to the borderless, identities that mask the fact that we belong to a living organism: the planet Earth. In this spectacle we go deep into the human search, regardless of location and time. The wish to perpetuate the moment, which once represented is already gone.

EU ESTIVE AQUI points to the eternal that is in every moment and brings to the stage the intensity of the now – so present in the dance – which is ephemeral by nature. They are movements that refer to a hidden language, perhaps ancient, full of meaning, a hidden desire to communicate the impossibility of understanding. A misunderstanding that often generates the impulse to leave a mark, even if it is just a scar on the planet, a static shout: I've been here.

The work reveals a path to transcendence, the total surrender celebrated by the collective dance.



SCENERY AND COSTUME DESIGN

The scenery of EU ESTIVE AQUÍ consists of four panels which are 6m high by 10m long, which make up a scenic box where the action happens. There are 240m² hand-painted by the versatile artist Mark Sieczkarek, in collaboration with Company supporters. The representation of flowers and seeds refers to the diversity of Brazilian flora and this harmony creates a contrast with the marks left by man on the planet. The translucent texture of the panels allows sensorial dives, induced by the light changes.

The costumes follow the same style as the scenery, representing the harmony between people and the environment – a living organism of constant change, which influences and is influenced by their beings. Designed by Mark Sieczkarek, they were creatively produced by the dressmaker Neusa Guidotti.

Scenery and costumes were created to provide an atmosphere that brings to the viewer the feeling of communion with nature, and the sensation of having participated in a magical ritual.







MUSIC AND LIGHTING

The soundtrack was the result of interactive research between movements that arose and the characteristic beats marked by the percussion. Mark Sieczkarek comments that he learned Portuguese through listen to Brazilian music. This knowledge is shown when Mark presents some songs by Caetano Veloso, which are little known even among his fans. The spectacles theme was created with a repeated sequence of the song "Os oim do meu amor" from the group Cordel do Fogo Encantado. The great percussionist Naná Vasconcelos is also present, as well as songs with a mix of Cuban and Brazilian rhythms. All this involved by the Brazilian beat of tambourine inviting the viewer to dive in.

From the darkness comes a light, which is projected on the movements as Chinese shadows, and creating many forms. Shadow and light. Black and white. The beat of Tambourine boosting gesture that will highlight the scenery and the costumes, which are made of flowers and leaves. It's a light that integrates everything and exposes the particularities, bringing the dancers to the forefront and merging them to the scene. The small variations of colours and textures go on punctuating the unfolding dance and marking the changes in the atmosphere. The lighting design, signed by Maurício Moura, shows the integration of the team in its unique view of the suggested aesthetics.



CREDITS

Spectacle

Eu Estive Aqui

Premiere

2010

General Direction

Tânia Baumann

Choreographer

Mark Sieczkarek

Cast

Andressa Pereira

Débora Jung

Gabriela Sulczinski

Júlia Ribeiro

Kyrie Isnardi

Safia

Samuel Rodrigues

Tayná Barboza

Participation:

Eduarda Schneider Steyer

Set Design and Costume Design

Mark Sieczkarek

Production of Scenery

Mark Sieczkarek

Mahendra

Dancers

Costumes Assistants

Neusa Guidotti

Cleusa Guidotti

Music

Mark Sieczkarek

Technical Direction and Sound Engineer

André Birck

Design and Lighting Engineer

Maurício Moura

Stage Technicians

Daniel Fetter

Sérgio Dornelles

Graphic Design

Mahendra

Audio Visual Coordination

Bruno Polidoro

Accounting

Ética Contabilidade

Financial Clerk

Celina Robin

Project Coordination

Renato Mesquita

Communication and Press

Andressa Griffante | Comunicação e Conteúdo

Planning, Management and Marketing

Ativar – Pessoas | Projeto



ABOUT THE DIRECTOR AND CHOREOGRAPHER

TÂNIA BAUMANN after having studied ballet at the School João Luiz Rolla in Porto Alegre, she went to the School of Classical Ballet of Kiev, Ukraine (1989-1990). She danced in the Ballet of Camaguey and in the Cuba National Ballet 1993 to 1994. In 1997 she received a CAPES scholarship in the first year of the project Apartes. Tânia studied modern dance for a year in New York on Trisha Brown Company and Movement Research. She worked as a dancer for 15 years in Cia Terpsi in Porto Alegre. In 2000, she was invited to dance in the Expo 2000 in Hannover, representing the Rio Grande do Sul State. In 2004, she worked with children leading dance workshops in the Project Decentralization of Culture, in Porto Alegre. In 2005 she was hired as Choreography Assistant in the Ballet of the Teatro Castro Alves, in Salvador, Bahia. On this same year she graduated instructor in Gyrotonic, a technique of body conditioning created by Juliu Horvat. In 2007, she trained as 'Educadora-Brincante', at Brincante School Theatre, directed by multi-artist Antonio Nobrega. Also in 2007, she created, That same year, together with other artists, The PORTO ALEGRE CIA DE DANÇA.

MARK SIECZKAREK was born in 1962 in Inverness, Scotland and studied from 1973 until 1981 at the Royal Ballet School in London. Following that he received an engagement as a dancer with Scapino Ballet in Amsterdam where his first choreographies came into being. Between 1983 and 1985 he danced with the Penta Theatre in Rotterdam and changed to the Tanztheater Wuppertal Pina Bausch, where he integrated the ensemble until 1988. Since then Mark Sieczkarek has been working freelance as a choreographer and dancer, and has brought more than 30 of his own and commissioned choreographies to international stages, including the direction of dance projects in Krakow (Poland), Accra (Ghana), San José (Costa Rica) and Porto Alegre (Brazil). Sieczkarek founded his own company in 1999.



THE COMPANY

The PORTO ALEGRE CIA DE DANÇA is a consolidated project that arose from the joint and creative efforts of the community, attracting the attention and the support from both private and public sector.

Since the beginning, the performance of the dance company has been based upon two premises: artistic independence and autonomous management.

Through seeking artistic independence, the Company chooses not to have a resident choreographer, to achieve greater diversity in the dance, through the most current contemporary languages developed in Brazil and abroad, under the guidance and aesthetic vision of an artistic director. This interaction happens through exchanges between dancers and technicians, aiming to expand capacity and creating new references. The professionalization of dance in Porto Alegre is essential to enable the company to achieve artistic excellence, as well as always innovating the ways of communication through simple and universal language.

When working with an independent management, the Company seeks the financial resources for its maintenance through development of cultural projects from both public and private sectors. Managing the projects efficiently and with transparency, it also makes use of market opportunities, as the name of the company acquires more and more public recognition. The planning and management are focused on self-sustainability and financial independence through free market relations. The conception and management of a cultural project requires a multidisciplinary team, motivated and engaged in the dream of building a dance company with international level but with Porto Alegre DNA.

The PORTO ALEGRE CIA DE DANÇA is the overlapping of public and private interest, working in harmony for the development of dance and dissemination the Brazilian culture of our region.

Quotes

"It is very good to enjoy the performance of the Porto Alegre Cia de Dança. It call the attention to the rigor, discipline and creativity present in their work."

Glênio Póvoas – researcher and lecturer in cinema

"It can be said, with no exaggeration, that the second part of the trilogy is a master piece. A joyful, delicate and instigating performance. There is a harmonious dialogue everywhere, bringing great pleasure to the audience."

Iara Chaves - Lawyer

"it's the nicest performance I've ever seen. When I left the theatre there were people singing the songs, and I kept one of them in my head during a week."

Pedro de Andrade – student

"I was amazed by the performance. The scenery is wonderful. When the box of time opens up it seems that a magical wind passes by the audience. Birds, butterfly, memories and history find freedom. Dancers, choreography, costumes, soundtrack and light: everything is so beautiful. Congratulations.

Teté Furtado – Ballet dancer