






Vaga by Né Barros

On the stage is created a minimal space of absence and fluency, occupation and inoccupation exploring thus, the double meaning of the word “vaga” (wave, emptiness). Structured in two asymmetric parts, the work runs from choreography to a more performative situation where the body, like a “terrain vague”, is an inoccupied place: the body looses its gestures its identity

Né Barros

Direction and choreography Né Barros | **Original Music** Alexandre Soares | **Set Objects,Video and Photos** Elastic grupo di ricerca artistica: Alessandro Ladaga e Silvia Manteiga | **Costumes** Maria João Sopa - *assistida por Nuno Matos* | **Light Design** Carlos Assis | **Interpreters** Gisela Reis, Jorge Gonçalves, Maria Albornoz, Pedro Ramos, Sónia Cunha, Tânia Rodrigues | **Technical Coordination and Light/Sound Operation** Virgínia Esteves | **Set Objects execution** Américo Castanheira – Tudo Faço | **Production** balleteatro companhia | **Executive Production** Sónia Arantes

Co-production balleteatro, Teatro Nacional S. João, Coimbra Capital Nacional da Cultura 2003

balleteatro companhia is supported by the Portuguese Ministry of Culture and City Council of Porto

NÉ BARROS

Choreographer, dancer and teacher, was born in Porto where she founded balleteatro. Started her training in ballet and later in 85 has studied at Smith College, United States. In 1992 at Laban Centre, London, achieved a Master in Dance Studies. She also studied drama at E.S.A.P.. During the nineties presented regularly her work with balleteatro. Most recent are: “Vooum” (1999),“No Fly Zone” (2000), “Vaga” (2003). She has also worked with Companhia Nacional de Bailado, awarded for Best Choreography for “Passos em Branco” (1999), and with Ballet Gulbenkian, “exo” (2001). For a music-dance program organised by Centro Cultural de Belém she created with the composer Sérgio Azevedo, “Nº 5” (2002). She has been collaborate with the composer Alexandre Soares (1999-2003), directors, specially with Ricardo Pais at National Theatre and artists, recently with Daniel Blaufuks (1999, 2000), Lygia Pape (2000) at Fundação de Serralves, and Elastic, the Italian-spanish group of artistic research (2003). As an actress played different roles, a special reference to *Ofélia*, “Hamlet Machine” by Heiner Muller directed by João Paulo Seara Cardoso and Isabel Barros, and for the film Mas'sin directed by Saguenail as a protagonist. She also is often invited to teach at Faculdade de Motricidade Humana and Escola Superior de Dança in Lisbon and Escola Superior Artística do Porto.

TECHNICAL RIDER

LIGHT

PROJECTORS:
20 profiles ADB Z 59 500W
10 profiles Cantata 11/26 1KW
20 profiles Cantata 18/32 1KW
02 profiles Alto 14/32 2KW
64 PC 1 KW
20 Coda Assimetrical 1 Kw
12 PAR 64 1Kw (Cp62)

FILTRES:
Ref 93 – Blue Green for 16 PC 1Kw
Ref 41 – Salmon for 16 PC 1Kw e 5 Coda Cyclorama
Ref 203 – Quarter CTB for 16 PC 1Kw
Ref 251 – Light Frost for 16 PC 1Kw
Ref´12R or 101 – Straw for 5 Coda Cyclorama

DIMMERS:
120 circuits DMX512 of 3Kw
12 circuits DMX512 of 5 Kw

LIGHT TABLE: Avab Jaguar +Linx
10 towers of 2 meters high

SOUND
MATERIAL:
2 Cd players
P.A and sound stage

SET OBJECTS/VIDEO:

4 suitcases*
8 monitors*
(2 in each suitcase)
4 Dvd players
4 video cables of 30 meters
4 double schuck
4 extensions of 30 meters each to connect the suitcases on stage
** company material*

STAGE:
dimensions: 13 m x 10 m
White Linoleum– total area of stage
White Cyclorama in the end of stage

GENERAL CONDITIONS

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Time of performance: 60 min.

The organizer will be responsible for:

- cachet:

- 1 presentation - 7000 euros

- 2 presentations - 11000 euros

- set transportation
- travel costs of the company
- hotel and perdiems for the company (12 people)

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