



PAUS e pétalas

[THORNS and petals]



[**André Braga** and **Cláudia Figueiredo**]

Our most recent work was marked by the switch between the very small and the very large, between the individual seclusion and the collective celebration. "Paus e Pétalas" [Thorns and petals] opts for more the most intimate way.



Thorns and petals.

A duet on the relationship between man and woman. Love with its peaks and valleys. Attraction, repulsion. Fusion, separation. Raw love. Love in times of cholera.

Ruins, rubble, dust, the remains of a house-city demolished.

We went looking for love in the house of desolation.

Hard, rough, severe, closed. The world absorbed the qualities of the stones.

With my body I don't learn to stand up

I learn to fall and to ask

The heart muscle contains and protects the embryo of light.

Commitment, support, tenderness, desire, skin, breath, transparency, union, fusion.

The stone wishes to flourish.





Love is one of the answers man invented to look death in the eye. Through love we steal a few hours to the time that kills us to transform them sometimes in heaven and others in hell. Either way time stretches and ceases to be a measure. Beyond happiness or unhappiness, although it is both, love is intensity; offers us not eternity but vivacity, that minute to which the doors of time and space half-open, here is there and now is always. In love everything is two and tends to be one.

Octavio Paz







There is no philosophy here, only skin exposed to the most personal scars, and a phrase (“I can not fall lower than your heart”) ready to make you cry, followed by a song idem.

Inês Nadais

The harsh landscapes are part of the territory we have been exploring. We got into love by the side of the crisis. There is tension, destruction, closure and a rescue act. Rescue of sweetness, desire, light. Rawness, stripping, truth, proximity. The choreographic components and the movements are the core of the work. The space has been reduced to the essential: “We have some rock islands, a bare mattress and a stripped tent. The option was to empty, empty, empty.”

A gesture to re-found a speech

The surprise is how a choreography like Paus e Pétalas takes a composition language that has always lived in a dome of metaphor and poetics, breaks its glass and ventures inside a burst of phrases, fragments of ideas and movements that never close in themselves.

There is, above all, obedience to only one thing: freedom of the body. And with that (or, as there are no innocent choices, because of that) a completely different way of acting in the space.

And so, because now the movement is no longer a factor among others but has become the beginning and the end of the idea, the stage has transformed into a space and time of a game of forces, forms, balances, strategies that are being built, a choreography that rips in a arid and harshly way.

There is a new beginning for Circolando directed by André Braga and Claudia Figueiredo. It is our privilege to be part of it.

Tiago Bartolomeu Costa



artistic direction **André Braga, Cláudia Figueiredo**
choreography, dramaturgy, scenic space and costumes **André Braga, Ainhoa Vidal, Cláudia Figueiredo**
musical composition **Pedro Gonçalves, João Cardoso**
musicians **Pedro Gonçalves, João Cardoso, Alexandre Frazão**
light **Francisco Tavares Teles**
sound **André Pires**
plastic construction **Nuno Brandão**
production **Ana Carvalhosa, Cláudia Santos**

interpretation **André Braga, Ainhoa Vidal or África Martinez**
special participation **Luís Braga, Zoe Vidal or Ana Magalí Martinez**

co-production **Circolando, Teatro São Luiz (Lisboa), Centro Cultural Vila Flor (Guimarães), Teatro Nacional São João (Porto)**
creation residence **Centro Cultural Vila Flor (Guimarães)**



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