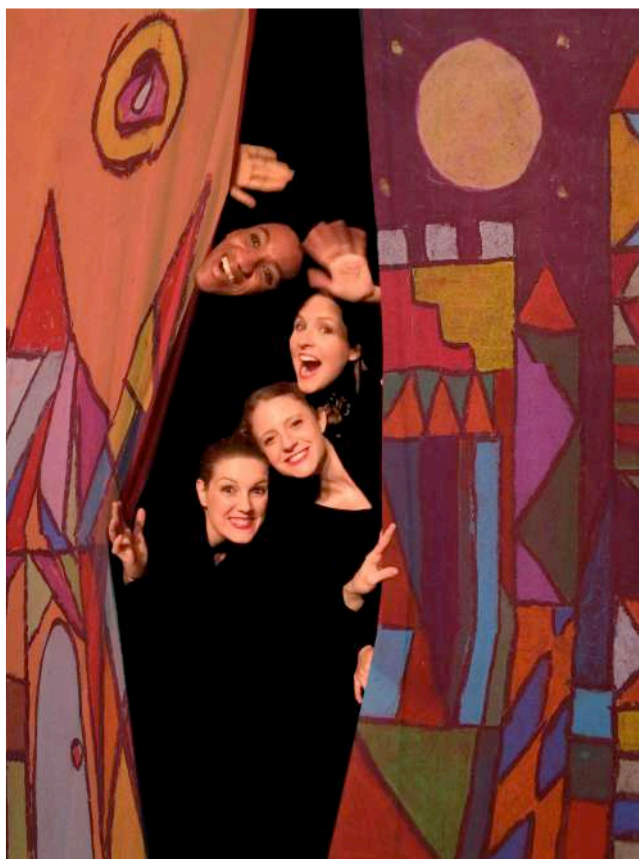


Addaura Teatre Visual

KLÉ



Show inspired by the work and life of PAUL KLEE
and the BAUHAUS philosophy.

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1. Previous shows of Addaura Teatre Visual

MOBILUS



Visual theatre show for family public with **dance, magic, puppets, black light, shadows and circus**. It is inspired by the Alexander Calder's work.

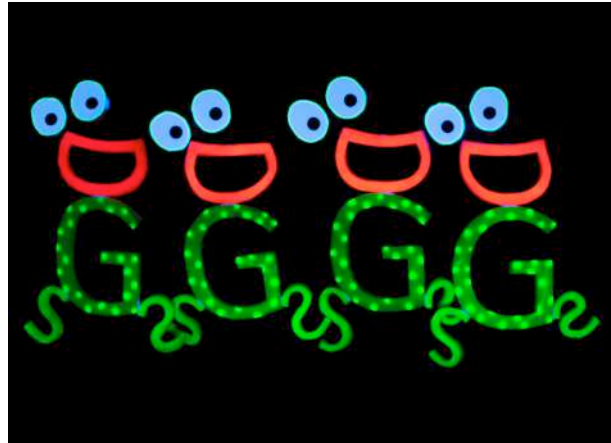


XXI PREMIOS
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DE LAS ARTES ESCÉNICAS

FINALISTA

EMBROSSA'T

Inspired by the
JOAN BROSSA'S catalan poetry



Visual theatre show for family audiences

This is a work based on the Joan Brossa's visual poetry where dance, magic, Objects, Projections, puppets and shadow are mixed. An investigation that leads us to fit it all without losing the meaning the author wants to convey in each of his works. **All this work is supported by the Joan Brossa Foundation.**



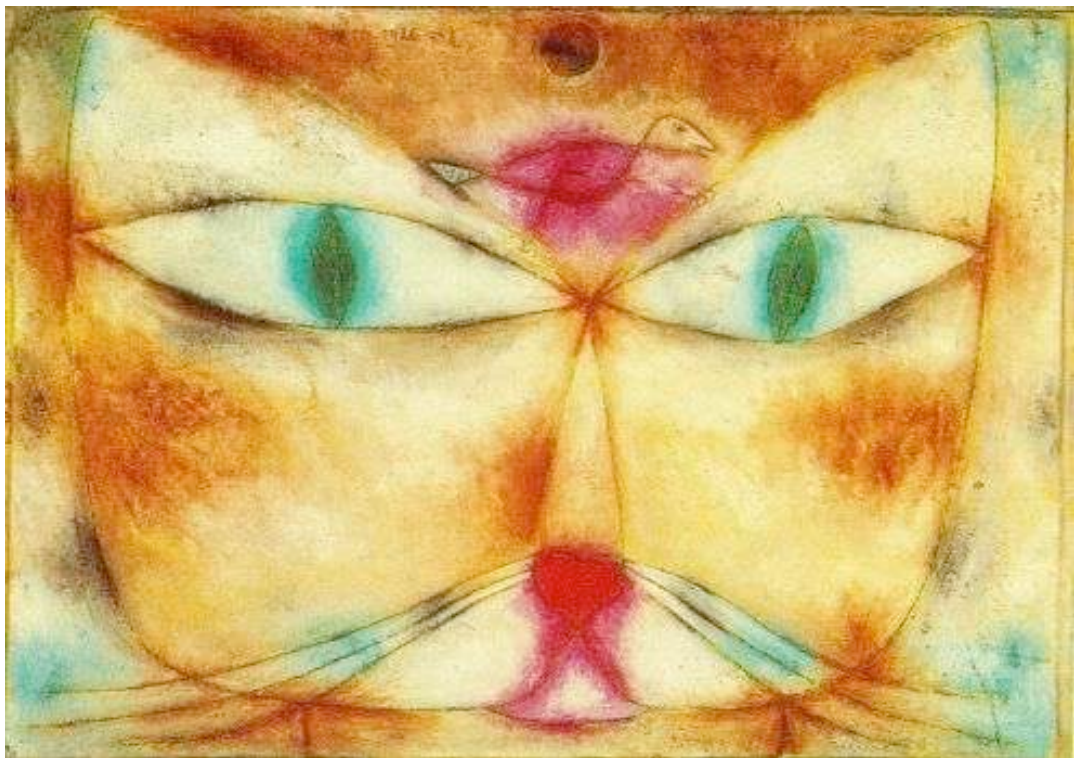
2. KLÉ

Visual theatre show for family audiences

According to Paul Klee, *"a drawing is a line that goes for a walk."*

What a wonderful way to get into his imaginary and walk with him.

Dance, magic, manipulation of objects, puppets, sign language, clown and black theater have allowed us to explore his work and discover the Klee painter, the musician, the puppeteer, the sculptor, the philosopher and the Bauhaus teacher.



• Scenes of the show

1. The discovery of colour

To what extent can colour be a driver of affection, passion, emotion and fusion in the creative act of Paul Klee? The artist manages to make his theory of colour after visiting Tunisia.

In this scene we pay tribute to the famous painter's colour palette. The interpreters perform a cleaning ritual with magic and water. It starts from a black and white scene to continue with a choreography inspired by the Sufi dances that ends in an explosion of colour with characters that are half musical instrument, half puppets. Finally, a single dancer is staged alone and shows the Paul's Klee illuminated palette.



Sufi dance adaptation and magic

2. The equilibrist



Paul Klee's work is full of balancing characters. If the movement forms the basis of absolutely everything, Klee understands that art emerges from the bowels of the movement that surrounds it and generates everything.

Consequently, in a work of art the trace of the movement that has been captured is discovered as if it were a photographic image; a work of art that is contemplated from the movement made by the eye muscles.



As professor of the Bauhaus always at the beginning of the course proposed an exercise to his students:

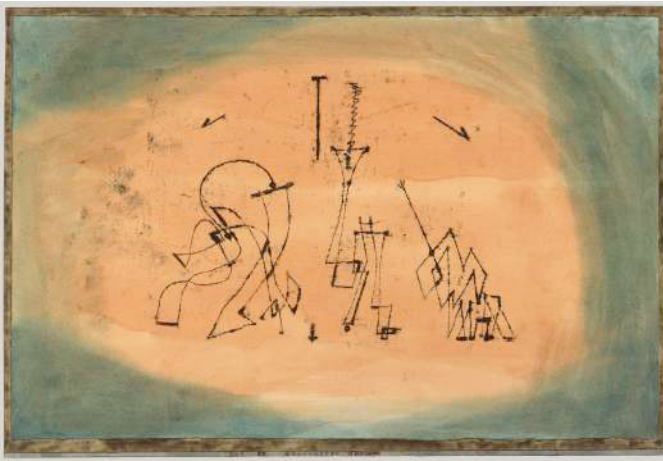
"1 and 2 go organically together so that they hold each other.", Obtaining the rest by balancing the movements.

This is the starting point of the scene. The juggling technique of contact balls, as a conductor of balance, has allowed us to work on the essence of this artist's thinking.



Objects, contact balls and dance

3. Music and Klee



For the violinist Paul Klee, the music corresponds to actively inhabited time, which comes from a body dynamism and not from a fixed measure. For him, rhythm is an organizing principle of the movement, which puts into play the divisible and the indivisible.

Paul Klee: "For me, music is like a haunted lover"

In this scene participates Vassil Lambrinov, violinist of Blaumut, and he has composed the music of the show.

Scene in which there is a magical effect with changes of winged costumes.



Magic, dance, and a violinist

4. Paul Klee's 4 cats



Cats were always part of the Klee family. The painter has spoken of them, in his letters, there are photographs of him with his cats and represented in many works. The tabby Fritzzi was very present in the early 20s; Bimbo, long-haired white cat, accompanied him during the years of the Bauhaus, in Dessau, and a second Bimbo went with them in Switzerland in 1933. He also talks about Nuggi and Mysis, but nothing is known about them.



His love for cats began at an early age at his parents' house, where there were always cats. It seems that the first Bimbo followed him everywhere. Nina Nikolayevna Andreevskaya, the second wife of the painter Vasili Kandinsky, a great friend of Paul Klee, mentioned in his memoirs "Kandinsky and I" Klee's love for animals, and especially for cats. "Paul Klee loved cats. Dessau, his cat, always looked out the study window. He saw me perfectly from my room. Klee told me that the cat was watching me." You can't have secrets, my cat will explain everything to me. "There is no doubt that the cat was the first Bimbo, which Marina Alberghini also mentions in his book" *Il gatto cosmico* *voy Paul Klee* ", a more than appropriate title.



This scene is a tribute to Paul Klee's love for his cats:
Bimbo, Fritzzi, Nuggi and Mysis.

Four cats dance and sing "The duetto buffo di due Gatti" by Rossinni. It is an adaptation, unique in the world, to eight voices of the famous comic piece of the Italian musician.

Body puppets. Bunraku. Dance

5. The puppets of Paul Klee

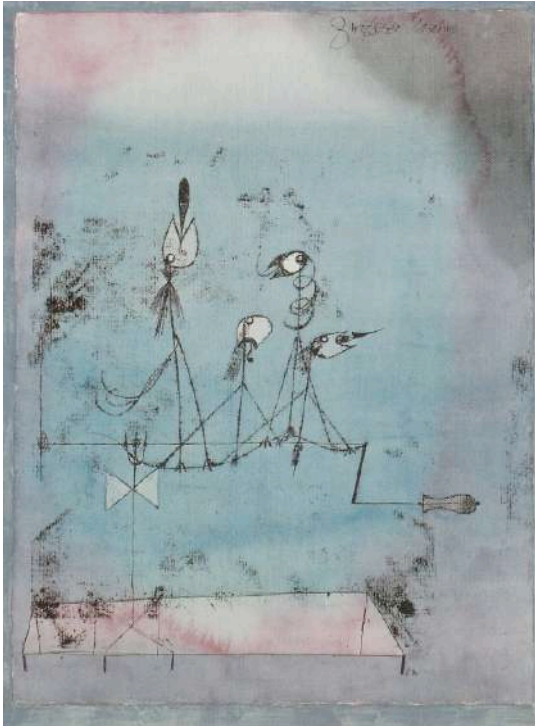
Felix asked his father if he could make a small theatre. Paul remembered his childhood, his need for venerations, his own theatre and his scenes that made him laugh so much with his sister Mathide. Felix received the gift for his ninth birthday, on November 30th, 1916. He was much appreciated since his father had just been mobilized in the war. Thus were born the famous puppets, created by painter Paul Klee for his son Felix between 1916 and 1925.



Klee built his puppets with reused material that he found in his studio and around his house like bones, plugs, brushes, nutshells and utensils from his wife's sewing box.

We wanted to follow Klee's creative pattern, and the puppets have been built with recycled material from our workshop. The act simulates conversations of the shows that Paul Klee saw with his son in the flea markets when he was going to look for frames for his paintings. With sign language.

6. Mechanical theater



Picture: "Twittering Machine."

It is one of the best-known works of Klee, this "innocent" twittering machine, became considered "degenerated" by the Nazis, so it was banned and had to be exiled.

It represents birds that try to sing embedded in a branch of two triangles, all overlooking a well where the birds are willing to fall. Two of them are injured, the third asks. There is a crank handle about to be operated.

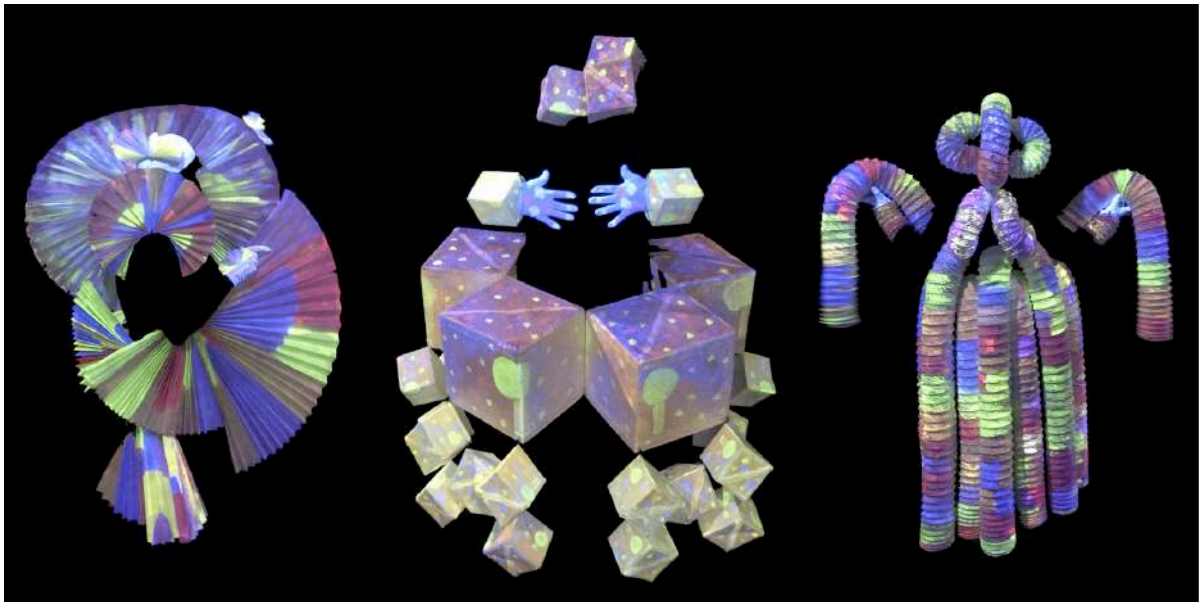
The painting is inspired by the German composer Giselher Klebe, an orchestral work entitled "Die Zwitschermaschine".

The choreography represents some mechanical birds that are part of a group gear. They move individually until they realize that together they can form a machine that works with the energy of the three. The mouths of the birds are articulated and we use some juggling rings and triangles to simulate the mechanisms that give them life.



7. « Art does not reproduce the visible; rather, it makes visible.» PAUL KLEE

We have drunk from this phrase to create a black theatre scene in which the costumes are inspired by the Bauhaus designs.



Dance, objects and black theater

8. Architecture and Bauhaus



"Revolving House" is one of Paul Klee's most famous paintings. He inspired us to create a scene of clowns and magic with great illusions.

In this scene, some clowns - architect and his assistant - try to design a house. To do this they have a box. It takes on a life of its own and ends up levitating and turning alone.



Clown and magic

• Artistic record

Artistic director: Teia Moner

Assistant director: Miquel Espinosa

Actors: Cristina Bertran, Helena Rodríguez, Gérald Sommier, Mireia Plana

Musician: Vassil Lambrinov

Girl voice: Giulia Cañas

Choreography: Olga Lladó and Addaura Teatre Visual

Illumination design: Eugenia Morales and Teia Moner

Original music: Vassil Lambrinov

Singers: Sol Vicente, Eugenia Morales, Miia Pitkanen. Gerald Sommier

Objects and scenery:

Teia Moner, Miquel Espinosa, Anna Teixidó and Montse Baquès

Theatrical costumes: The Pink Monkey, Carme Trias, Teia Moner, Anna Teixidó and Spécial Costumes.

Advice on dance and puppet manipulation: Duda Paiva

Magic advice: Enric Magoo and Màgic Sergio

Clown advice: Pepa Plana

Juggle advice: GoFast Diegolow

Sign language advice: Marta Vinardell, Sílvia Osuna and Cristina Bertran

Photography: Jota and Teia Moner

Video: Sofia Amadori

3. Brief CV of the company:

Addaura Teatre Visual

Most outstanding performances

Season at the Theatre Seca - Espai Brossa. Barcelona.
Theatre Rei de la Màgia. Debatarts. Barcelona.
Mostra de Teatre per a nois i noies d'Igualada
Campaign of Theatre for Schools. Palamós, Girona.
DAMA, the VIIth International Festival of Dances Màgiques de Terrassa.
Festival DANSALONA. Barcelona
Programa.cat. Autonomous government of Catalonia
Campaign of Theatre for Schools. Pedagogia de l'Espectacle.
Campaign of Theatre for Schools. L'escola va de bolo.
Programming Fundació Xarxa.
Programmings municipals
Campaign of Theatre for Schools Trifusió.
Campaign of Theatre for Schools. Fundació Torre Palau.
Campaign of Theatre for Schools. Diputació de Barcelona.
Theatre SAT. Barcelona
Theatre of Ponent. Granollers
Festival IF Barcelona. Institut del Teatre
Festival COS. Reus
Festival DANSAT. Barcelona
Festival FITKAM. Barcelona
International Festival of puppet in Gavà
International Festival of Chicoutimi. Canada
Feria de Teatro Internacional Castilla y León. Ciudad Rodrigo. Spain
Barcelona Cultural Circuit
MADFERIA. Madrid
Campaign Barcelona Districte Cultural
Festival FIT. Cerdanyola del Vallès
Festival Teatre Màgic. Tarragona
Festival Madrionetas. Madrid
Festival Internacional de Màgia Memorial Li-Chang
Festival Internacional de Màgia. DAMA
Teatre Arniches. Alacant
Festival Dansa Batecs. Manresa
Festival COS. Reus
Circuito PLATEA

Awards

Nomination MAX AWARDS of the scenic arts. Spain 2017
Finalist MAX AWARDS of the scenic arts. Spain 2018

4. Brief CV artistic director:

Teia Moner

EDUCATIONAL CURRICULUM

Teacher, teacher therapist and technician in emotional education. Trainer of teachers. University of Barcelona and Lérida. Spanish representative of RIMES (World Network Puppet and Health)

CURRICULUM AS PROFESSIONAL OF ENTERTAINMENT

Actress, magician and puppeteer. 40 years as professional of entertainment.

She created more than 70 shows and did more than 30.000 representations on tour and festivals in Catalonia, Spain, Belgium, Portugal, France, Italy, Switzerland and Austria, with numerous public and critical successes.

She worked on TV3, TV2, TV1, Sexta, Channel 33, Euskal Televisia TV and the Japanese TV. Fuji Project Incorporated.

As actress, she worked at the Arts center of the Generalitat de Catalunya and at Chamber Orchestra Theatre Lliure de Barcelona. She collaborated with numerous professional groups in the creation of entertainments. She also built the puppets of the show "Cothen" of Xavier Mariscal.

She is the artistic director of:

- DAMA, Festival International de Damas Mágica. Magic Festival
- Company ADDAURA VISUAL THEATER. Danse, magic and puppets.

Member of the group: Masters of the Màgia

She obtained those award:

RIALLES AWARD

AWARD TO THE INGENUITY AND THE ORIGINALITY granted by SGAE, AADPC i BTV.

XARXA AWARD granted by SGAE and Fundació Xarxa.

SPECIAL AWARD TO THE CREATIVITY. Festival Puppets The Vall d'Albaida

AUDIENCE AWARD 2017. Fundació Xarxa Corbera de Llobregat

SPECIAL AWARD THE INTERNATIONAL FESTIVAL OF MAGIC LI-CHANG

SPECIAL AWARD THE INTERNATIONAL FESTIVAL MEDIMAGIC

SPECIAL AWARD THE INTERNATIONAL FESTIVAL LA TITELLADA

5. PRESS

The company has invested heavily on the production by enlisting the famous violinist Vassil Lambrinov from the Blaumut group, the composer of the show's music who also appears onstage with his violin; the advice of Pepa Plana to direct the clowns; and Duda Paiva, for the dance and puppet scenes, a real treat that Teia Moner's directing has managed to incorporate and adapt with incredible skill.

The truth is that the corollary of this show could not have come out better: the power of the images, the virtuosity of the costume changes and the array of magical effects, scenes boasting a fresh and highly accomplished freneticism, always with a colourful visual base that is masterfully fit into the pictorial universe of Klee and the Bauhaus. And it's all served up in a succession of scenes following the rhythm of Vassil Lambrinov's live music and the rich soundtrack accompanying him.

Magic, acrobatics, constant dance and music as the common thread, impressive plays of colours and lights, the manipulation of objects, visually stunning costumes, a magnificent use of black light theatre, different kinds of puppets, light effects through smoke that are perfectly measured, never excessive... Some of the numbers stand out for the sophisticated perfection of their surprising jockeying, such as the glass balls that multiply and the mechanical birds that refer to Klee's painting *The Twittering Machine*, with beautiful geometrically-shaped gears that are extraordinary simple yet making movements that would be virtually impossible for hands to make.

Or the number with three dancers wearing costumes inspired by the designs of the Bauhaus dance spectacles, which a change in light and the projection of colours magically transform. There is also a direct reference to the puppets that Klee made for his son. And the precious final number devoted to the painter's cats (apparently Klee's love of cats was proverbial), which Addaura resolved by choreographing an eight-voice version of Rossini's famous comical piece *El duetto buffo di due gatti*.

And Addaura offers this entire display of ideas, tricks, effects and wonders with an attitude of devoted humility beholden to the work, with the extraordinary generosity of having adapted to the difficult requirements of magic and transformism, yet without ever losing its way and exuding a joyful, powerful yet modest energy.

These ingredients fascinated the audience, comprised of parents and children, who rewarded the dancers and the musician with applause expressing a sincere, superlative enthusiasm.

There is no doubt that the Addaura Teatro Visual company, with its three shows devoted to Calder, Brossa and now Klee, has managed to create its own language, which is indispensable when weaving together different threads and lines like dance, magic and puppets. In this sense, the outstanding efforts and dedication of its performers coupled with the wise, concise direction of Teia Moner have been essential. Moner has honed her gaze with an expertise and talent that betray keen mastery.

Toni Rumbau. *Titeresante* magazine.

<http://www.putxinelli.cat/2021/02/14/kle-daddaura-teatre-visual-al-sat-de-barcelona/>

Addaura Teatro Visual is a company that stands out for multidisciplinary shows that combine magic, dance, puppets, shadow plays and projections. Its new show *KLE*, inspired by the works of the Swiss artist Paul Klee and the creative philosophy of the Bauhaus, is part of the trilogy of shows that the company has released in recent years with the goal of bringing very specific visual poetics to children. The artistic director, Teia Moner, celebrates the figure of pioneers in the creative field who have used art as an expressive means of struggle in the era they were fated to live in, while also as a formula to assert individual freedom.

The journey began with *Embrossa't*, devoted to the multitalented poet Joan Brossa, which was a finalist in the 2018 MAX awards in the category of best family show. It was followed by *Mobilus*, inspired by the work of Alexander Calder and the creative explosion of movement. And now comes *KLE*, perhaps the most well-rounded show of them all, which had the support of a wider range of professional collaborators from different fields, such as the violinist from Blaumut Vassil Lambrinov, the clown Pepa Plana, Enric Magoo, the circus artist GoFast Diegolow and the puppeteer-dancer Duda Paiva. In this show, they are deployed to utter perfection: sequences brimming with light and projections, costumes designed based on colour and in constant transformation, and actors who had to take an intensive course in magic, clowning, juggling and puppets. In short: a feverish show that manages to keep up the pace and get children and adults alike clapping from the very start.

The show aims to delve into the painter's personal life while also exploring a way of making and viewing art. The constant presence of the violinist, who evokes Klee's childhood with a musical father who taught him how to play the violin at the tender age of seven, highlights the analogy that Paul Klee found between music and visual art; the painter's love of cats, which were always a fixture in the family home and his travelling companions throughout his entire creative career; and the spotlight on the puppets, which revives the connection between Klee and his son, for whom he made puppets with reused materials he found in his studio when the boy was nine years old. These are three crucial points in Klee's life which reconnect the painter's creative process with his childhood. It is curious to see how Moner focuses on such a specific life moment as this one, a choice that may not be fortuitous if we bear in mind that she is also a teacher and pedagogue. Therefore, it is an appeal to children's creative spirit.

On the other hand, *KLE* is also a gateway to multiple open realities. Just as it showcases specific personal moments in the painter's life, it also chooses some of his iconic works as a way into a parallel world featuring the emotional power of colour, an abstract expressive language and a vindication of the poetics of the sign. Here, the unconscious and primitivism are meant as ways of revealing reality. The presentation of colour theory by means of a Sufi dance brimming with colours and a dance by figures that are half musical instrument and half puppet, the balance represented by a juggling sequence using balls that change colour, the live music of Lambrinov envisioned as the organising principle of all the movement and as the leitmotif of the show, and the expressive and transformative magic of black light theatre meant here as a scenic space, are just some of the examples that materialise the visibility of the invisible. And as the icing on the cake, we cannot fail to mention the last scene, which is an eight-voice adaptation of Rossini's comical piece *Il duetto buffo di due gatti*.

Today the SAT was packed and everyone was clapping delightedly with the dance and magic show that Addaura offered us. How they have evolved since they presented *Embrossa't*! Without a doubt, *KLE* is exceptional. Go see it!

Judith Barnés. Humanist and cultural manager who has been working at the Joan Brossa Foundation since 2012. *El Temps de les Arts* magazine

<https://tempsarts.cat/kle-un-dibuix-es-una-linia-que-surt-a-passejar/>



6. CONTACT AND SCHEDULING

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