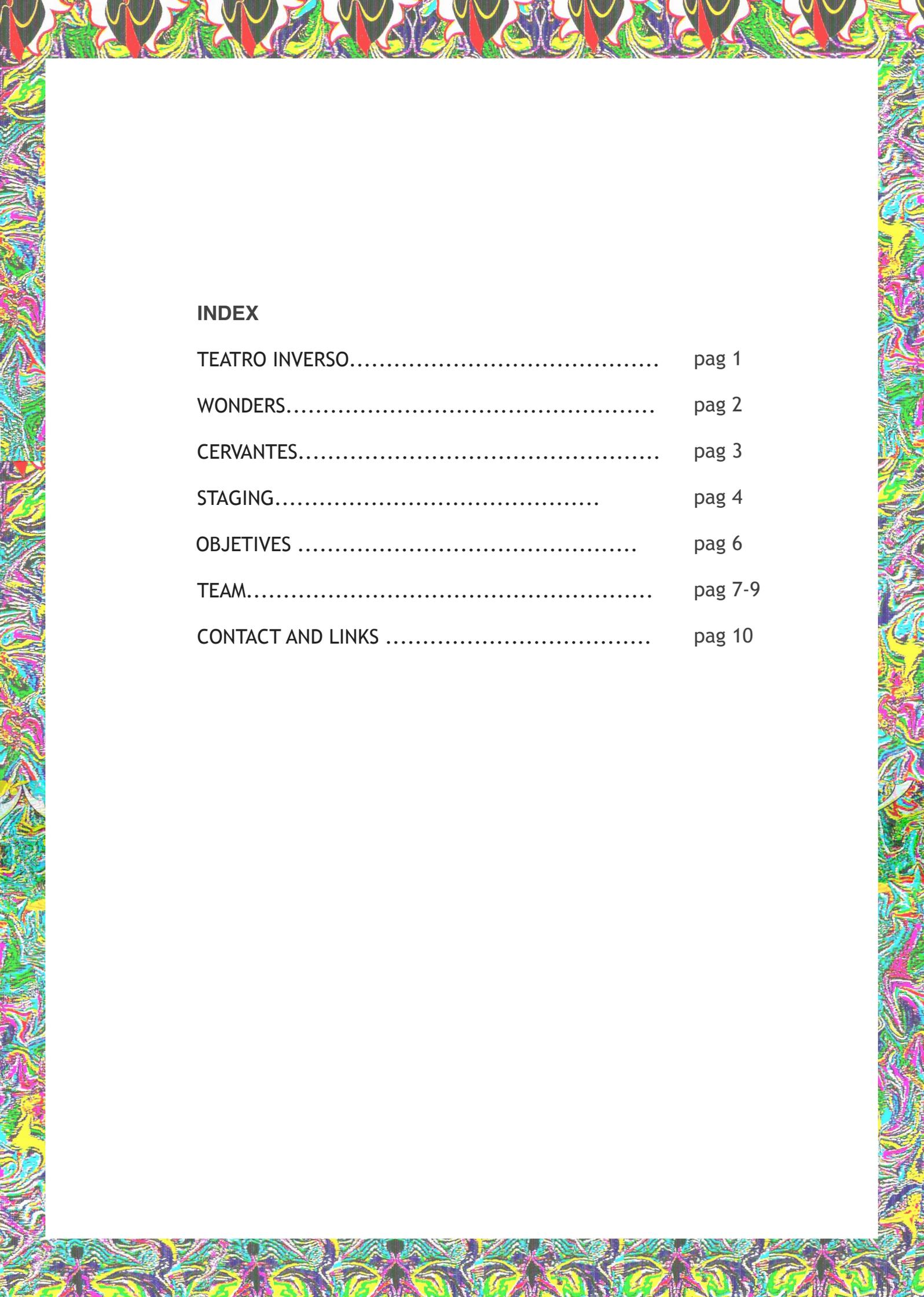




Based on Miguel de Cervante's works

By Paula Rodríguez y Sandra Arpa

TEATRO INVERSO



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TEATRO INVERSO

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Teatro Inverso is a theatre company based in Madrid and London, founded in 2015 by Paula Rodríguez and Sandra Arpa, whose career begins thanks to the Artistic Residence "La Incubadora del Corral" at Corral de Comedias de Alcalá de Henares. Madrid.

The aim of Teatro Inverso is to present the great works of the Spanish Golden Age Theatre to the national and international public, and for that purpose, the company focuses on adapting classical texts bringing them to the contemporary, advancing in the search for a new dramaturgy that conserves and respect the essence of our classics. For this we study in depth the chosen works with the collaboration and supervision of experts in the field. In this way, starting from the structure and content of the original texts, we re-write a new text linking the great themes that appear in the original work to the reality we live in today, thus creating a new theatrical piece.

The name of our company Teatro Inverso arises from our interest in the works written in verse and the intrinsic meaning of the term Inverso as opposition between two parties; past against present, tradition vs modernity, old and new, respect and irreverence, beauty and ugliness, the feminine and the masculine. We believe that it is in this confrontation of opposites that the conflict that gives life to the theatrical fact emerges.

In our first show ROSAURA, based on *La Vida es Sueño* by Calderón de la Barca, we tell the story from the perspective of the female protagonist of Calderón's play, and Storytelling becomes our main tool. WONDERS, our second project as a company, suggests a change in our approach towards a more interactive and performative code.

At the start of our creative process we ask our selves this question: What would be the best way to talk about social, political and cultural issues that concern us all through research and deepening in the classical texts? Which author or author would be convenient to choose for this cause?

In this search we came across many playwrights who tackle universal themes, among them the one that has most intrigued us to carry out our second project is Miguel de Cervantes Saavedra.



CERVANTES

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Teatro Inverso second project WONDERS is a free adaptation of the play *The Altarpiece of Wonders* by Cervantes including other texts by the same writer as *El Quijote*, *Viaje al Parnaso*, *Los trabajos de Persiles y Sigismunda* among others.



Cervantes, like many other classical authors, made use of the meta-theatre "theatre within the theatre" in a brilliant way, managing to set his dramatic work in an area of shadows, in which reality and fiction constantly interact. *The Altarpiece of Wonders* is a clear example of the use of this theatrical device.

In the original play: Two ruffians visit a village with the aim of tricking its people. They promise them that their Altar (a simple piece of cloth) will reveal wonderful things and that this wonders can only be seen by those who are pure christians. In this historical moment (Spain in the S.XVI) the Catholic King and Queen had vanished all non- Catholic citizens, and established that only those that convert could remain in the country, but in truth, even if they did so, they would remain excluded and became second class citizens. There was a big social fear about being accused of not being a true Catholic, and many people were forced to hide their real identity.

In WONDERS we establish an analogy in which S.XVI Catholicism is today's Capitalism. Capitalism dictates the model of the S.XXI Century Western Society Citizens' and those who don't tick the right boxes are excluded from the world that Capitalism has created and labeled as second or third class citizens. The original play establishes a question of faith because that was the reality of the time. Today we are conscious that questions and mysteries that were previously explained through belief are now explained by science: that is why we made the decision to use technology as our main tool, which actually, we now feel is closer to religion than we first thought.

In our proposal we become the ruffians Chirinos and Chanfalla and speak to the audience. We are two facilitators, mentalist, saleswoman, presenters, spiritual couches, magicians, masters of ceremonies we come to seduce, confuse, overwhelm, and hypnotise the audience to sell them the Capitalism's big show.

Cervantes creates this artefact to denounce the morality of the time: social fear, social exclusion, religious discrimination, racism, collective psychosis, differences and inequalities between rich and poor, the importance of appearances, and many issues that remain in force in our world today.

WONDERS

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WONDERS - the title in English, as most of the marketing campaigns of capitalist society - is presented as a wonderful product that dazzles, that seduces, that sells, that is acquired and digested to resurface again, always available, always ready to convince you; just like the American Dream. Buy now!

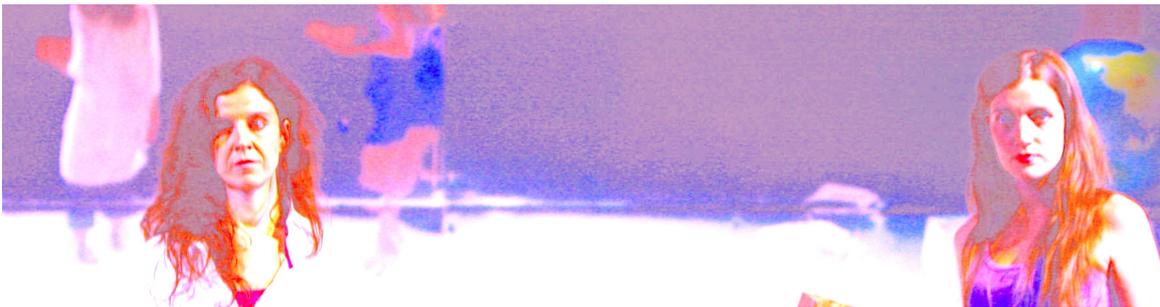
This project is a response to the need of questioning what surrounds us as women, artists and citizens of the world and above all, to question ourselves. The piece is an interactive and technological show in which the public experience a panoramic journey through the great mysteries that revolve around our political, social and cultural current reality.

The main area of exploration is how virtuality had affected human relationships in today's world. A new social paradigm has appeared, in which the limits between fiction and reality are blur. We reflect about the impact of the use of new technologies surrounding other relevant themes such as individualism, discrimination, global warming, lack of freedom, consumerism, gender issues, fake news, fake spiritualism, terrorism, single system of values, among other issues that belong to our societies.

Our aim is not only to denounce, but to open a dialogue on what could be a better way to live in this social context, a healthier, and more sensitive way to relate to each other, and also, to technology, nature, money and politics, all aspects of humanity itself. Explore the choices that we have or that we can create, because we have choices, and Cervantes gave us some ideas.

Our play creates a contrast between the technological language of today (direct, simplified and efficient) and the complexity and richness of Cervantes words. "Cervantino" will be the main language in the show; some extracts will be in Spanish, playing with bilingualism, but most of the text will be translated to English putting special focus on keeping the essence of the original works.

We interact with the public constantly in a dynamic way, in which the parameters of the fake and the authentic will be ambiguous; there will be many layers of reality and they will get entangled. Is it an actress or is it a character who speaks? Is this true or false? Our challenge is to investigate how to make the public reflect on the concepts of fiction and reality nowadays, through the fictional nature of the theatre itself.



STAGING

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The staging of this piece will be a collaboration between Technology and Physicality. We will explore the performative space in which technology exists in conversation with our living and breathing bodies.

Technology

We interact with Technology in two levels: firstly, Technology it's our set. The only elements in the space are a Chinese Gong and a Tibetan singing bowl. The rest of our set is based on technological device: projections, sound and two wireless microphones.

Secondly, is the tool through which we establish a direct connection with the audience. This connection will be happening in the show (through the projections and sound), but also, beyond the show. We are developing a website for the audience to participate actively. The portal will host information related with the use of new technologies and social media and how it affects us now a days. For this we will count with the help of experts such as: Jamie Ward (neuroscientist, actor and expert in the use of new technologies) Dominik Web and Rob MacCromack (Web-designer and programmer) from DIAS_Creative.

Physicality

Our work's methodology, based on physical and Anthropological Theatre is called **Bodily Poetics**, and it allows us to be open, flexible, risky, yet precise and bold in our creative processes. Our methodology is based on the awareness of how the artist's body creates a performative space from the empty space, which is inhabited by the connection between the words and the movement. Classical characters are epic and they need to be brought to life on a bigger scale.

More over, this exploration on physicality is a step farther in our desire to make these texts accessible for international audiences, that might be able to understand the story beyond the words.

In this process we are creating a new universe in which the bodies and the words supported by the technological elements can create a new scenic language, which contains its own rules and its own aesthetics. What is the form of this story? How does it materialise in space? Through what actions, sounds and movements? **What poetics will suspend the presence of these bodies inspired by the words of Cervantes?**



OBJECTIVES

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Target Audience

These project aims to rise awareness about the uses of new technologies and social media and how they affect our interactions as humans. For this reason we believe our main audience is the millennial and centennial generation.

Audiences from 18 to 35 years old have grown up in the world of new technologies, they have had to reinvent their understanding of reality according to the new system of values and the codes of public and privacy on virtual platforms. Also, they are in danger of finding stimulus to attend to theatrical events, and that is way we are connecting Theatre to the world of technology; to their world.

More over, the production is aimed at students interested in the Spanish classics and in the learning of Spanish as a second language through theatre, being able to act in different areas of the educational world. We will develop an educational program inlined with the themes of the production, including workshops and talks in how to gain awareness about now a days humans relations in the frame of the use of new technology through the spirit of Cervantes's works.

We aim to create a mirror in which to reflect the light and shadow of today. We want to look at ourselves in it and invite the audience to share the same experience. Our show will be an immersive journey in which the audience have the opportunity to participate as part of the performance itself, while we lead them into a safe yet stimulating journey through the world of *Wonders*.

We want to open and active dialogue about how we interact through technology in today's world. What are we gaining as a society? What are we losing? How are we connecting with each other? How can we maintain a truthful perception of reality? What is real? What is fiction? Cervantes deals with all of this questions directly and, as is often the case, looking into the past can provide us with answers for the present. We want the audience to rediscover the beauty of Cervantes' work and how it still resonates in our society.

Projection

This opens a wide range of possibilities when it comes to the production and sale of the show. *WONDERS* will be adaptable for different types of theatres as well as non conventional spaces, and the whole show will travel in two suitcases. For its presentation outside Spain we will create a bilingual version in English, with some of the texts of Cervantes in Spanish. Understanding will be reinforced through the staging and use of surtitles, as in our previous show *ROSAURA*.

WONDERS will be released in 2018. We wish it to be a theatrical production of great artistic quality, made with the detail and dedication that characterise the work of Teatro Inverso, up to the expectations of our audience. A theatrical production that reveals the richness of our culture inside and outside our borders and that represents an exquisite fusion between tradition and artistic vanguard.

TEAM

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Paula Rodríguez and Sandra Arpa agree on the search for new scenic languages, adapting classical texts to contemporaneity, with special interest in the Spanish Golden Age. In their trajectory they coincide in different theatrical montages between which they emphasize *In this Life Everything is true and all lie*, of Calderón de la Barca directed Ernesto Caballero for the CNTC. In 2015, they founded Teatro Inverso and began their new stage as producers, directors and playwrights as well as interpreters.

Paula Rodríguez (Writer, director and actress)

www.paularodriguezact.com

After graduating from RESAD, Madrid in 2007 Paula collaborates with companies such as "Extemporánea" or "La cuarto pared". She is part of Delabarca, a company specialised in Calderón directed by Nuria Alkorta. It is worth noting her work as part of "The National Company of Classical Theatre" in 2012 under the direction of Ernesto Caballero. She continues his training in Contemporary Dance and delves into new methodologies training with teachers from the "SITI Company" of New York among others. She holds a Masters in Theatre Theory from the Complutense University of Madrid 2011. In 2013, she traveled to England to complete a second Master's degree in interpretation at The Royal School of Speech & Drama, with a grant from the La Caixa Foundation. In London she premieres Luis Benkard's *Dominus* directed by Tim Timingraham Lee, at the prestigious "Theatre 503". She also works with companies such as "The Spanish Theatre Company", "Tangled Thread Theatre", "Underconstruction", "Little World Theatre", "The Vault Festival", Women and War Festival "or" CASA festival ". Currently she is also working with "Flute Theatre" company based in London and specialised in Shakespeare, she participates as an actress in the productions of *A Midsummer Night's Dream* and *Twelfth Night*, and she is developing two new projects "Max"(about Max Aub) and "The other solos".

Sandra Arpa (Writer, director y actress)

<http://sandraarpa.wixsite.com/website>

Sandra Arpa was born in Madrid. As an actress, she takes her first steps in the theatre classroom of the UAM Madrid, while doing studies in Contemporary Psychology and Dance. At the age of 22, she travels to Buenos Aires with a scholarship from the Spanish Ministry of Culture where she will continue her training with teachers such as Ricardo Bartís, Pompeyo Audivert and Guillermo Angelelli among others. From that time highlights "*Seres de la Tierra*", a theatrical play and documentary film supported by UNESCO, for which the research and creation process took place in La Patagonia Argentina with the Mapuche population. She returns to Madrid where she works in productions like, "*In life, everything is true and all lie*" by Calderón de la Barca directed by Ernesto Caballero (CNTC) or "*The Comedy never wrote*" by Carlos Contreras directed by Tamzin Townsend (CDN). Also "*Tomás Moro, Utopia*" by Ignacio García May (UNIR). "*Furiosa Scandinavia*" by Antonio Rojano at Teatro Español, "*Erminia*" monologue directed by Víctor Velasco for Almagro Classical Theatre Festival. She is currently in the process of rehearsals of Daniel Teba's "*En un tiempo Oscuro*" which will soon premiere Matadero, Madrid.

Lorenzo Pappagallo (Producer and distributor)

<http://xperteatro.com>

Lorenzo holds a Bachelor in International Relations and Masters in Cultural Projects Administration from several European academic centres (Université de Provence, Northumbria University, FHS Koeln and Universidad Complutense). He has been living in Madrid since 2009 and has worked as a cultural project management consultant for several institutions and Business. Since 2015, he has been the founder and director of XperTeatro, a performing arts distribution and management agency for Spanish and foreign artists. He currently works as an assistant production and institutional relations for the International Classical Theatre Festival of Almagro and collaborates with several dramatists, festivals and theatres of the public circuit as a translator of superscripts of contemporary theatre texts.

Collaborators and experts :

Nuria Alkorta (specialist in Classical Theatre)

Founding member and director of the Company delabarca, since 1999. She is a professor of acting at the Royal School of Dramatic Arts of Madrid. Currently her activity is focused on theatre direction, research and teaching, but she has also worked as an actress and assistant director. She began her teaching in 1996 at Harvard University, in collaboration with Professor Márquez Villanueva they developed courses of theatre and language with texts from the Spanish Golden Age, obtaining between 1997 and 1999 three Certificates of Distinction in Education. She is a PhD in Philology from UNED and author of the doctoral thesis entitled "From thought to stage in the theatre of Calderón".

She holds Degree in acting from the Royal School of Dramatic Art of Madrid RESAD and in Geography and History from the Complutense University. At Harvard University she completed advanced studies in theatre direction at the American Repertory Theatre ART - Institute for Advanced Theatre Training. In the United States he directs works by Calderón, Mamet, Chekhov, Cervantes, Duras and Brecht in English. In the ART he was assistant director of Andrei Serban, François Rochaix, Scott Zigler and David Mamet in the world premiere of his work *The Old Neighbourhood*. In 2003, she was invited by Robert Wilson to visit his creation center Watermill Center. In 2008 she founded the Company delabarca. With his group she has premiered "The Holy Year in Madrid", "Theatrum Mundi: Love, honor and power", "Everything is not enough" and "Give everything and give nothing", all Spanish classical plays.

Rob Hart (sound and projections designer)

www.robhartav.com

He studied Film at the University of Kent and Sound Design at the University of Edinburgh. He works as a sound designer and composer for theater, cinema and interactive environments. Working in collaboration with the company 'Featherweight', he developed sound and music for an adaptation of 'The Handmaid's Tale', which was broadcast to the audience through headphones during the presentation. With the same company, he contributed with the soundtrack for an adaptation of the book of children's drawings "The Red Tree" by Shaun Tan, which premiered at the Edinburgh Strip Festival in 2013.

His first sound work of the film was for the short documentary 'The Inner Shape' (Joanna Wagner), which won the category of shorts at the New Talent Awards of Bafta Scotland in 2009. The following film work includes 'Towards a Militant Conceptualism' (Seemab Gul), A Tale (Katrin Thomas) and Carp (Fritz Poehler). Working in collaboration with digital artist Evan Boehm, he created an interactive soundtrack for the installation 'Looking At A Horse'. Their performances only live, choose in the relationship between sound and image with intense and unpredictable results.

William Gregory (translator)

www.williamgregory.co.uk

William Gregory has translated over 100 plays, many of them for international new writing projects at the Royal Court Theatre. Recent productions include *B* by Guillermo Calderón (Royal Court, London), *Villa* by Guillermo Calderón (Play Company, New York), 'Goya' by Rodrigo García (Old 505, Sydney) and *Chamaco* by Abel González Melo (HOME, Manchester). Rehearsed readings include *Cuzco* by Víctor Sánchez Rodríguez and *The Sickness of Stone* by Blanca Doménech (Out of the Wings, London); *Electra in the Forest of Oma* by Pedro Villora ([Foreign Affairs], London), *Drainage Alley* by Laura Liz Echenique (Royal Court at the Edinburgh Festival) and *Pig Woman* by Santiago Loza (Arcola, London). He is a Visiting Research Associate at King's College London, a founding organiser of the Global Queer Plays festival (Arcola), a mentor on the theatre translation programme [Foreign Affairs] Translates! and editor of the translation section of the Theatre Times. (Full CV available here.)

Jamie Ward (expert in Neuroscience and Technology)

Web: www.jamieward.net

Jamie Ward is a post-doctoral researcher at the Institute of Cognitive Neuroscience, and a visiting researcher at the German Centre For Artificial Intelligence (DFKI, Kaiserslautern). His research lies at the intersection of wearable computing, theatre, and neuroscience. He received a PhD from the Institute of Electronics at ETHZ in 2006, and a Marie Curie Fellowship while at Lancaster University in 2008. From 2010 until 2016 he worked as a professional actor, having graduated from Drama Studio London in 2011.

Annie Pui Ling Lok (Choreographer)

Annie works as a dance artist in the UK and abroad. Her work as a Biodynamic Craniosacral Therapist underpins and informs her choreography, performance and teaching. She worked with Siobhan Davies (UK) in different capacities as performer, collaborator and educator from 2005-15 and as movement coach and rehearsal director for Koen Augustijnen/Les Ballets C de la B (BE).

Annie has choreographed 30 different works with professional and non-professional performers ranging in age, training, social and cultural backgrounds. Commissions include works for Beijing Dance Academy (China) Hogeschool Antwerpen (BE) South East Dance and The Place Dance4Camera (UK), Circo Price, La Abadia and Clasicos en Alcala (ES). She is a resident artist at Centro Danza Canal (Madrid) and a long standing associate artist with Greenwich Dance. Her work includes the facilitation and mentoring of artistic processes and investigation working with practitioners from the fields of architecture, sound design, theatre, visual art, photography, fashion and dance. Annie is currently a guest lecturer at The Place, and Roehampton University and is a regular teacher at Independent Dance and London Contact Improvisation.

Dominik Web (Website designer)

www.diascreative.com

Dominik graduated from the Central St Martins School of Art and Design with a BA Hons in Audio Visual & Graphic Design and is now Creative Director and Founder of creative digital agency DIAS Creative.

Dominik has over 10 years experience working as a 'hybrid designer', practicing in the following disciplines; interactive design, graphic design, animation and film making. Clients include; Amnesty International, Apple Computers, BBC, Capitol Records, Design Museum, GOSH, IDEO, Metro International, Microsoft, Nesta, Pentagram Design, WWF

Rob McCormack (website creator and programmer)

www.diascreative.com

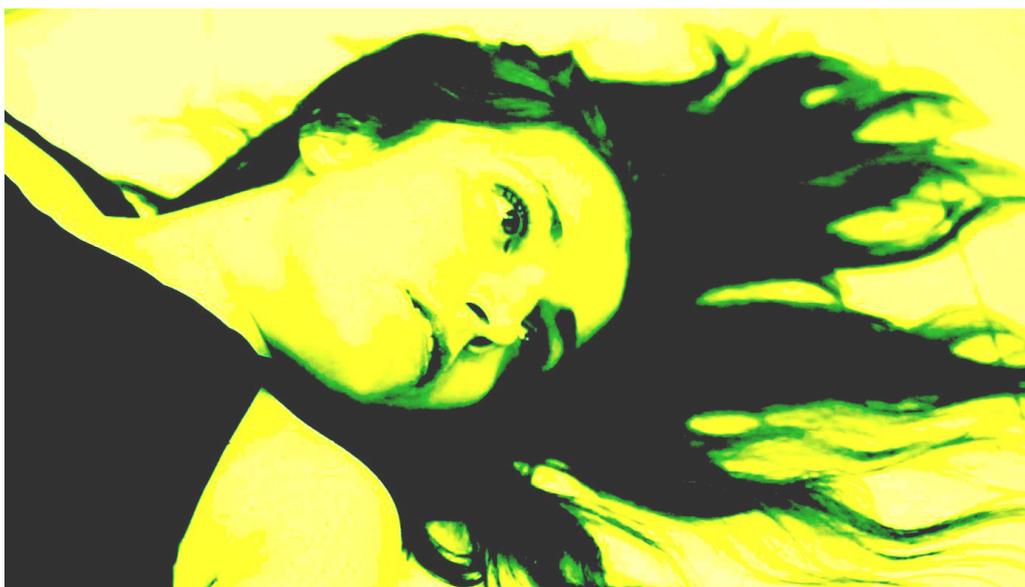
Rob is a passionate developer, with over 10 years experience, he is currently Lead Developer at DIAS Creative, London. During this time he has built accessible, slick, and bespoke websites and Progressive Web Apps, highly interactive data visualisations for the web and physical exhibitions. Clients Include; Amnesty International, Design Council, Design Museum, GOSH, IDEO, Metro International, Nesta, Working Families.

Hepzi (speech coach)

https://www.hephzibahroe.com

London based actress and speech coach from Poole who trained at the Royal Central School of Speech and Drama. Specialising in working with foreign actors when approaching texts in English.

Most recently, she can be seen in Brenda: The Alternative Steward, a comedy series out now, She has also worked with Speechless Theatre Company in their five star production Drawn In at the Tristan Bates Theatre. She has also appeared as Maggie in the London Repertory Theatre Players debut season at the historically celebrated Mary Shelley Theatre. Nominated for Best Actress at the British Horror Film Awards for Spira a short film by Jon James Smith. Currently I am working on Repose a short film premiering in 2018.



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