

# CRUUUU



*Diana Gadish*



## SYNOPSIS

Cruuu is a process; that of the self-discovery of a being in front of the audience. This discovery will lead her to different metamorphoses. A journey towards a primordial innocence, almost ancestral, and with a good dose of absurdity; from the smallest and most sensitive to madness and emotional outburst.







# DESCRIPTION

Cruuu is a clown and movement piece for indoors theatre and unconventional spaces, without text. It is a visual piece which can **connect with a diverse audience (of different ages and cultural background), but at the same time opens an experimental poetics** and is focused on an investigation on the body on stage. A subtle research on presence in which Diana Gadish has been involved as an artist for more than twenty years.

With **visual games, comedy and a good dose of absurdity**, the piece mixes the emotionality and defined behavior of the clown with a formal play with costumes and objects, introducing choreographic moments with a certain abstraction and an open poetics typical of dance.









# ARTISTIC VISION AND THEMATIC

Cruuu is the result of research that was carried out in 2022, **on gest, mask and clown**; working with traditional Bali and Japanese mask principles and the European clown tradition.

Having accessed these traditions is based on the desire to generate a clown that has an energetic reverberation in the space and that can go from the maximum to the minimum expression, with a communicative power that emanates beyond her body. In the tradition of Western culture, the relationship with the body is based on the physical body, on the other hand, other cultures have a much broader knowledge of the energy body. I am interested in the relationship of these cultures with the **ineffable; and to be able to transport it to a contemporary aesthetic and combine it with humour.**

During the research for the mask and the creation of the silhouette of this new being, the idea of metamorphosis has appeared, being the very transformation of the silhouette, and the ability to become different characters and archetypes, one of the main characteristics of this clown; thus presenting a more fluid vision of identity, understanding it more as a mirage that can be made, undone and transformed. Thus, it is presented a vision of **identity** that moves away from the social tendency of wanting to simplify it into something fixed that can be defined in a few adjectives. Instead, it is shown as a mirage that can be made, undone and transformed; but without losing a deep rootedness with **“what we are”, which is more of a mystery than something we can define.**

Another constant in the work, linked to the idea of metamorphosis, is the **presence of nature, the cyclical and the feminine.** The clown, half human - half eccentric/fantastic, comes to remind us of who we are and our relationship with nature. It reminds us of what we are in all its complexity and simplicity at the same time.

All these elements appear in a suggestive way, always through a playful, absurd and poetic visual imaginary.











# PRESS

Reviews of the 15-minute presentation at Festival Escena Poblenou on October 2023:

*“(...) A delicate solo with a shy and adorable character, eccentric and earthy. “Twenty-first century Charlie Rivel in the female version,” I wrote down in my critic’s notebook. With a fantastic dress/coat and head full of flowers and thoughts, this delicate clown makes you fall in love as soon as she enters the scene. We are already looking forward to discovering what it will be capable of in the near future. Cruuuuuuuuh...”*

Oriol Puig Taulé  
*Suplement Núvol, diari Ara.cat*

*“ (...) Diana Gadish is a very stubborn clown. She keeps looking for the folds of her character. (...) She uses the red nose mask to discover and discover-herself, with minimal display and maximum curiosity. (...)”*

*The clown world is willfully vulnerable. May she be open for others to judge her, to follow her. Gadish, from her fragility, accesses an empathy that, in part, is uncomfortable and embraced. It is bitter because it recounts the injustices of the Western world and tender for its sensitivity. (...)”*

*Jordi Bordes / Recomana.cat*

# Artistic team

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**Creation:** Diana Gadish

**Performance:** Diana Gadish, Marc Rodrigo

**Dramaturgical support:** Marc Rodrigo

**External eye/direction mentor:** Jef Johnson

**Movement direction:** Toni Cots

**Sound design:** Rodrigo Rammsy

**Music:** Artur Begonyà, "Light My Fire" The Doors

**Light design:** Ana Rovira

**Costume design:** Rosa Solé Escudé.

**Construction of scenographic props:** Pablo Paz

**Photography:** Eva Freixa, Mila Ercoli

**Supports:** Antic Teatre (coproduction), Departament de Cultura de la Generalitat de Catalunya: ICEC. ICUB (beques Crea), OSIC (beca de Recerca i innovació), CRA'P (Pràctiques de Creació i Recerca Artística), La Visiva, La Poderosa, nyamnyam, El Convent de Pontós, Cardant Cultura, Ajuntament d'Arbúcies (Naus Ayats), Circ Cric, Festival Escena Poblenou, Centre Cívic Can Felipa, El Konvent, ReMo Studio, Konvent.0, Teatre Municipal de Lloret de Mar.





# Biography

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## DIANA GADISH

Performing artist linked to clown, dance and performance art

She studied Fine Arts for two years and in 2007 she graduated in choreography at S.N.D.O. (School for New Dance Development) -Amsterdam-. She did her internship with David Zambrano and Diego Piñón.

During and after her studies, she worked as a performer in different dance, theater and performance art projects in several European countries (Holland, Belgium, Austria, Switzerland and Germany). She has worked with Amaranta Velarde, Maria Stoyanova, La Fura dels Baus, Jeremy Wade, Guillem Mont, La Industrial Teatrera, Col·lectiu Big Bouncers, Colectivo Ameno, among others.

In 2008 she came into contact with clowning through Jango Edwards and his *Cabaret Cabrón*. She began to create short sketches, performing in numerous cabarets, festivals, poetry gatherings... With one of them she won the First Prize at the Figueres Comic Festival.

With her own creations *Hiccup for Home*, *Genesis Joplin*, *Lucy Live*, *Handle with care* and *Requiem for a landscape* she has performed in several European and Latin American countries.

Since 2015 she has been working as hospital clown with the NGO Pallapupas. In 2022 -2023 she has been part of the European project ClowNexus, research on clown for children on the autism spectrum and for people with dementia She has been part of several independent creation and exhibition spaces (Cabaret de Cent/ Casa de Cent, CRA'P (<http://www.cra-p.org/>) and La Vinya).

<https://www.dianagadish.com>



# Contact

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