



CRUUU

diana gadish

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*BETWEEN
IDIOCY
AND THE
MYSTICAL
SEARCH FOR
IDENTITY*





SYNOPSIS

A poetic and absurd journey that goes from the sensitive and small to madness and emotional outburst. Stories that emerge, that unravel and re-form. A clown in constant transformation, showing us maximum innocence and the hidden shadows of a being that could be any of us.

VIDEO LINK

[vimeo.com / 1072751999 / ad056fc525](https://vimeo.com/1072751999/ad056fc525)



DESCRIPTION

Cruuu is a clown and movement piece without text for all audiences. It is conceived as a theater piece, adaptable to unconventional spaces. It is a formally simple piece that can connect with a diverse audience (of different ages and cultural backgrounds). A subtle exploration of presence in which Diana has been involved as an artist for over twenty years.

With visual gags, comedy, and absurdity, the piece blends the emotionality and defined behavior of the clown with a formal play with costumes and various objects, introducing choreographic moments with a certain abstraction and an open poetic quality characteristic of dance.

ARTISTIC AND THEMATIC VISION

Cruuu is the result of research conducted in 2022 on gesture, mask, and clown; working with principles of traditional Balinese and Japanese masks and the European clown tradition. Accessing these traditions stems from the desire to create a clown that has an energetic reverberation in space and can go from maximum to minimum expression, with a communicative power that emanates beyond their body.

During the mask research and the creation of the silhouette of this new being, the idea of metamorphosis appeared. The transformation of the silhouette itself and the ability to become different characters and archetypes is one of the main characteristics of this clown. This presents a vision of identity that moves away from the

social tendency to want to simplify it into something fixed that can be defined with a few adjectives. Instead, it is shown as a mirage that can be made, unmade, and transformed; but without losing a deep connection with “what we are”, which is more a mystery than something we can define.

Another constant in the work, linked to the idea of metamorphosis, is the presence of nature, of the cyclical and feminine element. The clown, half human-half eccentric/fantastic, comes to remind us of what 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 more suggestively than directly and obviously, always through play and an absurd and poetic visual imaginary.





PRESS

Reviews of the 15-minute presentation at Embrions del Festival Escena Poble-nou in October 2023:

“(...) a very delicate solo with a shy and adorable, eccentric and earthy character. ‘21st century Charlie Rivel in a female version’ (...) With a fantastic dress/coat and a head full of flowers and thoughts, this delicate clown captivates as soon as she enters on stage. (...)”

Oriol Puig Taulé
Suplement Núvol,
Ara.cat newspaper

“(...) Diana Gadish is a very stubborn clown. Who continues to search for the folds of her character. (...) She uses the red nose mask to discover and discover herself, with minimal exhibition and maximum curiosity.
(...)

The world of the clown is deliberately vulnerable. Gadish, from her fragility, accesses an empathy that, in part, is uncomfortable and embracing. It is bitter because it recounts the injustices of the Western world and tender because of its sensitivity. (...)”

Jordi Bordes
Recomana.cat



ARTISTIC TEAM

AUTHOR: Diana Gadish

CREATION AND PERFORMANCE: Diana Gadish and Marc Rodrigo

DRAMATURGICAL SUPPORT: Marc Rodrigo

OUTSIDE EYE/DIRECTION MENTOR: Jef Johnson

MOVEMENT DIRECTOR: Toni Cots

LIGHTING DESIGN: Ana Rovira

SOUND DESIGN: Rodrigo Rammsy

MUSIC: Artur Bogunyà, Marc Rodrigo, The Doors “Break on Through (To the Other Side)”

COSTUME ORIGINAL IDEA: Louise Clay / Flaying Omelette

COSTUME DESIGN AND PRODUCTION: Rosa Solé Escudé

CONSTRUCTION OF SCENOGRAPHIC PROPS: Pablo Paz

PHOTOGRAPHY: Eva Freixa, Mila Ercoli

CO-PRODUCTION: Antic Teatre, La Visiva

SUPPORTS: Departament de Cultura de la Generalitat de Catalunya (ICEC, ICUB, OSIC), CRA’P, La Poderosa, nyamnyam, El Convent de Pontós, Cardant Cultura, Ajuntament d’Arbúcies (Naus Ayats), Circ Cric, Festival Escena Poblenou, Centre Cívic Can Felipa, Konvent.0, Teatre Municipal de Lloret de Mar

THANKS TO: Sara Pons, Fafà Franco, Peter Gadish

BIOGRAPHIES

DIANA GADISH

Diana Gadish is a creator with a unique and unclassifiable language that combines body, dance, and clown as the central axis of her performances.

She studied two years of Fine Arts at the University of Barcelona and in 2007 she graduated in choreography from S.N.D.O. (School for New Dance Development) –Amsterdam–, doing her stage with David Zambrano and Diego Piñón. In 2017, she completed an annual training in Authentic Movement with Maria Elena Garcia. Over the years, she has maintained regular training in rhythmic gymnastics, classical ballet, modern, and contemporary dance, Body Weather, various styles of yoga, and the martial art Kalaripayattu.

In 2008, she came into contact with Jango Edwards and began performing as a clown with sketches at “Cabaret Cabrón”. In 2011, she won the First Prize at the Figueres Comedy Festival. She has attended clown workshops with her father Peter Gadish, with Johnny Melville, Jef Johnson, Fanny Giraud, Christophe Thellier, Miner Montell, Pepa Plana, Catherine Germain, Pedro Fabiao, among others.

She has worked as a performer in various dance, theatre, and performance projects across different European countries with João Evangelista, Amaranta Velarde, Maria Stoyanova, La Fura dels Baus, Jeremy Wade, Guillem Mont, La Industrial Teatrera, Col·lectiu Big Bouncers, Colectivo Ameno, João Lima, and others.

With her own creations Hiccup for Home, Genesis Joplin, Lucy Live, Handle with Care, and Requiem for a ladscape, she has performed in several European countries and Latin America.

Since 2015, she has worked as a hospital clown with the ONG Pallapupas. In 2022-2023, she was part of the European project ClowNexus, researching clowning for children on the autism spectrump and for people with dementia.

In the field of teaching, she has given dance, body expression, and Authentic Movement classes to children, adults, and youth at various schools, including Col·legi de teatre de Barcelona and Laboratorio Escuela. Currently, she also conducts intensive workshops in clown and Authentic Movement.

www.dianagadish.com
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JEF JOHNSON

Performer, director, speaker, “Foolsopher”, Jef Johnson is regarded as a leader in the field of contemporary performance and clowning. His research and practice are based on “the clown state”: empathy, naive experience, creative awareness, “emergent play”, modeled behavior, and social identity.

Lead artist (2005-2009) with Slava’s Snowshow, (Off-Broadway, Broadway, and International Tours). Jef has also worked with Cirque du Soleil as a clown, artistic consultant, and artistic laboratory director.

Founder and director of the “Jef Johnson’s Clown Lab” in New York City. He has been director of the Faculty of l’Auguste Rendez-Vous and Auguste Studio, Montreal. He collaborates with “Über den Clown” [Richard Weihe], together with Dimitri, Popov, Leo Bassi, Gardi Hutter, and Pierre Byland. Jef has given over 500 masterclasses and workshops worldwide.

His work has been commissioned by many universities and companies, such as: Cirque du Soleil, Slava’s Snowshow, Camp Broadway, Scuola di Teatro Dimitri (Switzerland), Atelier Teatro Fisico Philip Radice (Italy), National College of Art and Design (Ireland), American Circus (Chile), KICS International School in Khartoum (Sudan), International Theatre Festival for Youth (Egypt), University of Salford (England), International Clown School at Pim Theatre (Portugal), University of Houston, University of Arkansas, University of Illinois, University of Pennsylvania, University of Columbia, Wesleyan University, New York University, CUNY, SUNY, and in Mexico: Universidad Nacional Autónoma de México (UNAM), Centro Nacional de las Artes (CENART), Universidad de Monterrey (UDEM), TEC Monterrey, Universidad de Quintana Roo (UQROO), Benemérita Universidad Autónoma de Puebla (BUAP), Universidad Autónoma de Querétaro (UAQ), Universidad de Guadalajara (UDG), among others.

Among his works are OPEN SPACE, AZAR, SOGNO AL SILENZIO DEL PIANO, SOGNO A LUME DI CANDELA, SÓTÃO, MANANTIAL, WHITE NOISE, O-RÀN-GÉ, ANDA Y ONDA (with Diana Gadish), SENCILLO.



TONI COTS

Actor, author, professor, and director of performing arts.

Graduated in 1975 from the Institut del Teatre in Barcelona. He undertook various studies and practices in contemporary dance in Barcelona, London, and Oslo. Between 1975 and 1985, he was an actor and a member of Odin Teatret

(Denmark), and from 1979 to 1987, he was involved with the International School of Theatre Anthropology ISTA. As an author and director, he created in 1984 the performing arts platform BASHO, with which he directs and produces numerous shows and events around the world.

He has been artistic director of international festivals such as the Sitges Barcelona International Theatre Festival (1987-1990); he has been a producer/artistic director among others of “Teatre obert” in Barcelona (1989-1991), and “The European Theatre” in Copenhagen (1994-1996). Between 1997 and 2000, he created and directed in Denmark Borderland, a sociocultural project on exile and refugees.

Between 2001 and 2010, he was coordinator and co-artistic director of L’animal a l’esquena located in Celrà (Girona). From 2007 to 2010, he directed the MACAPD Master’s program (MA in Contemporary Arts Practice & Dissemination) in collaboration with the University of Girona.

He is a founding member of Cra’p – Practices of creation and artistic research in Mollet.



MARC RODRIGO / COLECTIVO AMENO

After studying philosophy, he became interested in clowning. Street interventions, animations, short acts... A few years later, he formed the company Colectivo Ameno. His theatrical proposals Filosofía Amena, Saunterer, Other Maps combine philosophy, performance, and humor.

Filosofía Amena is a philosophy lecture in a humorous style. Saunterer, an itinerant performance based on the act of walking as a form of resistance, inspired by the philosophy of Santiago López Petit and the Presentiments of the critical thinking group Espai en Blanc. Premiered at the Grec Festival in 2018, it was also presented at Fira Tàrrrega, the TNT of Terrassa, Escena Poblenou, the Fis in Portugal, etc... The other map, together with María Stoyanova, is a community project in the form of an itinerant performance that explores how cities have become brands. This project has been presented in Zagreb, Liubliana, Liubliana, Toulouse, Toulouse, Novi Sad, Santander, Sesimbra...

He has been part of Pep Vila’s group Imbecil·litat and the street theater company Zinc Co., with which he created the show Marathon. He also collaborates with Diana Gadish, providing live music for her street show Handle with Care, with which they have toured various festivals across Europe. He has been a host and entertainer at numerous events (literary festivals, film festivals, cabarets, circus galas...) and since 2018 has been part of the hospital clown team of Pallapupas.

www.colectivoameno.com
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