

CENSURA (*CENSORSHIP)

ARTISTIC LABORATORY PROPOSED BY
JEAN-MICHEL GUY, ROBERTO MAGRO AND JOHNNY TORRES

WORKSHOP OPEN CALL FOR ARTISTS

**From September 23rd to October 5th 2019
(Deadline for submission: July 7th 2019, 23:59)**

Censura is an artistic research laboratory about dramaturgy. This title refers to the central topic of the workshop, as described below, but not necessarily to the title of the final presentation, which will be chosen by the participants during the workshop.

Censura/Censorship: to ban, to forbid. From Latin "*interdicere*"- to say things in-between. And how can we work on? Forcing ourselves to all kinds of restrictions, before **searching and finding cracks that allow us to circumvent bans, promoting reflection on two aspects; the limitations that are imposed by the exhibition circuits, as well as the ones we auto-impose ourselves when it comes to creating.**

According to a protocol that will have been partly previously settled, and partly invented during the workshop, a final presentation will be written and edited to be shown on October 5th, 2019 at the CCCB.

1. PARTICIPANTS PROFILE

For each one of its free and collectiv Artist Workshops, La Central del Circ opens a call to select the professional artists who will participate in it.

For *Censura* we look for:

- 6 circus artists. The CCCB theater allows us to host all circus disciplines except tight rope and trapeze / cloud swing
- 1 musician or sound designer
- 1 light designer
- 1 costume designer
- 1 dancer
- 1 actress / actor
- 1 artist whose specialty does not fit into the previous categories (fakir, ventriloquist, etc.)

... And where?

- Languages during the workshop will be English and French.
- The workshop will mainly take place in three creation studios of La Central del Circ.

2. FACILITATORS

Jean-Michel Guy is a sociologist, author, director, dramatist and professor of critical analysis. Research engineer at the French Ministry of Culture. He taught the critical analysis of shows at the National Center of Arts of the Châlons-en Champagne Circus (CNAC from 2003 to 2014) and continues to do so at the National School of Circus Arts in Rosny-sous-Bois (ENACR since 1998), as well as the Scuola de Circ Flic of Torino. For the Department of Studies, Forecasting and Statistics (French Ministry of Culture) he conducts sociological studies on various topics (public culture, cultural values...), and also achieves an integral activity in the contemporary circus field, such as writing and organizing shows, writing articles and books, acting as a dramaturgy consultant, teaching or accompanying research laboratories.

Roberto Magro is an artist, playwright, pedagogue and circus director. Formed in the Académie Fratellini, his work focuses on research on movement and on the relationship with the circus object. He has been the artistic director of the Scuola de Circ Flic of Torino, of the Creation Center La Central del Circ in Barcelona, and is currently the president of the Circusnext jury. He also has been trainer at the Rogelio Rivel circus school in Barcelona, at the ESAC Brussels circus school, the doch school in Stockholm, the Fontys Academy Tilburg, the Codarts school in Rotterdam and in Rio de Janeiro. He is the instigator of the Brocante Festival, where he brings together for meeting and creation purposes, consecrated artists and young ones who just left the circus school. Among others he has collaborated in playwriting with the companies Eia, Psirc or Los Galindos. He currently is the artistic coordinator of the inter-community projects of Kaunas (Lithuania), European Capital of Culture 2022.

Johnny Torres is an artist, circus director, playwright and pedagogue. Formed in flying trapeze and hand to hand at the Rogelio Rivel school and with Jean Palacy. He's developed an artistic research essentially based on the space, intimate and as a collective or architectural focused in obtaining scripts of the track based on techniques and circus apparatus. Among others he has been working with the companies Los Galindos, Trans-express, Circus Ronaldo and Circo de la Sombra, and has collaborated in the direction of festivals, writing of training manuals, research, playwriting and contemporary circus creations. As a creator, he embodies his expressive universe in the company Circ Teatre Modern. He currently assures the artistic direction of La Central del Circ, with a 4 year artistic vision, 2016-2019, which mainly revolves on research, creation and new restoration practices.

3. CONTENTS

The workshop (and its final presentation) explores and puts in crisis what is prohibited, as well as the notion of the rule:

- Social rules, which are part of the cultural logics and are implicitly assumed by the societies.
- Aesthetic artistic rules, which almost obey to norms and formal dictations related to market equations.
- Behaviour rules or norms, dictated by the competent authority, whose breach means punishment.

With what?

The first basic exercise will constitute the drama: we will write a contract with the prohibitions and desires you will express in the application form.

This means that in the case of being admitted, your wishes and prohibitions will be part of a document-contract that will serve as a basis for a dramaturgy exercise.

The second basic exercise will be to force the reflection: does self-censorship threaten creativity? Let's turn inside out the perspective and prohibit a huge number of things. And let's see the rage and the imagination that rise from it.

The third basic exercise will be based on the emergency: as human beings used to convert restrictions into opportunities by subverting physical laws, let's take now advantage of this physical perspective and transform it in a creative current.

In circus the body is challenging the rules. And curiously this is also exactly what the exhibition circuits are excepting from us: physical risk without artistic risk, and maximum economic profitability.

We affirm that it is possible to create a piece with all kinds of risks and with artistic commitment in only two weeks. It is like training and a declaration of war on the market economy and ethical as well as production dictations. The emergency to say something should not be confused with the economic emergency to produce.

Why?

The proposed workshop results from an analysis, based on the long experience of the facilitators, and the artistic needs of the circus in Catalonia and beyond.

Its purpose is clear: to contribute to the development of artistic freedom, an indispensable condition for the creation of new forms and new relationships with the audience.

We want to keep contributing, humbly, to the emergence of important artistic works that will count, be seen, known and above all recognized.

The workshop basically works on five concepts: restriction, emergency, dramaturgy, encounter and mixing. None of them is fundamental: each one questions the other one.

Together they form an academic path, pointing to the beauty that resides in the creative day to day practice: a task beyond the limits, radically mixed and impossible to assign, which seeks to magnify the encounter and intelligence. That is an emergency that can't and does not want to wait.

4. SCENIFICATION

The aesthetic decisions will be invited to participate as implicit creators: there will be lights, (live) sound, "circus", "not just circus", "dresses", etc.

Clothing: this crucial element is not arbitrary. We could have forced the participants to present the show "en lingerie" or "daily clothes" avoiding the singular search on appearance. But no.

The introduction of musical, light and "plastic" dimensions in the final presentation has a clear purpose: to produce this difference.

We explicitly deny the current dominant representation in the arts of the "everyday familiarity", which seeks, on the pretext of the authenticity, the "social proximity" or even the "privacy" with the audience.

The general aesthetics will be largely defined before the workshop, thanks the answers the participants will write in the application form.

Workshop facilitators will then summarize the expressed wishes or prohibitions and provide them to the group at the beginning of the workshop.

5. PARTICIPANTS SELECTION

Selection criteria

The selection criteria are motivation, availability and professional experience with equity values, as well as:

- Good technical level in the field of dance, theatre, other artistic expressions, light design, sound design or circus;
- Profile of author or creator;
- Capacity and facility to contribute and develop own artistic ideas and to work in groups;
- No criteria of social identity, gender, age or nationality will be used.

One person can apply to different profiles with separate forms.

General specifications

Motivation - almost melt with skills: we hope that the participants will not break down and take great risks, artistically more than physically (unless they consider them from an artistic point to start working).

Availability - refers also to a commitment before the workshop, replying to a small questionnaire included in the call (focused on desires, restrictions, rejections and artistic motivations). During the workshop total availability is required: some schedule adjustments will be tolerated during the first week, but no mismatch of time will be tolerated during the second week.. The concrete schedule (7 hours a day) will be set with greater precision during the workshop, but generally speaking it will be held from 11:00 a.m. to 7:00 p.m. from Monday to Friday and the last days at the CCCB from 3:00 p.m. to 9:00 p.m.

Professionalism - Understood not as an economic performance, success and visibility or demonstrable academic training, but as a global story, the ethical core will be composed of the personal motivations and usual practices of each artist.

Specifications for costumes, lights and sound

- Regarding the availability of "in the shade" specialties (costumes, lights, sound) including its specific requirements (searching for materials, etc.), total availability is also required.
- Following the restrictions' philosophy, La Central del Circ will provide a **small budget for costumes** of 20€ for each participant.
- The lighting designer and the sound designer will receive a **technical rider** of elements available at La Central del Circ and at the CCCB.

6. PRESENTATION OF CANDIDATES

Interested artists and designers can apply through the online application form, including images and video (preferably web and/or other links).

Admission deadline: July 7th 2019 23:59 p.m.

The online questionnaire aims to know your artistic motivations through synthetic and clear questions. The objective is to be able to have more facilities when it comes to pondering the candidatures and in case you are admitted make the contract that will serve as a work base during the Workshop.

Access to the form on this link: <https://form.jotformeu.com/91672787967379>

Selection and resolution

The selection of the participants (**6 circus, 1 dance, 1 theatre, 1 costume, 1 lighting, 1 sound, and 1 unclassifiable**) will be done by the facilitators and made public after July 22nd, 2019.

For any questions or concerns related to this call and the *Censura* workshop, you can contact Johnny Torres at **direccioart@lacentraldelcirc.cat**