

PLÁCIDO MO PROJECT

A project by MAGDA PUIG

Coproduced by: **FESTIVAL
TNT**

With the support of:  Generalitat de Catalunya
Departament
de Cultura

**“THE SILENCE OF
ART OR OF MUSEUMS
CAN CONTRIBUTE
TO THE CRISIS OF
DEMOCRACY...”**

Krzysztof Wodiczko

NO TOCAR



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THE PROJECT

SYNOPSIS

An itinerary through the city guided by someone's voice, someone who has lived in its streets. We stop at invisible places, spots without History, but full of un-told life. Re-visit. Re-see. Re-focus. Re-build. Throughout the itinerary, small triggers bring to life these invisible stories. **Plácido Mo** is an urban documentary which combines performances with artistic interventions in public spaces.

PLÁCIDO MO #TERRASSA VIDEO: <https://www.youtube.com/watch?v=lyqq7drIKvQ>

CHARACTERISTICS

1. SCENIC DEVICE

The dramaturgy of the itineraries is adapted to the specific work done for each location.

2. INTERVENTIONS IN PUBLIC SPACES

3. COLLABORATION WITH LOCAL ASSOCIATION

Association linked to the homeless

LENGTH: 35 min

GROUPS: 30 people

SESSIONS: 6 sessions per day

LANGUAGE: adapted to each city



“THE ALIENATED IS PERCEIVED AS A STRANGER. WHAT ARE WE AFRAID OF AS COMMUNITIES? THE STRANGER FIGURE IS PERSISTENTLY CONSTRUCTED AS ONE WHO ENDANGERS OUR WELLBEING.”

Rimini Protokoll

STARTING POINT

“I open this Twitter account in search of an opportunity. I need to talk about how I’m feeling.” With this sentence began, on the 1st of December of 2010, Plácido Moreno’s Twitter, @Placido_Mo. You could follow (practically in real time) the story of a man in chronic unemployment, with depression, abandoned by his wife and with an insurmountable mortgage debt that eventually lead the bank to the expropriation of his flat. With tweets and pictures, he explained his day to day trying to get by living in the streets.

Two weeks later, the media filtrated that Juan Carlos, Martín, Germán, Inma and Toni were behind Placido_Mo. They had all lived in the streets. It was an initiative of the “We all deserve and opportunity” campaign by the Arrels Foundation. Even if Placido_Mo was pseudonym, Plácido Morales had existed. He died the 10th of October 2010 at the age of 52. He had spent 10 years in the streets. Even now, every Monday at noon, *Los Plácidos* (as they call themselves) meet up and decide what message they want to share on social media. The limit: 140 characters.

The discovery of this initiative is the trigger for this artistic project to get started. There is also the need **to explore mixed creative territories**, where the different artistic disciplines come together. The project is centred on a very specific scenario: the streets of our cities. And also on very specific protagonists: people who have slept in these streets and who will become what the Rimini Protokoll Theatre Company defines as *everyday experts* (people who normally wouldn’t act and who are also seen as “cultural strangers”). They are the ones who have the information that feeds this project.

What makes a particular location interesting? When you “visit” a place, it is because of the history it hides, usually part of History itself (the one featured in books). How can a place that does not have an artistic aureole or that is not a place of cultural or economic interest capture the attention of a “visitor”? This project wants to delve into the relationship between site-city-personal experience and also on the mechanisms that make this impersonal space of transit (street) into a meeting place, a place of exchange, and of both social and artistic interest.

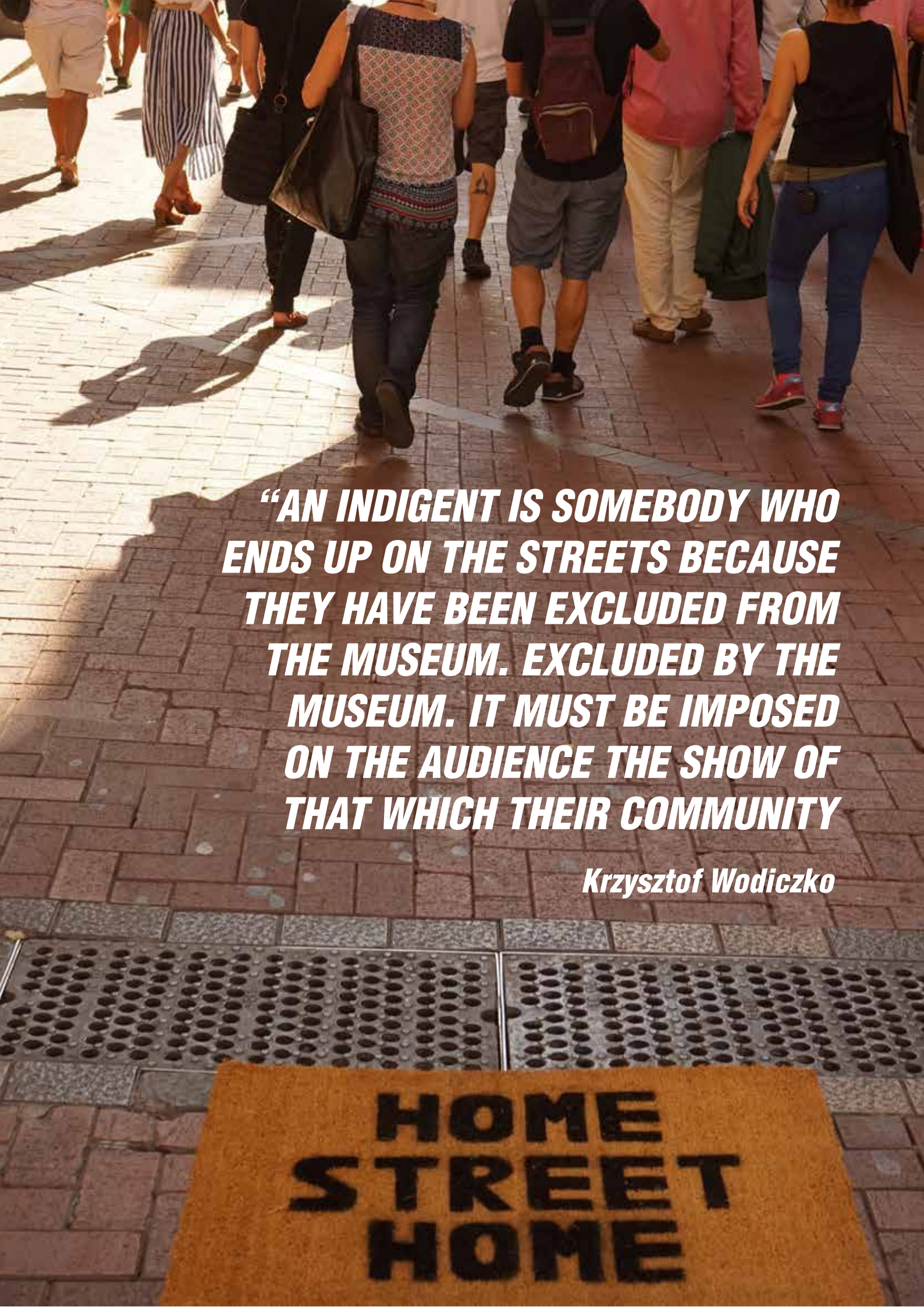
In the contemporary world, where the foundation of the basic human sense of belonging which gives us comfort is based on change and movement: there is nowhere to hold on to. Therefore, the paradox of our time is the search for roots with the awareness that **the only possible home is your own body**.

The protagonists of Plácido Mo have lived this paradox in the same streets where many of us walk through every day. What happens, then, if we give the spotlight to these sites and their stories? What happens if we get close to these sites/personal experiences and we go into their privacy?

Through the itinerary, there are **two ways of occupying or moving through the space**:

- **Site of interest:** determined by the experiences of the protagonists.
- **The journeys:** From one site to another, the group moves through the streets where various interventions take place in public areas.



A group of people is walking away from the camera on a paved street. The scene is captured from a low angle, showing the lower legs and feet of the pedestrians. The pavement is made of reddish-brown bricks. In the foreground, there are two metal grates with circular holes. A brown mat with the words 'HOME STREET HOME' printed in black is placed on the pavement in front of the grates. The lighting is bright, casting long shadows on the ground.

***“AN INDIGENT IS SOMEBODY WHO
ENDS UP ON THE STREETS BECAUSE
THEY HAVE BEEN EXCLUDED FROM
THE MUSEUM. EXCLUDED BY THE
MUSEUM. IT MUST BE IMPOSED
ON THE AUDIENCE THE SHOW OF
THAT WHICH THEIR COMMUNITY***

Krzysztof Wodiczko

**HOME
STREET
HOME**

ADAPTATION

Plácido Mo is based on a previous dramaturgical structure which is completed from the specific work done in each city, together with a local association linked to the homeless, which serves as bridge between the creative team and the homeless (the Placidos).

The work will be structured as follows:

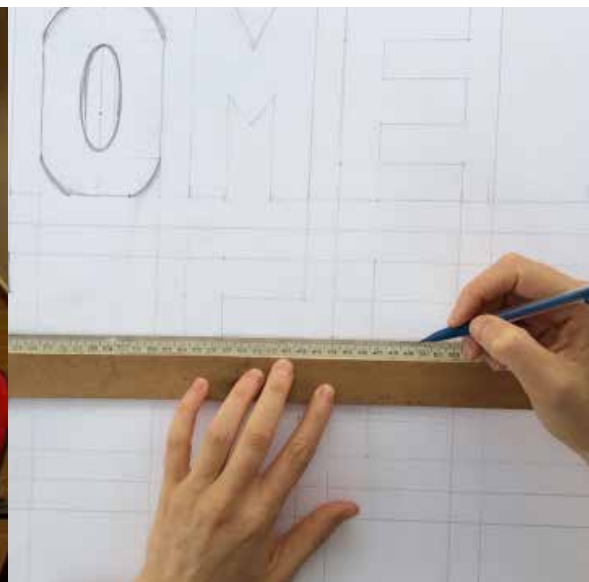
- 1 WORKING SESSIONS WITH PLACIDOS (10 days):**
10 sessions with each Placido, where their experiences are linked to specific sites of the city. Auditory and visual material is gathered.



2

ADAPTATION OF THE DRAMATURGY (2 weeks)

- Adaptation of the dramaturgy with the new material
- Determining of the itinerary
- Editing the audio
- Adaptation and creation of the visual interventions



* You can see more photos and videos in www.placidomoproject.com

CREATIVE TEAM

Original idea and direction:

Magda Puig

Artistic advice:

Judith Pujol

Ricard Soler

Graphic design:

Magda Puig

Photography:

Marc Puig

+

3 Placidos

From each city

With the support of:

TNT - Terrassa Noves Tendències 2016.

PLÁCIDO MO #TERRASSA





***“AFTERWARDS I TAKE
THE BUS AND I SPEND THE
WHOLE MORNING GOING
AROUND. SOMETIMES I
DON’T EVEN KNOW HOW
MANY ROUNDS I’VE DONE.”***

Mercedes Cáceres

Plácido Mo #Terrassa

**HOME
STREET
HOME**

PRESS

Magda Puig shakes consciences in a theatrical production about the homeless.

(...) A welcome mat, symbol of domestic happiness, greeted passersby with an ironic and unsettling pun: Home street home (...) The work by Magda Puig, in collaboration with the Andana and Cruz Roja associations, invites participants to follow the day to day of four lives at the limit: Mercedes, Pere, Itam and Nino. The audience listens, looks. Listens to the voice of the narrator and the testimonies of the four protagonists that allow us to go beyond the clichés, looks at the scenic artefacts arranged through the itinerary with the will to generate contradictions and they tour around the city centre and the neighbourhoods to soak up the settings of these precarious existences. And it is under a bridge, the typical setting in films and novels to depict poverty, where the last act of an itinerary that shakes our conscience takes place. (...) Magda Puig opens a new and promising front in her career."

Toni Mata. Diari Regió 7. 4/10/2016

"Guided itinerary of the conscience.

(...) The director has managed to create the necessary atmosphere for the audience to go into the history of the four protagonists thanks to the use of headphones. Listening to their voices, not only enhanced the documentary theatre aspect, it connected us intimately with each one of them and at the same time made us feel, in a way, the isolation they suffer from the rest of society (...)"

Teresa Farré. Recomana.cat. 1/10/2016

"Very interesting: how to get to know a parallel world which nobody can guarantee they won't end up living in.

A production which invites the audience to look at the city, to smell it in a different way. Because Plácido Mo #Terrassa tries to give visibility to the homeless of this city, through their day to day. (...)

The intimate journey (the small group hears the voices of their invisible companions through headphones) gets you to learn to recognise yourself in the other. A very interesting piece that will be adapted to each city. It deserves to widen its geography to give voice to the invisible and dignity to their fragility. A necessary experience."

Jordi Bordes. Recomana.cat. 2/10/2016

“The guided tour allows us to hear the voices of those we normally do not see, the invisible, and at the same time to look at the city in a different way. Subtle modifications have been done to a travel agency or to the posters of Cinema Catalunya, but with this kind of artistic interventions our way of looking is already on the alert and therefore we can read any stimuli according to the parameters of that which we are experimenting (...)

We get into a bus and through the comfort of the chair and the heat of the motor we understand perfectly the woman who tells us she spends hours going around the city on this vehicle until the driver kicks her out (...)
An honest project, well done and absolutely exportable, Plácido Mo #Terrasa succeeds in making us see, at least for a few days, the homeless under a different light.”

Oriol Puig Taulé. Núvol. 5/10/2016

“TNT: miedo y fascinación en Cataluña.

(...) an immersive walking tour through the post-industrial alleyways and municipal squares of Terrassa (Plácido Mo by Magda Puig) takes a twist and turn as you realise you are suddenly exploring the dispossessed street people and subcultures of the town. As you meet with the artists in the festival you start to consider how many seem to exist in their own micro-climate, yet the rapport, collaboration and relationships between them is more close-knit and supportive than I have seen anywhere else in Europe.”

Adrian Berry. Jackson Lane (London). 4/10/2016

“ Arts and politics, again.

In order to avoid those potential futures, maybe it is necessary to pay attention to the miseries that surround us. And that means, sometimes, doing field work like the one done by Magda Puig in Plácido Mo. Going to the places where some people have been abandoned and have to sleep on the street, talking to them, finding out what is going on and then inviting us to listen to their side of the story. These people are not crazy, maybe we just got luckier. What Magda Puig has done is invite us to get out of the theatre and, with the help of a mobile device which broadcasts to our headphones, show us the places of those who have been left on the side, while we listen to their stories told by themselves.”

Ruben Ramos. MAMBO (Teatron). 5/10/2016

CURRÍCULUMS



MAGDA PUIG TORRES

B.A. in Drama, at Institut del Teatre, Barcelona.

B.A. in Graphic Design at ESDI, Sabadell.

Founder and producer of the company **Les Bianchis** and the group **Be careful with the shadows**. She works as an actress and as a graphic designer. She's done a Site Specific workshop with Charlotte Munk and Roberto Romei in the European School Prima del Teatro (Italy), among others.

Her last project as creator was **Plácido Mo #Terrassa** (coproduction with the Festival TNT2016).

Assistant director in **Esplendor**, directed by Carme Portacelli, premiered in Grec Festival 2016.

Member of the artistic team for the international project **"Gran Rifa d'un Fabulos viatge a Mexic"** together with Companyia mexicana Teatro Ojo. Co-produced by Fira Tarrega, Centro de las Artes de San Luis Potosi. With the support of Iberescena. Premiered at Fira Tarrega 2014.

Actress in **Llarg dinar de Nadal** of Thornton Wilder, directed by Alberto Díaz. It earned the BUTACA prize 2015 for best small-format show. **Troianes 15**, of Jean-Paul Sartre, directed by Anna Estrada. **Tirant lo Blanc** of Joanot Martorell, directed by Pere Planella and premiered in National Theater of Catalunya in 2014. **Sota el Llit** of Núria Vizcarro and Ricard Soler, premiered at the National Theater of Catalunya in 2014. **Vaques Sagrades**, of Denise Duncan, directed by Joan Arqué. **Bolxevics**, of Aleix Aguilà, directed by Júlia Barceló. **Fa una mica de soroll**, of Romina Paula, directed by Albert Prat Tour Catalunya/Europe 2013. **Llàstima que sigui una puta!** of John Ford, directed by Anna Estrada. **Hamlet es mort. No hi ha Forca de Gravat** by Ewald Palmetshofer. Premiered at ESAD, Barcelona. Sala Versus, Barcelona, 2011. **Circ de la Lluna**, INJUVE PRIZE 2010 2010 for young creators given by Ministerio de Igualdad del Estado Español. Among others.

In television, she has appeared in shows such as **39+1**, **Kubala Moreno y Manchón**, **Pop Ràpid** or **Ventdelplà**. And in cinema, the movie **La estación del olvido**, by Christian Molina.



RICARD SOLER I MALLOL

He received a M.A. in Theater Research and Creation from the Université du Québec à Montréal. He has a degree in Stage direction and Dramaturgy from the Institut del Teatre of Barcelona, graduated in Mathematics and Engineer of Telecommunications from the Universitat Politècnica de Catalunya. He is also a musician, graduated from the Conservatori Superior Municipal de Música of Barcelona. He studied lighting at the Institut del Teatre of Barcelona and technology applied at performing arts with the creators

He has directed street theatre shows like:

Manifesta, a symbiosis of circus, music and text, a passionate big-scale performance reclaiming public space, community and shared ritual, premiered in Fira Tàrrrega 2016.

Fuenteovejuna, breve tratado sobre las ovejas domésticas. Premiered in Festival Internacional de Teatro de Calle of Oropesa in Toledo 2013 where won the best show award. It also won: the best show award of the Festival Off de Teatro Clásico de Almagro 2013, the best show award of Zaragoza Off 2013, the MAX 2015 award of best theatre adaptation and the best show award in the Festival Internacional de Teatro Clásico de México 2016. It also has been a candidate of two MAX 2015 awards (best production and best show revealed).

The show ***Gran Rifa d'un fabulós viatge a Mèxic*** of the companies Teatro Ojo (Mexico) and the Obskené Theatre. International Coproduction of Fira Tàrrrega and the Centro de la Artes de San Luís Potosí (Mexico) with the support of the Generalitat de Catalunya and Iberescena.

Trossos, coproduction of Obskené Theatre, Fira Tàrrrega 2012 and TNT Festival, and with the support of the Generalitat de Catalunya.

The show ***Circ de la Lluna***, INJUVE 2010 winning an award of young creation of the Young Ministry of Spain.

He directed as well indoor theatre shows: ***Ciutat de Vidre*** by Paul Auster, premiered in Grec Festival of Barcelona 2016, ***Oedipe Roi*** by Sophocles, premiered at UQAM Montreal in 2015, ***Sota el Llit*** of Núria Vizcarro and Ricard Soler, premiered at the National Theater of Catalunya in 2014, ***Redalitz*** of Pedro Lipcovich, premiered at GREC Festival of Barcelona 2013. ***L'Ogret*** of Suzanne Lebeau, premiered in Centre d'Arts Escèniques of Reus in 2012. And ***Buenos Aires*** of Rafael Spregelburd, premiered at the Institut del Teatre of Barcelona in 2010 which won the best actress award for Constanza Aguirre and has been selected as one of the three best shows of the 15th Mostra of theatre of Barcelona.



JUDITH PUJOL LLOP

Bachelor's degree in Performing Arts, speciality on Direction and Play-writing. Institut del Teatre de Barcelona. Bachelor's degree in Art History. Faculty of Geography and History. Universitat de Barcelona. Qualification in Educational and Welfare Services. (Operatrice dei Servizi educativo / Assistenziali CIOF-FP/ER Parma. Italy.

Co-funder of Obskene theatre company. She is the president. Performs functions of creation, management and production. 2010-2016.

Currently directing the creative process of ***Keel to the Sky***. Premiered: January 2017. Sala Beckett. Barcelona.

Member of the artistic team for the international project "***Gran Rifa d'un Fabulos viatge a Mexic***" together with Companyia mexicana Teatro Ojo. Co-produced by Fira Tarrega, Centro de las Artes de San Luis Potosi. With the support of Iberescena. Creation workshop in Centro de las Artes de San Luis Potosi, Mexico (15 agost 2014) and premiered at Fira Tarrega 2014.

Direction of ***Napols, 27*** within the framework of the Kinetic award with the support of Sala Sandaru . Obskene. May 2014. Barcelona. Direction of ***Este no es un lugar adecuado para morir*** by Albert Boronat. Opening show in the series Accent Obskene organised by Sala Beckett in 2013, Barcelona. Direction of ***PSP. Pais sense Paraules*** by Dea Loher. Resident performance in La Nau Ivanow in Barcelona. Winner of Desperta Prize in Barcelona. Project based on the relationship between digital media and theatre i el teatre. A Co-production between ETCInventions and Obskene. Creation of a virtual game addressed to a teeneger audience with the use of sensors on the stage. Premiered at Nau Ivanow, Barcelona. November 2013. Direction of ***Hamlet es mort. No hi ha Forca de Gravetat*** by Ewald Palmeshofer. Obskene. Premiered at ESAD, Barcelona. Sala Versus, Barcelona, season 2011.

Assistant director and interpreter in the audiovisual work "***La incorrupta***" by Tamar Guimaraes within the framework of "Fisuras" exhibited in September 2016 to March 2017. Museu de arte contemporaneo Reina Sofia. Madrid. (Among others).



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