




INFINITUS

A project by Magda Puig Torres

- CONTEMPORARY PAPER THEATRE FOR EVERYONE -

COPRODUCTION:  liure



“What happens when the ground slips away?
Have you ever fallen and had the feeling that
the ground was a long way down?”

SYNOPSIS

Infinitus explores through paper theatre and pop-up mechanisms what happens when your entire world disappears and you have to delve into the unknown.

It all begins when ground slips from under the feet of the protagonist and she goes into freefall. She ends up in a place that doesn't seem to operate under the same logic as her world. She'll have to discover this new space, which comprises not only the walls, floor and ceiling that appear to enclose it, but also the entire ecosystem of elements contained within it. In this new reality, neither the protagonist nor the space itself will be immune to each other's influence.

Combining photographs, sounds, colours, volumes, light and paper, and using humour and surrealism as resources to destabilize the known world, *Infinitus* is a gateway to a new world that can only be entered by taking a leap into the void and leaving behind what you already know.



THE PROJECT

Infinitus, forms part of a Teatre Lliure project entitled **La Caixa de Lliure (The Lliure Box)**, which consists of a set designed to offer schoolchildren a simple introduction to the world of theatrical performance. The **Lliure Box** is a miniature reproduction of the stage area of a theatre. Taking its inspiration from traditional puppet theatres, it gives both children and guest artists the chance to express themselves in the form of shadow play, puppetry and performance. The set has been designed by the creators Joan Baixas and Marina Baixas.



THE RESEARCH PROJECT



Infinitus forms part of a wider personal research project into how to adapt the paper theatre to contemporary audiences.

The paper theatre technique was developed in the 19th century and served for many years to tell stories that would not otherwise have been told. The emergence of silent film and then television led to its demise. In Catalonia, the technique became an extremely popular means of traditional storytelling. Although artists from several disciplines have made contributions in this field throughout history, these have been poorly documented, which means that even today this type of theatre is perceived as old-fashioned. As Francesc d'A. López Sala explains, *"Paper theatres are both a toy and a game. (...) Theatres of this sort represent a kind of visual poetry, brimming with nostalgia for those dreamed-of, longed-for spaces of excitement and colour."*

The importance of images in contemporary society, and the evolution of human beings in relation to them, means that this type of theatre takes on another dimension. Now, well into the 21st century, where we're faced with an avalanche of images every day, the analogical construction of images enables the emergence of refreshed and new narratives.

PRACTICAL INFORMATION

Duration: 30'

Language: versions in English,
French, Spanish and Catalan
(* Can be traduced in any other language)

Age: from 5 years old

Performance per day: (pending)

Size of the box: 120cmx60cm

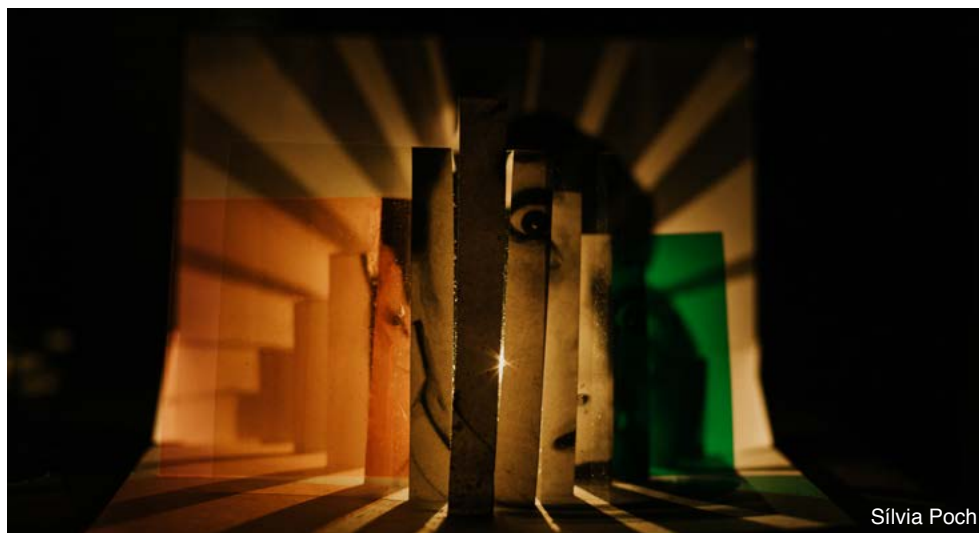
TRÀILER

<https://youtu.be/ZV48plPng8c>

IMAGES OF THE PLAY



Sílvia Poch



Sílvia Poch



TECHNICAL SHEET

NECESSARY MATERIAL

- A space that can be made **dark**.
- **Electrical power point** (with extension cables and socket lines).
- **Anchor point on the ceiling** to attach a set of pulleys to raise and lower stage elements (if no anchor point is available, alternatives can be explored).
- **Three tables** on which to place backstage elements (as shown in this photograph).





WHAT THE CRITICS SAY

24/2/22 - Toni Rumbau - PUTXINEL·LI (magazine devoted to puppets, shadow play and marionettes)

“A work which is advertised as pop-up and paper theatre, but which in my opinion goes much further, creating its own language inspired by the world of comics and delving into a kind of marionette theatre without marionettes, made of light, silhouettes and cut-out figures, playing with space in an astonishing way.”

[...]

In fact, the work revolves around the concept of space and how the moment we're living in radically alters its perception. Indeed, when you're living in a time like the present, in which ancient safety mechanisms seem to be cracking or have simply disappeared from the map, the feeling of living in a void without clear boundaries imposes itself and fills us with uncertainty.

[...]

The mouth of the marionette theatre where all this happens thus becomes a magic box where we can see how space is modified, how a crack suddenly opens up in the most pristine, white surface from which a colour or another reality emerges, or how a composition of transparent coloured sheets intersect to form a space of complex dimensions, forcing the protagonist to split into a fold of figures. And all this is said without pretension, using plain, fresh language, designed so that any viewer, whether young or old, can identify with it or, at the very least, understand it.

[...]

To my mind, the result is a fabulous achievement, and I think that Magda Puig i Torres and her team have produced an extraordinarily exquisite work, while at the same time addressing extremely topical issues.”

<http://www.putxinelli.cat/2022/02/24/infinitus-de-magda-puig-i-torres-al-teatre-lliure/?fbclid=IwAR3a-k6djQ9KEuid63hwlElNx0KrrtUOSLloXTixTg5UJtU1PEKpBIRkDPs>

EQUIP



MAGDA PUIG TORRES

Creation, direction, dramaturgy and sound space.

www.magdapuig.com

Magda Puig Torres holds a Degree in Dramatic Art from the Theatre Institute of Barcelona and a Degree in Graphic Design from the Design School (ESDi) of Sabadell. She is a member of the Culture and Conflict collective, a multidisciplinary team that contributes to the fields of performing arts, audio-visual productions, photography and journalism. Her personal artistic research consists of exploring mixed creative territories straddling the live arts and the visual arts.

In 2016 she was awarded a Performing Arts Research Grant by the Government of Catalonia, through which she created the work **Plácido Mo #Terrassa** (co-produced by the TNT Festival), an urban documentary art device that intervenes in public space and examines the city from the point of view of homeless people. Show programmed by Teatre Lliure (season 2020-21) and by Espace Libre Montreal (season 2020-21). In 2020, at the Llavors (Seeds) Festival in Balaguer (Catalonia), she premiered the work **Me & Magdalena**, in which she investigates the adaptation of paper theatre to contemporary audiences and its expressive resources. The second work related to this research is **Infinitus**, which she premiered at the Teatre Lliure in February 2021.

She is the artistic director of Vilart, a rural festival of performing and visual arts held in Castellbell i el Vilar since 2019.

As an actress, some of the works in which she has appeared are **Encara hi ha algú al bosc (There's Still Someone in the Forest)**, by Anna Maria Ricart, at the National Theatre of Catalonia, directed by Joan Arqué; **Jane Eyre**, at the Teatre Lliure in Gràcia (Barcelona), directed by Carme Portaceli; **Frankenstein**, at the National Theatre of Catalonia, directed by Carme Portaceli; **Històries d'Istanbul**, (Istanbul Stories), by Yasim Ozöy, at the Teatre Lliure in Gràcia (Barcelona); and **Gran Rifa d'un fabulós viatge a Mèxic (Grand Raffle of a Fabulous Trip to Mexico)** by the companies Teatro Ojo (Mexico) and the Obskené Company, an international co-production by the Fira Tàrrrega performing arts festival and the San Luís Potosí Arts Centre (Mexico), with the support of the Government of Catalonia and Iberescena.



ANDREU MARTÍNEZ COSTA

Creative assistant and performer

Andreu Martínez Costa is an actor, puppeteer and stage director who works in Catalonia, France and Canada. He is an associate artist of the Franco-Norwegian company **Plexus Polaire**.

Having worked for companies such as **Philippe Genty** and **El Conde de Torrefiel**, he has created several works into which he has poured all his experience with Nikolai Karpov, Joan Baixas, Alfred Casas, Jushka Weigel, Roberto Olivan, Rene Beaker, Mal Pelo and the Forman Brothers.

He trained at the Mar Navarro (Jaques Lecoq) Creative School and holds a Degree in Gesture Theatre from the Theatre Institute of Barcelona. In 2015 he received the Young Creation award of the Spanish Ministry of Culture and in 2016 was selected as a resident artist at the Graner creation centre (Mercat de les Flors, Barcelona).

He combines performance and creation with various aspects of staging, such as staging research, direction, creative assistance and movement direction for several companies, such as Obskené, La perla 29, Guillem Albà, Joan Arqué or Sol Picó.

In the field of education, he teaches acting training courses, visual dramaturgy and the handling of puppets and objects during international tours, which he combines with his work at the Theatre Institute of Barcelona, where he is a specialized teacher in Visual Theatre.



CONTACT DETAILS

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