

trilogy *DOS SEUS TRABALHOS*

based on literary works by John BERGER
a project by **teatromosca** [2010-2012]
with artistic direction by Pedro ALVES



teatromosca

trilogy **DOS SEUS TRABALHOS**

Based on the literary works by **John Berger**

Directed by **Pedro Alves**

«As Três Vidas de Lucie Cabrol» based on one of the stories told by John Berger in his romance *Pig Earth* is the first show of the trilogy «dos seus trabalhos», that *teatromosca* has started producing in 2010. This first show premiered in the 18th of November in Institut Franco Portugais, in Lisbon, and has toured all over the country. It was presented in Lille, in Festival Les Eurotopiques, where it won a Jury's Special Prize. In 2011, two other shows will be presented: «**Europa**» (based on *Once in Europe*) and «**Tróia**» (based on *Lilac and Flag*), texts that constitute John Berger's literary trilogy *Into Their Labours*. This first show was described as "impeccable and excellent" in the newspaper *Expresso*, by Portugal's major theatre critic, João Carneiro, and figured in this newspaper 2010's shortlist for the best theatre performances in Portugal.

INTO THEIR LABOURS [literary trilogy]

In his trilogy *Into Their Labours* (*Pig Earth*, *Once in Europa* and *Lilac and Flag*), the English writer John Berger registers the life of the peasants in the small village of the French Alps where he has moved to more than thirty years ago, in a literary style that mixes fiction and not-fiction. With one strong graphical component, presents a world strange to us, but, nevertheless, does not stop in sounding familiar, since it portrays a peasant culture in which our ancestors had lived. Berger assumes himself here, more than in any another work of his, as storyteller, and this trilogy seems more like a collection of stories and tales of popular origin intertwined between themselves.

A picture is made of a set of characters who belong to a practically extinct social sector (the peasants) or characters who have their roots in the agricultural world (sometimes, only an ancient memory remains of this way of living). These personages appear as actors and witnesses of a world in transformation, where the way of life of the peasant, following its customs and traditions, is quickly disappearing. The loss of these values, in addition to the forced diaspora to the great urban centers, has led to the deletion of this millenarian relation with the "land", breaking the bonds with tradition and the community, leading to a gradual loss of identity.

The first volume of the trilogy is *Pig Earth* (1979). Through a set of stories, poems and assays, Berger speaks of the daily life of a small agricultural community in the mountains, where the peasants, dedicated to their work, ignore History, live isolated from the exterior world and fear an even more uncertain future based on progress. The second volume, *Once in Europa* (1983), deepens even more into the question of the modernization of this agricultural world. A collection of stories, where love and indifference constitute an essential part of the life of the characters, shows how the agricultural world portrayed in the first romance tends to develop itself and to be modernized, creating even more injustices. The last book, *Lilac and Flag* (1990), presents these and other personages in a completely different place, the metropolis. There, the peasants lose themselves in an environment whose customs are strange to them, explored by their masters, yearning constantly for a return to the agricultural life that they had abandoned.

DOS SEUS TRABALHOS [theatrical trilogy]

Setting from the texts of John Berger, it is intended, with this trilogy of theatrical shows, to elaborate a picture of the peasant's way of living, reflecting on its culture and its gradual disappearance. Therefore, from the particular point of view of the inhabitants of this agricultural world and of its experiences, this reflection also ends expressing itself as a study on the relations of power.

In the texts of the English author we find a perfect fusion of poetry, socio-political narrative and assays. Thus, also our work will have to place itself in the border between the real and the fiction, between the artistic creation and the anthropological study, putting in evidence the dichotomies fiction/fact, fictional/factual. Taking as starting point the first text of John Berger's trilogy, *Pig Earth*, we understand that the idea of a community that lives of its proper stories and small fictions serves the possible analogy of a community as fiction.

AS TRÊS VIDAS DE LUCIE CABROL [PREMIÈRE IN NOVEMBER 2010]

Lucie Cabrol is a small woman, daughter of peasants, in early-20th century in France. Abandoned by her lover, Jean, and banished by her family, Lucie is an outcast, living on the edge and surviving during her second life smuggling merchandises through borders. But it's only in her third life - death – that she discovers hope and love. In a certain way, the history of this dwarfed peasant, "imprisoned" in a atrophied, androgynous body - perfect servant - nicknamed Cocadrille (mythological animal with rooster head and the body of a serpent), presented in a body that may as well serve as "battlefield" of a conflict that affects all the agricultural community, serving well the analogy of a society that lives "asphyxiated" and tends to disappear.

The show was presented in Sintra, Lille (France), Palmela, Lisboa, Porto e Faro, and in December 2010, the Portuguese newspaper **Expresso**, considered «As Três Vidas de Lucie Cabrol» as a "excellent performance, as creation and faithful reading of the original [romance]" and chose it as **one of the 10 best performances in Portugal in 2010**.



Pictures from the show «As Três Vidas de Lucie Cabrol», by Ricardo Pereira

PROMOTIONAL VIDEO AVAILABLE ONLINE [[link](#)] and PHOTOS [[link](#)]

EUROPA [WILL PREMIÈRE IN JUNE 2011]

Based on the second volume of John Berger's literary trilogy, *Once in Europa* (1983), we deepen even further the question of the modernization of this agricultural world. A collection of stories, in which love and indifference constitute an essential part of the life of these characters, shows how the portrayed agricultural world from the first romance tends to develop itself and to be modernized, each time, creating even more injustices.

TRÓIA [WILL PREMIÈRE IN NOVEMBER 2011]

This show is created from the last book of Berger's trilogy, *Lilac and Flag* (1990), where the characters are presented in a completely different place, the metropolis. There, the peasants lose themselves in an environment whose customs are strange to them, explored by the masters, constantly yearning for a return to the agricultural life that they have abandoned or of which remains only one vacant memory.

CAST

Texts|John Berger **Translation, adaptation and direction**|Pedro Alves **Assistant direction**|Diana Alves

Costumes|Catarina Varatojo **Scenary**|Pedro Silva **Video**|Sérgio Santos **Graphic design**|Rafael Galhardas **Light design**|Carlos Arroja **Photography**|António Rodrigues **Production**|teatromosca **Co-production**| Festival Les

Eurotopiques (Lille, France), Festival de Sintra, Centro Cultural Olga Cadaval, Chão de Oliva (Sintra), Instituto Franco-Português (Lisboa), Teatro O Bando (Palmela), Teatro da Malaposta (Odivelas), Teatro Municipal da Guarda (Guarda), CAPa (Faro), Teatro de Vila Real (Vila Real) and Baal17 (Alentejo)

Actors|Filipe Araújo, Pedro Mendes, João Vicente e Yolanda Santos

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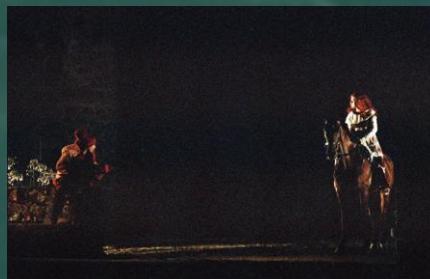
teatromosca is a theatre company founded in Sintra in 1999. Has produced shows using texts by Samuel Beckett, John Berger, Eric Bogosian, Gil Vicente, Jaime Rocha, Francisco Luís Parreira, Manuel Bastos, Sharman Macdonald, Gao Xingjian, Fernando Sousa, and many others, directed by some of the best young Portuguese directors, such as Pedro Alves, Paulo Campos dos Reis, João Miguel Rodrigues, Maria Gil, Ruben Tiago, Mário Trigo, Suzana Branco, and others, looking for new languages and trying to establish a contemporary repertoire based on new or unknown dramaturgies. **teatromosca** has performed in some of the biggest Portuguese theatre rooms, such as Centro Cultural Olga Cadaval, Teatro Taborda, Teatro Municipal de Bragança, Teatro Municipal da Guarda, CAPa, Teatro Sá da Bandeira, Teatro do Campo Alegre, Casa Conveniente, Casa de Teatro de Sintra and in many other places. The last projects are «**Retratinhos**», a series of small multidisciplinary performances for young audiences, and the first show of the trilogy «**dos seus trabalhos**», which was presented in Sintra, Lisbon, Palmela, Faro, Porto and in the Festival Les Eurotopiques, in Lille.



Pictures from the show «**Krapp's Last Tape**» (2002), by Samuel Beckett



Pictures from the show «**.mostra**» (2005), based on Gao Xingjian's text



Pictures from the show «**Tristão e o Aspecto da Flor**» (2003), by Francisco Luís Parreira



Picture from the show «**As Três Vidas de Lucie Cabrol**», by Sara Machado

teatromosca

Casa da Cultura de Mira Sintra

Avenida 25 de Abril, Largo da Igreja de Mira Sintra

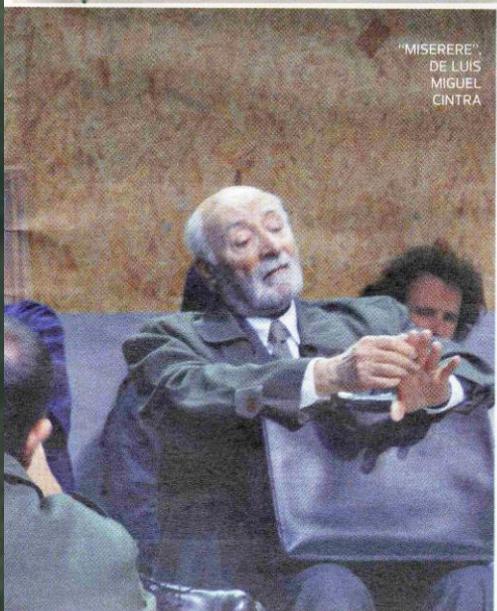
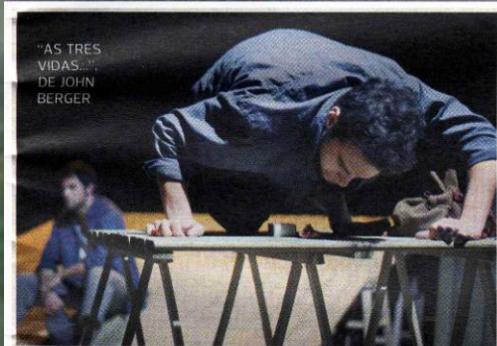
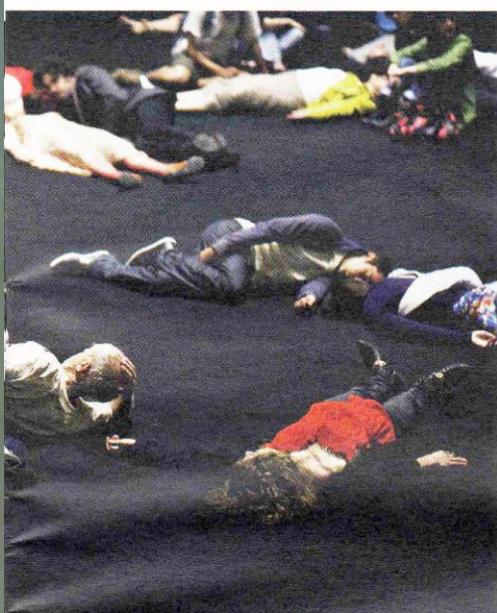
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CARNEIRO, João, «AN INTELLIGENT THEATRE – Shows morally, socially and aesthetically sophisticated», in EXPRESSO – ACTUAL, December 2010



UM TEATRO INTELIGENTE

Espetáculos moral, social e esteticamente sofisticados

Texto João Carneiro

Se houvesse

apenas a possibilidade de escolher um espetáculo, seria "Miserere": por atualizar um dos grandes textos da literatura portuguesa, o "Auto da Alma"; por trabalhar a língua e a linguagem teatral de maneira a ir para além do indispensável para uma comunicação imediata e elementar; por colocar a questão do sentido da vida à luz da experiência e da tradição religiosa do catolicismo.

A dimensão moral como preocupação primeira está também presente, numa vertente eminentemente política, em "Notre Terreur", que parte de um caso histórico — o "terror" durante a Revolução Francesa — para questionar a deriva de um propósito ideológico e revolucionário, em si mesmo defensável mas ferido mortalmente pelo percurso da sua execução. Não podia ser mais atual, mais corajoso e mais bem feito. De maneira afim, se bem que num modo um pouco menos brilhante, mas inteligente e cuidado, é o caso de "Como Rebolar Alegremente Sobre Um Vazio Exterior", que deveria servir de exemplo para muita da criação portuguesa contemporânea, na qual o pretensiosismo se sobrepõe frequentemente ao vazio estético e ideológico.

"A Mãe" faz parte ainda do grupo de espetáculos em que estética, política e moral são indissociáveis. A mensagem revolucionária e a sua crítica são substanciais ao texto de Brecht; Joaquim Benite realizou aqui um dos seus grandes trabalhos, enquanto encenador, e Teresa Gafeira, a Mãe, como atriz. "To Serve", da dupla Simone Augherlon e Jorge León, foi um caso notável de um programa político e social — a condição de dominação na sociedade contemporânea vista a partir da relação entre patrões e criadas ou criados — feito com uma elegância que deveria servir de reflexão. Juntava as artes plásticas, o filme e a pura representação teatral em três partes, apresentadas individualmente, e foi um dos melhores momentos do Festival Alkantara, que não se evidenciou pela qualidade nem pelo interesse da maior parte dos seus espetáculo.

"Liga", do grupo holandês Kassys, foi um espetáculo, muito curioso, sobre a vida do indivíduo na sociedade democrática atual — em que existe nominalmente liberdade de escolha, sabendo-se contudo que a recusa da hipótese proposta não chega a ser, no entanto, uma alternativa possível para o indivíduo perante o poder das instâncias de que depende. "Ópera Camponesa" e "A Louca..." foram dois notáveis exemplos não apenas de relação entre música e

teatro mas também de uma criação que é tão mais complexa, interessante e atual quanto melhor conhece o lugar de onde vem, quer dizer, o património e a tradição. "Hedda" e "As Três Vidas de Lucie Cabrol" foram dois interessantes casos de recuperação de um património existente: "Hedda Gabler", de Ibsen, no primeiro caso, com um resultado nem sempre claro do ponto de vista dos conteúdos, apesar do brilhantismo das execuções, e "Pig Earth", no segundo caso, um romance de John Berger, que resultou num espetáculo notável enquanto criação e leitura fiel do original. Finalmente, as "10 Canções de Camões", lidas por Luís Miguel Cintra de um só fôlego, e num só dia, deram à palavra poética a dimensão espetacular que o teatro deveria ter sempre. □

ESCOLHAS

A MÃE

de Brecht

encenação de Joaquim Benite

AS TRÊS VIDAS DE LUCIE CABROL

a partir de John Berger

encenação de Pedro Alves

COMO REBOLAR ALEGREMENTE

SOBRE UM VAZIO EXTERIOR

de André Guedes e Miguel Loureiro

HEDDA

de José Maria Vieira Mendes

encenação de Jorge Silva Melo

MISERERE

a partir do "Auto da Alma", de Gil Vicente

encenação de Luís Miguel Cintra

NOTRE TERREUR

um espetáculo d'ores et déjà

encenação de Sylvain Creuzevault

ÓPERA CAMPONESA/A LOUCA,

O MÉDICO, OS DISCÍPULOS E O DIABO

de Béla Pintér

por Béla Pintér e Companhia

TO SERVE

de Simone Augherlon e Jorge León

LIGA – 50% REWARD

& 50% PUNISHMENT

criação coletiva da companhia Kassys

encenação de Liesbeth Gritter

10 CANÇÕES DE CAMÕES

por Luís Miguel Cintra