



WERNER OR THE BLUE OF THE ORIGINS

VERA MIRANDA

INTRODUCTION

In 1982, after more than three years of obstacles, difficulties, and accidents, Werner Herzog managed to finish one of his most impossible films: "Fitzcarraldo." In it, the story of Brian Fitzgerald is told: a megalomaniac and eccentric businessman obsessed with opera that has been losing his prestige and his fortune in companies without future. His last project consists of building an opera house in a Peruvian village on the banks of the Amazon. The plan calls for taking a giant riverboat out of the river and transporting it to the top of a mountain.

Finally, the dream is fulfilled. Brian, the protagonist of the film and Werner, its director, see a steamboat climbing a mountain at 40% slope as they had imagined.

A true odyssey in the middle of the Amazon, that to be filmed, needed the cooperation of natives, helicopters, eccentric actors and the fury of Pongo das Mortes. Where did Werner Herzog get the determination to command such an adventure? How far can the force of a vision go?

Werner or the blue of the origins is a scenic investigation that tries to deepen, based on this story, in the intimate relationship between power and powerlessness.

SYNOPSIS

Werner or the blue of the origins is a scenic tribute that is built on quotes, remains of lost scripts and testimonies that try to reconstruct the last days of Werner Herzog. It is a tribute, but it is also a funeral. There is a missing person on the scene, and that missing person is Werner himself.

There is a lost body, and while speaking of that loss, the death of the director's images are metaphorically invoked, of those "pure" images, of the jungle origin and Werner's traces through the jungle, of his boat in the Amazon, of that boat climbing a mountain ... realities impossible to recover that can only be cited and imagined.

This piece is the suspension of a farewell ritual that tries to provoke a conjuration. Its function is to restore and maintain pure power, far from the hell of this world in ruins. A post-mortem celebration that reconciles the eternal bond with the Father's gaze.

CONTENT = GEOGRAPHY



Two years ago my boyfriend and I went on vacation to Brittany and visited the Menhirs of Carnac. We did it expressly because I knew it was the first image that stimulated Herzog to film Fritzcaraldo “how could they transfer stones of such dimensions to that plain in the Stone Age? The how is still a mystery. “

It was mid-August, and the sun was at its highest, the Menhirs almost shining. The place is now a tourist park in which the vacationers line up to take pictures next to the stones. I see myself smiling in that photo, and I’m not sure what to think about it, I see the impossibility of conveying the purpose, I see the irony, and I see the anachronism. A woman next to “that force,” a force that is beyond her body or the physical strength of her body, as if it presented or announced a distant “She wants but can not”...

I remember that trip of walking a lot and being in contact with nature, with those incredible cloud formations in the sky ... and I remember feeling the difficulty in surrendering to the beauty of the moment, besieged by questions such as:

How much strength and effort do we need to fulfill our dreams?

And from there came the impetus to talk about it. This piece is about Herzog, but Herzog is an excuse to talk about the conquest, the conquest of dreams, about faith and the movement of mountains, about the ascent, (and) about miracles.

What is action and faith in its purity and intention?

The piece is an open question about the relationship of man and struggle, (about) the difference between necessary effort, over-effort, joyful effort..., and what you put into play, the risk of falling...

Werner the errant rapporteur: Herzog attracts us so much in the middle of the Internet age because he tells us news of distant places (physical or spiritual) just like travelers from ancient times. Amazing, fantastic or unprecedented stories. Stories told or imagined (made image) again



SCENIC RESEARCH: THE EYE ON THE MOUNTAIN PEAK

1. BODY: In a world saturated with images, what place is left for the body? And what happens when a body appears to us in its pure presence: with its violence, its sweat, and its pathos under the skin? What happens when the intensity of the body and emotion is perceived as something false? What is real? Can falsehood be a vector of the real?

In physical or choreographic terms we investigate about “the intense body,” passionate, rapturous, impulsive and torn. How does the exuberant and sweaty nature of the jungle translate physically, in the movement?

We look for the buried traces of corporality: violence, the animal, the pre-rational and the lascivious. We work to bring out the latent, forgotten and repressed possibilities of body language.

A body exploded. The explosion triggers in multiple ways. And parallel to that, the obsession and the rigor of the small: the condensation and the vibration of the minute. A choreography of the detail. We look for that vertiginous point where the immense and the minuscule, the inconceivable and the deformed touch. A virtuosity of disproportion, both very large and very small, the omnipotent and the ridiculous.

Voice and body, word and body: our line of research does not mark a separation between text and movement. There is no priority, but preferably both, body and word, work in parallel. The expressive body of the interpreter is the space in which the dynamic changes that allow him and the viewer to advance in fiction are printed. It means that part of the dramaturgical work resides in the body of the actor-dancer, in his performativity and the choreography of the movement. In this sense, we investigate the relationship between the body and the story (narrated).

2. DRAMATURGY: Our dramaturgical work deals with the logic of what is broken. We work on the idea of limit and excess. How to generate a logic and a narrative journey through an exploded discourse, an exploded body, and an exploded scene? How to make clear in the dramaturgy that the multiplication of meanings is sustained by an internal logic that supports everything?

We do not work in the path of pastiche, collage or patchwork but in a continuity in the discontinuity, in an intermittent line that would resemble the line of thought, in which there are emptiness and bifurcations as well as clarity and direction.

3. CINEMA AND SCENE: We analyze and observe the dramaturgical procedures that articulate the cinema as a peculiar machine for telling stories. There is something in this art about dreaming and mega power that fascinates and promises other possible lives.

From the scene, we ask ourselves how the presence of a performer can embody the cinematographic image. And more specifically: how we, María and Juan, work to embody the fascinating images of certain eccentric cinematographies like Herzog's, of his cinema, that help us to continue dreaming.

What does it mean to include the cinema in the scene? And how, through this shock, other expressive fields can emerge, different discourses... In this sense, we open a dialogue with the cinema, and more specifically with the analogical film. For example, we want to generate a dance “in 16mm.” What would it mean to “film in celluloid” in physical and choreographic terms? A body that is not digital but pure matter, pure presence, magnetic field, “optical unconscious,” coining Walter Benjamin's term.

WERNER PATH

We have been resident artists in the Graner during 2014/2015. During the first residency, we gave a brief presentation of our work at the Dansa Ara festival in La Pedrera, in Barcelona in November 2014. The objective of this exhibition was to share with the viewer the first textures and the tone of the piece. After the residency in 2014, we coordinated with Graner to make three residences with public presentations during 2015. The idea of these meetings was to share our tools with a small group of people interested in seeing and participating in a process under construction and following it up. In December 2015, we were selected, along with seven other artists, to join in the Finestra Internacional de Dansa (FID).

In 2017 we presented 20 minutes of the piece at the ACT international festival in Bilbao, and in October 2017 we made a residency at l'Animal a l'Esquena with an open presentation. This last experience has meant a turning point and a substantial boost to the work, as much for their support and affinity, as for the fact of working in such an inspiring environment. Intensive concentration has helped us to listen carefully to the nature of the materials and practice and how this practice guides us to continue creating.

L'Animal has proposed us to make a new residence in 2018; the dates are yet to be specified.

PROPOSAL'S CURRENT STATUS: 2018 PREMIERE.

Werner or the blue of the origins has been simmering in recent years with the cooperation of public and private entities, creation centers and professional colleagues, who have relied on this scenic investigation and have pushed us to continue.

At present, the piece is in the final phase of creation. At stage level, we have started to collaborate with Cube (light) and Jordi Dabú (sound space), since we admire their work and we believe that they are the ideal people to make the piece grow. We want both the light and the sound space to be intertwined with the rest of the scenic elements with enough time so that we can investigate along with them.

We would like these elements to dialogue with the body on stage and with its absence so that they can also tell the story. As there is almost no element on stage, they would be the set design. This work is about the absence of images and what is missing: what cannot be seen, what cannot be heard: it is a celebration of the immaterial. And we just want to try to give life to these absences through the light and sound space.

VERA MIRANDA

We collaborate since 2010. Micrología Primera, our first piece was presented at La Caldera and El Estruch within the 3 Procesos framework created by La Porta, with the support of Sonia Gómez. Our second scenic creation, Micrología Segunda; El Descenso de Facunda Volupta, has been presented at the Teatro Pradillo, La Porta, the Centro Párraga, the Antic Teatre and the Museum of Contemporary Art Santa Mónica among other places.

We have been resident artists at Graner for two consecutive years, and we presented thanks to their support, an embryo of our third scenic piece Werner or the blue of the origins, in the Dansa Ara Festival at La Pedrera. During 2015 we made three open presentations of the piece's creation process in the spaces of Graner, and we were chosen among the six artists that made up the FID 2016 (Finestra Internacional de la Dansa), presenting a first scheme of Werner in the SALA Hiroshima in December of 2016.

During 2017 we participated in the ACT Festival in Bilbao, and we have just carried out an artistic residency at l'Animal a l'Esquena, last October. [Vera Miranda](#)



ARTISTIC TEAM

María García Vera Creation and interpretation / **Juan Miranda** Creation and direction / Collaborators and stage props: **Oscar Dasí, Victor Molina, Sergi Faustino, Ana Buitrago,** / Film collaborators: **Gonzalo de Lucas, Iván Pintor, Fran Benavente** / Thanks to: **Txiki Berraondo, Melina Pereyra, Albert Elduque**

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PRESS AND LINKS

Vera Miranda: <https://mariagarciavera.com/es/vera-miranda>

Periódico La opinion:

<http://www.laopiniondemurcia.es/opinion/2013/06/30/maria-garcia-vera-actriz/480070.html>

Le cool: <http://barcelona.lecool.com/event/micrologiasegundaeldescensodefacundavolupta/>

La Porta: <http://www.tea-tron.com/laporta/blog/2012/06/08/solo-o-monologo-de-maria-vera/>

Globo sonda tea-tron: <http://www.youtube.com/watch?v=b0WA2jXkAUQ>

Graner: <https://vimeo.com/97448950>

Residencia: presentación junto a la colaboradora Cristina Banegas:

<https://vimeo.com/243683647>



MARÍA GARCÍA VERA

Murcia, España 1984

She has trained in dramatic art and film theory. She studied Interpretation at The Institut del Teatre and Cinema at the Sorbonne and the Pompeu Fabra University. She combines work as an actress in film and theater with the scenic and cinematographic creation and investigation. She trained in Body Weather dance with Andrés Corchero. She is a member of the Occupations project created by La Porta in 2012. During 2013-2014 she is part of the Mortal de Necesidad collective together with Oscar Dasí, Sergi Faustino, and Itxaso Corral. She is a resident artist of the Graner 2014-2016. She participates as an actress in the feature film Ardara. She prepares her third stage project with Juan Miranda; Werner or the blue of the origins, around the figure of the filmmaker Werner Herzog while participating as an actress in Sapucay (Juan Miranda-Chroma Teatre: High Season, Festival Grec, Fira Tàrrrega, Hiroshima Room, FIDCU Festival Uruguay 2017), in the piece Kopfkino, directed by Mariona Naudin (Salmon Festival, Mercat de les Flors, Escena Poblenou, Antic Teatre), and in the play Dance party to save the world, created and directed by Miguel Ángel Blanca (Festival of Live Music of Vic, Antic Teatre, Sismo Festival, Atlántida film Festival, La Naves de Valencia).

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JUAN MIRANDA

Quilmes, Argentina 1985.

Actor, director, and playwright. He began his theatrical training in Buenos Aires with the maestros Pompeyo Audivert, Rhea Volij and Alejandro Catalán. He has a degree in Stage Direction and Dramaturgy from the Institut del Teatre de Barcelona. He has completed his training in Berlin and Belgium with She She Pop, Joseph Pearson and Karin Kirchhof (Universtät der Künste Berlin) and with Mette Ingvartsen, David Helbich, Jan Fabre, and Abke Haring, among others.

Since 2009 he co-directs the company Chroma Teatre together with Melina Pereyra and Neus Suñé, where he participates as a creator and teacher.

He has directed Els Esqueiters in collaboration with Nao Albet and Marcel Borràs (TNT Terrassa 2017, Théâtre de l'Archipel, Perpignan 2017, Festival Grec 2015). Sapucay (FIDCU, Montevideo Uruguay 2017, Hiroshima Room 2016, FID 2015, Festival Grec, Fira Tàrrrega and the Festival Temporada Alta 2015). Werner or the blue of the origins (Center de Creació l'Animal a l'Esquena 2017, ACT Festival Bilbao 2017, FID 2015, Graner, Festival Dansa Ara La Pedrera 2014). Les Altres Mares d'en Kaspar Hauser by Felicia Zeller (Versus Teatre 2015). Boquitas Pintadas by Manuel Puig (Versus Teatre, 2014). Micrología Segunda (Museu d'Art Contemporani de Santa Mònica, Antic Teatre, Pradillo Theater, La Caldera, L'Estruch 2013).

As a performer, he collaborates with the choreographer Sylvain Huc on Game Boy (Naves del Matadero Madrid 2017, Sala Hiroshima 2016).

As a teacher, he has given seminars at the University of Barcelona and Musical Theatre classes in collaboration with Marcela Paoli in Buenos Aires and Madrid. He is currently a professor at Chroma Teatre Estudi and the degree of Performing Arts at the University of Girona (ERAM).

