



## CIA. PEPA PLANA PRESENTS: “L’ATZAR”

From within the fascinating catalogue of human creatures, the clown is possibly the only one that does not know discouragement. See the clown’s serious attitude and wonderful perseverance when intensively attempting to find solutions to the problems that may arise. Watch how the clown’s neurones produce brilliant solutions. The problem though, is that every outcome is followed by a brand new problem, which will need, once more, different solutions that, in turn, will provoke new difficulties. The clown’s life may be hard, true. But luckily fate often intervenes with its repertoire of happy accidents, and so the clown ends up unexpectedly finding the unforeseen.



Mercedes Abad

### DESCRIPTION

Following the company’s working method (that of improvisation) towards the creation of a self-managed production, we now attempt to play around concepts such as chance, the mistaken or successfully taken decisions and the magic. This is the starting point. Matters are increasingly getting tangled up when we dress up the outlined situations with the nose of a female clown.

The working team is very similar to that of the last two productions, which, at very least, facilitates the understanding of codes right from the start. This is the first production without text.



## ARTISTIC “L’ATZAR”

<b>Female Clown</b>	<b>Pepa Plana</b>
<b>Magic Advisor</b>	Màgic Andreu
<b>Music</b>	Lluís Cartes
<b>Costumes</b>	Rosa Solé
<b>Lighting</b>	Jordi Llongueras
<b>Photography</b>	Joan Sánchez
<b>Director</b>	La Vaca Flaca Pepa Plana
<b>Production</b>	Joan Busquets

## TRAJECTORY COMPANY

Pepa Plana, Catalan actress and clown, born in Valls, Tarragona, May 2, 1965, a reference in the genre for the quality of its performances and its contribution to the display of clowns, standing as one of European figures.

Pepa Plana establishes her company in 1998 with a clear intention to create clown theatre for adult audiences.

“**De Pe a Pa**”, the company’s first production that quickly achieved recognition in the Catalan theatre scene, marks the starting point of her career as a female clown. Two years later she presents “**Giulietta**”(2000), a revision of Shakespeare’s classic Romeo and Juliet that consolidates her in the theatre circuits.

With a desire to open up new horizons she then creates “**Hatzàrdia**”(2004) a play that marks the starting point of her journey into the world of theatre without text, and which is quickly followed by “**L’atzar**”(2004) a follow-up play with a simpler staging that facilitates travelling and allows her to present it worldwide.

But it is her following play “**Penèlope**”(2010) which fully enables her objective of travelling extensively with a revision of Penelope and Ulysses myth.

With “**Èxode**”(2011) – a play that looks into the hardship of human migration caused by political and economical reasons, she shares the stage with two other renowned clowns for the first time. Along with the recognition of the public she has also been granted numerous awards.

And in 2012 she begins a new stage in her career together with the Cirque du Soleil with the creation of “**Amaluna**”, the new production of the prestigious company from Quebec.



And with "**Despistats**" (2014) together with Toti Toronell begins in the street theatre to open another window to look the world.

"**Paradise Painted**" was premiered July 14, 2016 as part of the Grec Festival of Barcelona. A funny proposal of a visual richness that dresses up in poetry, the sadder side of migrations.

And finally "**Suite**", a new street proposal, premiered at the "Teatro sin Teatro" Festival of Rubí in June 2017.

Pepa Plana's trajectory has lead her to become the most recognised Catalan female clown in Spain and around the world, and her work has opened up a new possibilities in the theatrical panorama, generating wide expectation and anticipation with each of her new projects.

Pepa Plana has also been artistic director of the International Festival of Clowns Andorra, absolute benchmark of the genre biennial event since the first edition in 2001 to the last in 2009.

This 2014 has been awarded with the prestigious National Cultural Award 2014

## **OTHER PRODUCTIONS**

Since 2006 participates in the production of "La història del petit sastre" (The Valient Little Tailor) with the Granollers Chamber Orchestra. In this production Plana tells the Grimm Brothers story, with the accompaniment of the orchestra directed by Francesc Guillén, and the scenic direction by Pep Bou.

"Un Tramvia anomenat Desig" (A Streetcar Named Desire). This production by l'Escena Nacional d'Andorra 2008 (Andorra's National Scene 2008) is a re-examination (o poster adaptation) of the Tennessee Williams' classic with a different look into the character of "Blanche", which Pepa interprets with all her female clown baggage. The play opened on the 14th of November 2008 at the Teatre Comunal d'Andorra la Vella, followed by a season at Sala Muntaner of Barcelona in January 2009, and currently preparing a tour for the 2009/2010 season.





## ACKNOWLEDGEMENTS

- **Zirkolika Prize for the best Circus of Sala or Carpa show of 2017**, for the show “Painted Paradise”
- **National Award of Culture 2014** Of the National Council of Culture and the Arts.
- **“Clown of the Year” Award 2013** at the Fira del Clown in Vilanova de la Muga.
- **Sabatot Alegre Award**, 9a Setmana del Pallasso (9th Clown Week) Castellar del Vallès 2011.
- **The Audience Award at the Zirkolika Magazine Awards Gala 2010**, for , by PENÈLOPE
- **ARC Award 2004** in the Circus category for the show “Giulietta”.
- **Honorary Mention for the show “Giulietta”** in the IX International Clown Festival of Cornellà.
- **Aplaudiment FAD Award 1999** for the show “De Pe a Pa”.





## **THE MEDIA HAS REVIEWED IT WITH COMMENTS SUCH AS**

### **The endearing Pepa Plana**

The clown Pepa Plana, has created a range of endearingly captivating characters. She delves into the stock figures of the feminine imaginary world, from the cleaning lady to the stock mother, all just right for turning into the subject-matter of her gags, which are often imbued with a finely-spun melancholic, poetic tone. **Pepa Plana** has here a good show with little touches of magic, and evincing great attention to detail, such as the costumes, no doubt as a reward for constancy and plain honest hard work – efforts which bear fruit in these stories.

*Pep Martorell, El Punt, 13 setembre 2004.*

### **Pepa Plana, a great clown**

The Clown is perhaps the most accomplished personification of human existence. Pepa Plana has turned out a brilliant demonstration of this – an analysis of life through a direct language that is never recondite.

*Joan Sala Vila, El Vallès, 8 d'abril 2005.*

### **Solo**

Pepa Plana is out on her own, making her way out onto the stage like a cleaning lady and then, through her ability to transform the most commonplace things into stage toys, succeeding in turning out a very intense show, with excellent staging and her constantly dazzling communicative power as a clown exhibiting wide-ranging abilities and captivating sensitivity.

*Artez 100, Agosto 2005*

### **Something to enjoy**

Pepa Plana put on her clown's nose, went out on stage, and shone. She gave us an impeccable show. The show is full of fine moments – comic moments and touching ones too.

*Joaquín Melguizo. Heraldo de Aragón. 13 octubre 2005.*

### **A clown along more classic lines**

Plana exhibits spectacular control over her body on stage – to the extent of looking like she's made of rubber – and carries on building up a clown who is touching, lyrical, full of herself (and very much so) and sexy, all backed up by incredible costume work. A clown that plays with everyone in the audience and wins them over unconditionally.

*R. Porta, El Periòdic d'Andorra, 5 març 2006.*



### **Like a glove**

What Pepa Plana does on stage looks very simple, but it is in fact very complicated: it's difficult to go out on stage and win over the audience in two minutes flat, without any trickery or any text to catch the viewer's attention. She avails herself of the finest traditions of the clown's art, as well as her considerable accomplishment as an actress, thanks to which she is skilled at sensing the mood of the audience, at pacing each effect, and at making the most improbable things seem believable. There are art theoreticians who tell us that creativity is simply an exercise in affinities, and the fact is that Pepa Plana wears the stage like a glove.

*Miquel Vigo, Diari d'Andorra, 5 març 2006.*

### **Pepa Plana's tender and incisive humor**

She appeared amongst the public that filled up the theatre. Humour has got a code, she suggested at the end. And she proved that she knows this code very well, because we couldn't stop laughing for a moment. She managed to bring out everyone's laughter even when she didn't move her blue and transparent eyes, with her extremely expressive face.

*Maribel Nogué, L'Enllaç, 23 març 2006.*

### **The nose as a shield**

Pepa Plana's expressiveness runs through like a shivers from the first to the last row, managing to light up all the emotions. Wrapped by an audience filling the theatre, she tastefully joined together all the characters that wander through "L'atzar", a gallery of pitty souls with an eternal smile. Pepa Plana handles intelligently the dispensers of humor and melancholy, thus generating an immediate empathy which is, at the same time, long lasting.

*Alfonso Arribas, El Norte de Castilla, 28 gener 2007.*

