

PuntMoc

PRESENTS

.....

# D€NARIUS

.....

*World*

DIRECTED BY

VALENTINA TEMUSSI & OSCAR VALSECCHI

.....

**NEW  
SHOW**

.....



HÉCTOR  
BOADA

JULI  
BOADA

GUILLEM  
BOADA

# PuntMoc

**PuntMoc is a company of physical theater and clown born in 2001, created by the three brothers Boada Ferrer: Héctor, Juli and Guillem. The company is dedicated to the exploration of the most intrinsic language of the human being, the movement, and to the search of the most genuine human inner thing, through clown and surreal humor.**

The company works on timeless and present topics from a modern and critical perspective. With a stimulant language and a very rhythmic staging, PuntMoc approaches the popular audiences; those who are used to the high stimulus of the modern mass media, and who might believe that the theater will not fulfill their expectations.

PuntMoc speaks also to the public interested in new forms of artistic languages, offering them a genuine charisma along with rigorous and detailed stagings.



**\* 2013**

**Best show**

18ª Mostra Teatre de Barcelona,  
Barcelona, Spain.

**Best actors (equally placed)**

18ª Mostra Teatre de Barcelona,  
Barcelona, Spain.

**Best actors (equally placed)**

Festival Internacional de Teatro  
Noctivagos, Teruel, Spain.

**Audience award**

18ª Mostra Teatre de Barcelona,  
Barcelona, Spain.

**2014**

**3<sup>rd</sup> best show**

Festival Mime-off, Perigueux,  
France.

**2016**

**Best show**

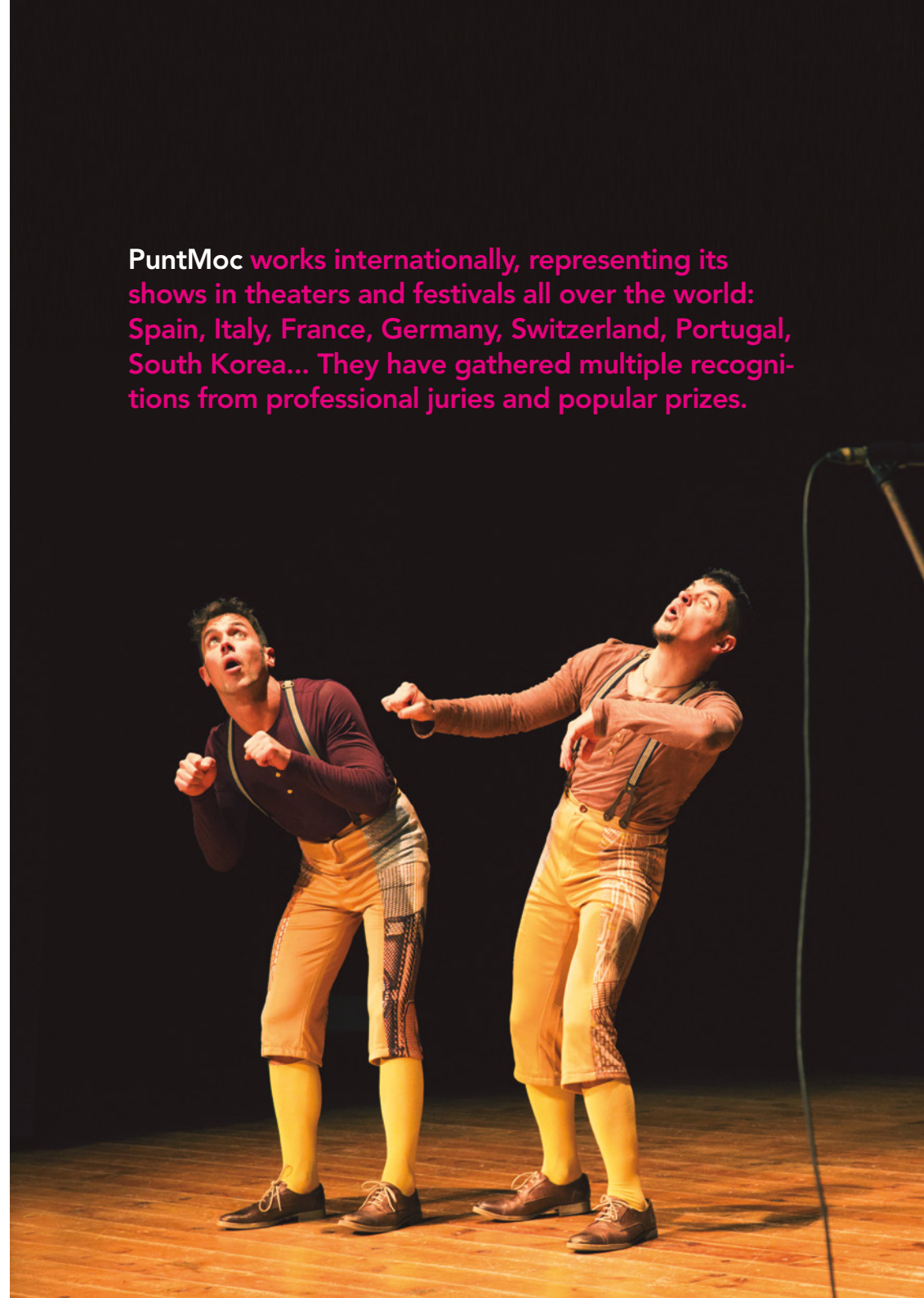
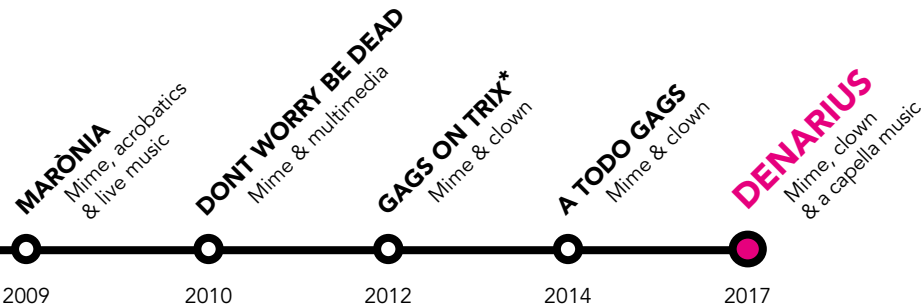
Herbst- und Weinfest, Radebeul,  
Germany.

**2017**

**2<sup>nd</sup> best show**

SurPrize Festival, Bolzano,  
Italy.

PuntMoc works internationally, representing its shows in theaters and festivals all over the world: Spain, Italy, France, Germany, Switzerland, Portugal, South Korea... They have gathered multiple recognitions from professional juries and popular prizes.



# Denarius

**"Denarius World is apparently simple and happy. Everything is fast, instantaneous and efficient. Denarius World is perfectly round... just as a coin when it spins like a whirligig top... and that's when we discover it's two faces."**

**The 3 Boada brothers interpret more than 80 characters. Attention, please: fasten your seat belt, open your mind and let yourself go into the imaginary and "adrenaloco" world of PuntMoc. The spectators tremble, reborn, grow, play (the music) and die (laughing).**

*Denarius* was the name of a Roman silver coin, also symbolised by an X. The *Denarius*, became the basis of the new monetary system, made up of the following coins: *Denarius*, *Sestertius*, *Quinarius*, and *As*. These were the first battalion of monetary figures that, frantically and merciless, began to break through in a society ready to be conquered. Offering no resistance at all, this society allowed them to install for long term, and hence becomes the current "capitalist welfare society".

This reality, sometimes too unfair but which we tolerate naturally, is the one PuntMoc presents going all out. Through their absurdist humor and with a cheeky and funny tone, they recreate the Denarius World, and they add such innocence to it that it seems a delirious

body game. The music is reaffirmed in the staging as a basic pillar in its own character. This time the voice –not words– appears on stage with an extraordinary prominence. DENARIUS is a painting of reality, watching which it's easy to confuse laughter tears and weeping tears.



## **Duración**

Versión original: **60 min.**

Adapted version, for festivals and/or non conventional spaces: **40 min.**

## **Ficha artística**

**A production by PuntMoc.**

**Idea, dramaturgy and performing:** PuntMoc.

**PuntMoc are:** Guillem Boada, Juli Boada & Héctor Boada.

**Directed by:** Valentina Temussi & Oscar Valsecchi.

**Wardrobe design:** Gala Garriga & Carlota Masvidal.

**Lighting design:** Mateo Martínez.

**Graphic design:** Marta Pau & Videsign.tk.

**Pedagogic project:** Lucía de la Guía.

**Management:** Lucie Lafleur.

# The original idea

**Aiming at keeping and reaffirming its own character, the company maintains some characteristics of their previous production: no words, no scenography, a versatile proposal for unconventional spaces and a proposal suitable for all audiences. Furthermore, now the company settles four new goals:**

— **Their purpose is still to make laugh** by the use of white gestural humour, and sometimes sarcasm, but this time, going one step further, **they decide to work on a very complex and present-day topic:** the money.

— **They introduce voice and live singing,** in order to disclosure the expression of their capacities

and to extend their performative resources. They abandon silence –as it filled the 60 minutes of the previous creation-, and they incorporate a microphone with looper pedal for the recreation of all kinds of environmental sounds, sound effects, and live original songs a capela, placing the audience in the imaginary space that they wish.

— **They reaffirm their style: emphasizing the physical, poetical and visual work.** In this show the stage managers are the qualified and recognized corporal movement theatre directors Valentina Temussi and Oscar Valsecchii.

— **They include a new figure to the project: the pedagogue Lucía de la Guía.** Together with her they create a pedagogic program, to structure the show in very specific and didactic contents and values.



**“Critic, comic and technical. A battery of intelligently absurdist dramatized gags.”**

Nuria Cañamares, *recomana.cat*

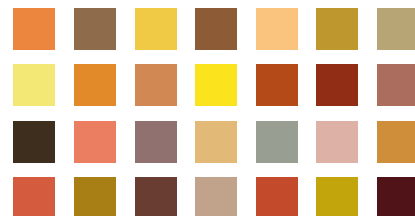
# The image

Three actors on stage. Three bodies. Three characters. They make one. Or three hundred. A wardrobe that transits from the industrialization in Europe, in 18th century (with both masculine and feminine marked silhouettes, big variety of colours, rich decoration, refined taste...), up to the masculine fashion during the French Revolution (with more comfortable and practical pieces, sober wardrobe, but rich in details). The contrast.

Lets get closer geographically: ¡Viva España! We are interested in dandies suit, craftsmen with shirt, scarfs, adjusted pants up to under the knee, suspenders and socks. And ...why not? The bullfighter's costumes, necessarily unburdened of so many brightness, ornaments and spangles. Three figures are the only scenic elements, transmuting in an empty space,

full of energy and light, evoking past, present and... future?

**In the selection of the wardrobe tonalities we begin with the representation of money, literally. The colours of the printed bill are in constant movement in the stage as the movement of the money in the different periods of our history. Some textiles are stamped by parts of a bill, creating a unique image: the re-fucked capitalism.**



Text of Gala Garriga y Carlota Masvidal.  
Design and image of Denarius World.



# The team



Director  
**OSCAR VALSECCHI, 1971**

He studied in the École Internationale of Mimodrame de Marcel Marceau in Paris. Graduated by the International School of MimCorporal of London, where he also studied the Postgraduate Program "Teaching and Theatrical Direction". Teacher in the same school between 1999 and 2006. Member of the company Théâtre de l'Ange Fou in London, directed by Steven Wasson and Corinne Soum. He travelled to Barcelona in 2008, where he worked in several shows as: *L'Art de la Comedia* directed by Lluís Homar and produced by the TNC, as an actor

and assistant of direction, in charge of scenic movement; *Terra Baixa* directed by Pau Miró, as assistant of direction; *Luces de Bohemia* directed by Lluís Homar for the Theater Maria Guerrero of Madrid, in charge of scenic movement; assistant of direction and scenic movement in *Les noces de Figaro* directed by Lluís Homar at Teatro Lliure 2016. Nowadays, he is member of the circus company "Capicua" and he directs the show *Entredos*, where he also performs. He has been working in more than 20 shows with which he went in tour along Germany, Belgium, Brazil, Spain, France, Ireland, Israel, Italy and the United Kingdom. Co-founder and director of the Company of Theater InSospeso (Naples, Italy). As a profesor, he teaches and workshops in different entities: University DAMS (Bologna), Circo Espacial and City Lit (London), London Mime Festival and Festival Fringe of Edinburgh. He co-created and acted in Corinne Soum conferences-events about corporal mime Blue Raincoat Theatre (Ireland) and the ECUM of Belo Horizonte (Brazil). Teacher in MOVEO (School of dramatic corporal mime of Barcelona) and in Projecte Mus-e (Barcelona).



Director  
**VALENTINA TEMUSSI, 1974**

Bachelor in Modern Literature by the Oriental University Institute of Naples, with specialization in History of Modern and Contemporary Theater. Postgraduate in International School of Corporeal Mime of London, where she studied also the postgraduate program "Specialization in teaching and in Theatrical Direction". She also studied at BarDeFe theater school. Member of Théâtre de l'Ange Fou directed by Steven Wasson and Corinne Soum in London, for four years. As an actress she collaborated with different theaters and festivals in several shows in different parts of the world: Germany,

Brazil, Spain, France, Ireland, Israel, Italy, the United Kingdom. Co-founder of the Company Totum Teatre. Since 2001, she is a teacher and researcher on mime and theater. She has been working in several schools, projects, conferences and shows in England, Italy and France: The Factory Community Project in London, Muse-e Onlus, Dinamo3 and Scuola Movimento Danza in Naples, Piccolo Re di Roma Teatro and Accento Teatros Roma, Les Ateliers du Vent of Rennes, in the Academy Develar Artes, the Lanificio25 in Naples and the Teatro Potlach in Fara Sabina. She also worked as a mime teacher at Moveo (School of dramatic corporal mime of Barcelona), at the Colégi del Teatre of Barcelona and at the Cinema School Platón of Hospitalet. Nowadays, she is a "lecturer" and a "module leader" in the English University IAB Institute of Performing Arts of Barcelona.



Wardrobe design

**CARLOTA MASVIDAL, 1989**

Bachelor in Scenery at Escuela Superior de Art Dramàtic of Barcelona, 2011 and bachelor in Design of Shows at Wimbledon College of Arts (2012). She studies the Official Master's Degree in Cultural Management at the UB (2015). She has designed and made the wardrobe of the operas *La Bella Helena* and *TotMozart* at the Opera of Chamber of San Cugat, premiered in the Festival Noches de Música en el Claustro (2011 and 2014 respectively) and the wardrobe of *Tal* (Nau Ivanow, 2015). She combines her facet as scenery designer with the one of figurinist. She signs *Constellations*, of Nick Pane (Teatro Akademia, 2013) and the following shows by Laia Alsina Ferrer with the company El Martillo -of which she is member, founder and producer: *Z* (Can Gassol, 2014) and *YX* or *La fidelitat los cisnes negros* (Venue Atrium, 2016). She has been executive producer of the Period of Opera of Chamber of Barcelona (2016). Nowadays, she works as a sociocultural agent in the Theater of Sarrià.



Wardrobe design

**GALA GARRIGA, 1987**

Bachelor in Scenery at Escuela Superior de Art Dramàtic of Barcelona (Institut del Teatro, 2012). She also gets formation in lighting at Escuela Superior de Técnicas de las Artes del Espectáculo (2013). She worked as assistant for Mingo Albir lighting designer in *Hedda Gabler* directed by David Selvas (Teatre Lliure of Gracia, 2012); with David Bofarull in *Hurlyburly* of David Rabe with Waltzing Teatro (Tantarantana, 2012). She designed the lighting of *No soy Dean Moriarty* by Joan Yago (Nau Ivanow, 2011). As scenery designer, figurinista and light designer signs: *Una historia de amor difusa* by Francisco Lorenzo (Teatro Kaddish, 2012). She designs the scenery of *Van Gogh, the musical*, of *Tes Tistos Tignes*, and of *Testimoni de càrrec*, an adaptation of the stage play of Agatha Christie (both premiered at Teatro del Raval, 2015). She designed the space and costumes of Cloa-



Lighting design

**MATEO MARTÍNEZ, 1981**

ca by Maria Goos with adaptation of Roger Pera and directed by Oscar Molina (Versus Teatre, 2015). Nowadays, she works as a scenery designer and coordinator of cultural events.

Graduated in sound, light, scenic machinery and scenery in several schools of Spain. He realized lights designs for theater, circus and puppetry in: *Els guerrers de la Lluna*, *Teatro Disminuye*, *Té for two*, *Camilo Clown*, *El tesoro del pirata*, *No es la boca la que (...)*, *El fumiste* (Cia. Davel Puentes), Festival de poesía y circo (Córdoba). He has worked as technician in companies and shows with: *Els Comediants*, *Peter Pan* the musical, *Faraude*, *Camilo Clown*, *Andrea Dórico* or *Cedison* and in venues as "El Matadero" (Madrid), Expo Zaragossa 2008 or Main Theater of Guadix (Granada). He also worked as a technician in Lima (Peru) and in the television of Toulouse (France).

In parallel he dedicates his time to music (flamenco guitar, with the band *Sílvia Tomas Trio*) and he is a luthier.







Actor y guionista  
**HÉCTOR BOADA, 1984**

Since he was 15 years old he's dedicated his life to the performing arts, combining different tasks, among them being an actor. He studied two years in MOVEO School of Physical Theater and Dramatic Corporal Mime of Barcelona. He extended his formation with several specialization courses in junggling, stunts, view points and contact impro, theatrical improvisation, voice technique, saxo, among others. His actor career is focused on his own company PuntMoc, of which he is cofounder, scriptwriter and interpret since 2001. He also worked with other companies of physical and experimental theater like Vol-Ras Teatre, La Quadra Màgica, Cia. Les Roses, Pau Faust and Dr. Alonso or The Balls. In 2016 he premieres as a director with the show *La vida es mas que un club* of the Cia. Menredo.



Actor y guionista  
**JULI BOADA, 1985**

He studied in Escala Teatro of Barcelona during 2009. His formation was extended with intensive courses of voice technique, veiv points and contact impro, jungglings, stunts, theatrical improvisation... He combines his actor facet with being a musician, formed as a drummer at Escola Ràdio Band of Barcelona. Co-founder, scriptwriter and performer of PuntMoc since 2001. He also worked with the Company Teatro Foment de Piera with *Fando y Lis*, *El Traje Nuevo del Emperador* and *"La Paranoia"*. In parallel, as a fan of theatrical teaching, he dinamized and directed theatre workshops in several occasions: Casal d'Hostalets, Music School of Igualada, Theater of Piera, Diablos de Piera... As a musician drummer he his now working on the experimental music Project "Bamm", after a long trajectory in several other musical formations.



Actor and scriptwriter  
**GUILLEM BOADA, 1986**

He studied in MOVEO, School of Physical Theater and Dramatic Corporal Mime during year 2012. He realized several intensive courses of voice technique, corporal movement, junggling, view points, contact impro, theatrical improvisation... His artistic career pivots between theatre and musical studies. He studied Piano and Guitar Medium Degree of Musical Studies in the Conservatory of Igualada. That is how he turns out to be PuntMoc's musical and tempo brain. Actor, cofounder and scriptwriter of PuntMoc from 2001. As a musician (guitar, piano, saxo and clarinet) he has been part and has collaborated in musical formations like La Enga Bucle, Bauma, Letengers, Guitar Orchestra EMMI, Choir of Gospel of Castellbisbal, Bamm. Nowadays, he works as composer and player in Silvia Tomas Trio, with whom he edited two LPs and he produced different videoclips.

PuntMoc

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www.puntmoc.com  
info@puntmoc.com

**LUCIE LAFLEUR**  
(0034) 615 998 772



# Rider



## Scenic space

- 6m width x 4m fund x 3m height.
- Black backdrop (with access behind)
- 2 pairs of paws (minimum)

## Lighting

- 36 Dimmer channels 2K
- 3 Lighting battens to stage.
- 1 Frontal lighting batten.
- 4 Light ladders of 3m.
- 15 PC
- 9 Fresnel
- 6 Profiles 12/30
- 4 Profiles 25/50
- 6 PAR64 no5
- 2 PAR64 no2
- 2 Asimmetrics

## Sound

- P.A. adapted to the space.
- 2 monitors to stage, one at each stage side (2 sending).
- Stage audio patch to technical control (1 Send + 2 Aux Ret).
- Sound console; In PC (with D.I.) + In Looper Pedal of stage + Reverb. + 2 Aux Send.
- 1 Cable XLR 6m.
- Cable for looper pedal to patch or sound console (Out Jack Stereo)
- 1 Shure SM58.
- 1 giraffe microphone stand.
- Looper pedal (the company bring its own)

## Production

- 1 Lighting technician who knows the venue and its material.
- Watter during set up time and performance.
- Set up time : 7 hours.

## Tours

### National

- Housing, meals and transport included in the fee.

### International

- Housing, meals and transport NOT included in the fee.
- Transport : 3 actors + 1 technician + 1 manager (depending on the event) by plane, when possible.
- Personal cabin luggage + 1

- 60x 40x 25cm luggage to be checked in.
- Housing: the rooms can be shared, with separated beds.
- Dietes: no special needs. Vegetarian option appreciated.

## Special needs

- Laundry service needed for performing clothes in case of more than 2 consecutive performing days

**MATEO MARTÍNEZ**

(0034) 654 25 38 20

PuntMoc

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[www.puntmoc.com](http://www.puntmoc.com)

[info@puntmoc.com](mailto:info@puntmoc.com)

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Lucie Lafleur

(0034) 615 998 772

