



LA VIE EN ROSE

A story of love, greed and destruction

CIA. MAR GÓMEZ



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Whether outdoors or indoors, Cia. Mar Gómez is captivating in this telling of a film-like story of what at first seems to be a love tale, but soon devolves into a battle between two characters in an all-out war to annihilate each other. Cia. Mar Gómez shines once again in its signature style of everyday stories told through humour, dance and movement. **Step right up!**

**Performance with no text 35
min outdoors; 60 min indoors
All audiences**

SYNOPSIS

There is something even more thrilling than the rise of a perfect love story: to witness from a distance how it falls apart, in the most grotesque and atrocious way possible. That is exactly what we get into in “La vie en rose”, seeking that slightly evil (but harmless) smile that we all carry inside.

With humour and a cinematographic view, this work of dance-theatre blends physical theatre, dance and clown arts. The piece follows a seemingly perfect couple from the height of romantic and social success to the most clamorous failure imaginable, poisoned by their own greed.

In order to fail spectacularly, one must first rise to the top. “La vie en rose” is foremost a story of devastation, a fierce battle between two characters in a race to annihilate each other.



OUTDOOR & INDOOR

“La vie en rose” is primarily conceived as an outdoor performance, and it plays on many of the particularities of this context: the invasion of public space, an intense rhythm, continual changes of scenery, audience interaction and strong expressiveness of the two characters.

It also has an indoor adaptation. All the dramatic and aesthetic aspects of the piece have been kept as-is from the original outdoor version. Only a few necessary changes have been made: the dramatic tempo, the level of closeness and intimacy, the extension of some scenes and the addition of set and lighting resources.

The work's origins as an outdoor piece, has generated an indoor show that benefits from a special dynamism and an intense expressivity that leads the audience through the narrative.

The narrative, the cinematographic language, the theatricality and physicality and the high dose of humour all remain intact whether this piece is experienced indoors or outdoors.



THE SHOW

Inspired by the renowned film “The war of Roses”, Cia. Mar Gómez irts openly with the cinema, inviting the audience to enjoy a dance theatre piece as if they were in front of the big screen. And, as always, the company does so by seeking that devilish smile from the audience, one that helps them to enjoy the sweetness with which the characters are introduced, as well as an almost evil enjoyment as things twist to the most unexpected extremes.

Both the narrative approach and the imagery evoked in this dance theatre piece, have a lmic starting point. With “La vie en rose” the company wants the audience to get into the story as if they were watching a film.

Just when they begin to feel that they are in front of a 70’s romantic comedy, things suddenly start to feel more like a terror lm. And they nd themselves laughing—al- beit confusedly.

This performance includes lmic references in various aspects. An important one is the music, which quite often will be as descriptive as it is in a cinematic soundtrack. The characters, the rhythm, the use of certain narrative devices will also link the story with cinema. There will be no doubt that we are in front of a lm story.





THE STORY

In order to fail spectacularly, one must first rise to the top. "La vie en rose" is foremost a story of devastation, a fierce battle between two characters in a race to annihilate each other.

With humour, but also with shamelessness and intensity, Cia. Mar Gómez reveals the peculiar way in which two lovers try to get rid of each other without disrupting their carefully cultivated social status. They both fight to the end, and do so without falling into vulgar violence; however their perversity and manipulation proves to be much more devastating.

To fully experience this cruel fall into hell, our two protagonists first have to gain momentum. Before finding them on the warpath, we take a quick tour through their relationship stages: they meet, fall in love and reach the height of romantic and social success. Then, from such a great height is where just a soft push will make them fall clamorously. We all know (although we hide it) that someone else's fall is, and will always be, magnificent comedic material.

THE CHARACTERS

The character treatment in “La vie en rose” is mixed. The protagonists are developed, at first, in the language of realistic fiction: a shepherd man snares a confused woman resting on top of her luggage, the starting point for a dreamy love story.

Later in the piece this language shifts into something closer to visual poetry or even surrealism. Our protagonists are not themselves anymore. They molt their skins and their costumes. They are driven by desire to break up, but stubbornly refuse to do so without maintaining their lofty social positions. They are each other's enemies, and both refuse to give up what they think is now theirs.

They share a common goal: annihilate each other, convince the other to go away, but without losing their house and their territory. They fight tooth, nail, shoes, curtains, flower vases, dog and cat. The story will end in a battle in which all that their love has created will become a projectile weapon.





THE AUDIENCE AND THE SPACE

The set gets built, moved and eventually demolished, changing dynamically along- side the action. The idea is to invade the space (whether indoor stage or outdoor setting) with elements from the private sphere. At the same time, this invasion is not static; it adapts to the di erent dramatic needs and speci cations of the venue.

If there is one element that needs to be represented clearly, it is the home. Its presence and continual references are a key element, equally as important as the characters.

The changeability of the set will allow the performers to show how an harmonious living place becomes a battleground where both will obstinately entrench themselves. The narrative of the piece will demand the constant transformation of the setting— a showy living room, a dangerous balcony, two opposing rooms, and, in its final stage, the sad ruins of what used to be a luxurious home.

ARTISTIC

SHOW FOR ALL AUDIENCES

DURATION: 60'

Artistic direction: MAR GÓMEZ

Choreography: MAR GÓMEZ Y XAVIER MARTÍNEZ

Performers: MAR GÓMEZ Y XAVIER MARTÍNEZ

Set design: CIA MAR GÓMEZ

Costume: CIA MAR GÓMEZ

Lighting Designer: JAUME ORTIZ

Production: MARTA RIERA

Booking: CINTYA AMEZ

Photography: FERNANDO PRATS

Video: ARKHAM STUDIO & XAVI PUJOL

LINK TO TRAILER:

<https://youtu.be/uawvPZy4eN>

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TECNHICAL RIDER - outdoor version

Required space

Show created for outdoor spaces. It is essential to receive images of the performing space in order to make required adaptation. Minimum space: 7m x 7m. Regular surface. Disposition of the audience in 180° in front of the stage.

* the show can be adapted to other surfaces and dimensions; contact the company for more information.

Technical needs

Changing room with lock for two people, with bathroom (WC), water, mirror, hangers, 2 chairs and 1 table.

Schedule

Get-in: 3h before the performance begins. Duration: 35 min approx. Get-out: 1h from the end of the performance.

Sound equipment

The power depends on the size of the space (P.A. and monitor). A CD reader or Ipad, MP3 connexion (minijack)

Lighting

The show has been created to be performed in daylight. If performed at night, general lighting is required (contact the company for more details).

Technical staff

The presence of one of the organizers, who has the right to make decisions, from the company's arrival until its departure.

Sound technician

Lighting technician (when necessary) People to unload and load if access by vehicle is restricted.



TECNHICAL RIDER- indoor version

Stage:

Performance area: 10m. wide x 8m. deep. Grid at least 6m. high. Black masking with borders and legs to create four bays. Full blacks upstage. The stage should be sprung or semi-sprung wood floor, painted black, suitable for dance. If not available, performance area should be covered by black dance floor. Front Curtain is required. Central stairs to access the stage from the house.

Lighting:

- 36 Par 64 cp62. - 5 Par 64 cp61. - 7 Pc 1 Kw. - 12 Fresnel 1 Kw. - 22 Profile 25/50 750w. - 3 Strip Lite. 60 Dimmer channel 2,5Kw. Computerized Light Desk. 1 Haze Machine dmx controlled. 6 Booms 2m. high. 6 Light pipes onstage and frontal bridge.

So:

PA adequada per a l'espai. 2 monitors a l'escenari. 1 taula de só

Control de llums i so:

Han d'estar junts, un só tècnic llença llums i só. Sistema de comunicació entre cabina i escenari.

Personal tècnic necessari en el muntatge:

2 Eléctrics 1 Tècnic de só 1 Maquinista

Camerinos:

1 camerino per a dues persones, climatitzat, amb dutxa, aigua calenta, wc i mirall per maquillar-se. L'espai escènic i les condicions tècniques de llums i so poden ser modificades en funció de les característiques de cada espai, previ acord amb la companyia.



ARTISTIC CAREER

Cia. Mar Gómez was created in Barcelona in 1992. For over twenty years it has established a very personal and recognizable style framed in the field of dance theatre characterized essentially by the use of sense of humor, narration, gesture and a choreographic work of great physicality always at the service of dramaturgy and the construction of the characters.

The company offers a very accessible work -including audiences unfamiliar with dance- and is suitable for a diversity of contexts in which it can be showed, from street festivals to regular performances in halls and theatres.

Following this artistic line, the company's shows have been, and are still a key piece in the context of national contemporary dance, its style has facilitated the approach to this discipline to an audience less restricted than usual. Given the artistic features of the pieces, the shows have been displayed in multiple contexts and have covered a broad and diverse market. This model has created a company that prioritizes the capacity of touring the shows above all. The main focus of activity has been, then, the production and exhibition of shows, with a very consolidated market in the national territory that in recent years has been expanding internationally.



ARTISTIC CAREER

Amongst its creations it's worth to mention *La matanja de Tezas* (premiered in 1993 in the Teatre Lliure, Valencian Critics' Prize); *Levadura Madre* (1998, l'Espai de dansa i música de Barcelona); *Hay un Pícaro en el Corral* (2001, la Generalitat Valenciana Prize for best dance production and female artist); *La casa de l'est* (2002, Teatre Nacional de Catalunya); *Después te lo cuento* (Grec 2004, in collaboration with the British director Lindsay Kemp); *Dios Menguante* (Teatre Modern del Prat 2006, Max Prize for best female artist and Premi Ciutat de Barcelona 2010 for the representation in the Villa- rroel Teatre during the Festival Dansalona); *Heart Wash* (Festival Mercè Arts de Carrer 2010) adaptation of the former piece for urban spaces; *Aquí amanece de noche* (2009) and *Perdiendo el tiempo* (Festival Cos de Reus- Mercat de les Flors 2011, in collaboration with the acrobat Ignasi Gil) that has recently been restaged in this 2015; "For ever and a day", a coproduction of Cia Mar Gómez and SEM Altigone, premiered in november 2012 in Festival Voyage Gourmand in Saint - Orens de Gameville (Tou- louse); the outdoor show "Between you and me", premiered in Fira de Tàrrrega 2013, the indoor show "Pollen Paradise" (Teatre Modern del Prat 2014); "On earth as it is in heaven", coproduced by Grec 2016 Barcelona Festival and the dance theatre show-workshop "Swing it!" (Mercè Art de Carrer Barcelona 2017). The last show of the company is "La vie en rose" whether outdoors (premiered in Mercè Art de Carrer Bar- celona 2017 and Festival Nocte Graus 2017) and indoors (premiered in Teatre Modern de El Prat del Llobregat 2018).



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This show is a production of

CIA. MAR GÓMEZ

Cia. Mar Gómez is supported by:

