

SPECIAL NOTHING

especial nada special nothing



Um espectáculo de / A performance by

João Garcia Miguel

SPECIAL NOTHING

Synopsis

A play based on Andy Warhol's diaries...NOTHING SPECIAL...the TV show that Warhol always wanted to make but never did...Pop Art, television, Warhol's room, interviews, make-up sessions and hot revelations. This performance has as starting point the reading of Andy Warhol's texts and Andy Warhol himself. A lot of the texts are biographic, written by the artist or by close friends.

However it may be, since a determined moment these biographical elements started to captivate attention and even more when I realize how those elements intentionally crossed Warhol's work. *Special Nothing* is placed in this undefined border between what is a work of art and what is the creative and the relation that one maintains with the other. It is also a show that points out the preoccupations that are common of every individual (or maybe just for now) such as the despair to discover something that nobody else has discovered yet, the absolute desire to win a clear individuality expressed by fame - even if it lasts for just 15 seconds, the inability to resolve interior conflicts, the difficulty in understanding ourselves and the others (those in which we desire to see the reflection of our image), the sense and value of assertions we function by day by day and in whom we have secure truth (we don't know how) and at last, a huge emptiness that lasts forever and of which we don't have a way out.

Only the cockroaches with their quick insect legs can escape.

Warhol wakes up, sits on the mattress and plays with words, cries, gets up and talks about his fears, gets irritated, speaks about his big ambition, of people he met, asks for confessions from himself and from the others, sings, talks about this guy he was with in a hotel and with whom he was a friend and about how angry his friend was when he made him an obscene proposal. He sits again on the bed and plays with a mirror's ball, he sighs because at last and after all his attempts, he is still Mr. No Idea Zinging a Love Song.

João Garcia Miguel

Fifteen Minutes which never end

By Alexandre Melo

Andy Warhol is perhaps the artist who best embodies shift in the status of artistic practice. In the wide diversity of social and cultural connections to be found in his work we can find the explanation for the fact that Andy Warhol's fifteen minutes of fame increasingly look as if they will last forever. Andy Warhol is one of the artists whose work carries furthest the question of relations between art and economics in contemporary societies. I refer here to the process which makes it possible to transform a banal image taken from the media into a work of art, and to the process whereby the supposed talent in the artist's handiwork is replaced by a simple reference to a signature – referring to the artist's name and brand – which assures the connection with a given personality and the respective charisma. The intensity with which the name circulates in the media corresponds to the economic circulation of his products: "Business art is the step that comes after art" – can be read in *The philosophy of Andy Warhol (From A to B and back again)* - . But exists in Warhol a political ambiguity, one of the sources of the power in Warhol's work: we are unable to decide whether we are faced with an unconditional apology or a devastating denunciation . We should note the two-way movement resulting in levelling and contamination: from the exceptional to the banal , from the banal to the exceptional – Marilyn treated as the same as a can of soup. Stripping away the drama. ...Too elaborate and cold to fully satisfy the taste of the masses, Too banal and attractive to meet the aesthetic standards of the traditional modernist elite.

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The artists

João Garcia Miguel, artistic director of JGM, initially developed artistic activities in the area of music and visual arts. He is one of the founders of the experimental group based on performance and installation *Canibalismo Cósmico* – and Galeria ZDB and OLHO – Theatre Association of which he was the artistic director between 1991/2002. During his activities with OLHO he directed several plays for Porto 2001 Capital of Culture, in particular “*Fábrica do Corpo Humano*” and “*DQ – éramos todos nobres cavaleiros...*” which was co-produced by ACARTE in 2001.

From 2002 onwards, João Garcia Miguel began his individual path as an actor, director, play writer, visual artist and programmer. In that same year he presented a video art exposition in *Fábrica da Pólvora* and returned in 2003 to ACARTE/ Capitals with the play “*Special Nothing*”. With Edgar Pêra, he co-directed and interpreted the movie “*Homens Toupeira*, which was nominated in the official selection of FantasPorto 2003.

He regularly presents his works on National and International Festivals such as: Festival Internacional de Almada, Festival A8, P.O.N.T.I. in Porto, Citemor, in Montemor-o-Novo, in Évora, Beja, Viseu, Coimbra, Torres Vedras, Caldas da Rainha, Lisboa, Festival les Bernardines, Marseille, etc...

In 2003 he participate in the international meeting of artistic creators organized by Espaço do Tempo – *COLINA* (Colligation of Arts) and was asked to returned the following year (2004) as a ZAP visitor.

He was an artist in residence at Casa dos Dias D'Agua between 2003 and 2004.

In January 2003 he programmed and produced *The Festival FX 1001 Noites*.

As a teacher he is regularly invited at the Universidade de Évora, CEM and Forum Dança. He has been a member of the jury in contests for new values in the areas of dance, theatre and performance with Clube Português de Artes e Ideias and with Transforma during 2004.

João Garcia Miguel's work characterizes itself by the work of inquiry and experimentation carried through during the last fifteen years. He introduces in this work areas of influence of differentiated universes that have induced fractures and elements of questioning of the contemporary writing. The introduction of universes of the visual arts, movement and dance, of popular theatre and/or street theatre, of ordinary universes and of memories, of the universe of cinema and video and of accented anthropological character, are the distinctive traces of his work. He often develops the rewriting of biographical elements of authors and literary texts of reference have intertwined in his works and have become his distinctive profile in the panorama of the scenic arts in the 90's in Portugal.

Currently holding the position of Professor at the Escola Superior de Artes e Design das Caldas da Rainha, in Instituto Politécnico de Leiria, where he collaborates in the coordination team of courses of Theatre, Dance and Cultural Animation, he has developed theoretical and formation work during the past years.

He maintains a constant personal formation/education in Portugal as well as abroad and is presently writing a thesis on the characterization of the theatre experience in the 90's

João Garcia Miguel is differentiated for what characterizes him; the taste of risk, the provocation, the severity, the accented and even at times exaggerated conceptualism, sometimes because of a lack of sense of humour. All of this gave him his nickname of the Bear. What is sometimes so True! He uses the contradictions frequently as methodological elements for his work. He fights frequently antagonist positions (sometimes reverse of what would be convenient) as an instrumental resource for the development of aesthetic perspectives.

He is differentiated for the utopian dimension and criticizes, to consider that the theatre must serve to the change the world of those that still take a chance to enjoy it, providing interior experiences to

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them that develop atrophied organs, that will allow them the expansion of reality. And for the happy incredulity for who the theatre is a species in extinguishing, a creation of ruins that does not serve for nothing, nor to eat nor to dress, nor for the amusement that exalts and only values that which is almost to be locked up in a box of glass and placed in a museum. And that gives a look with the force of the impartially of the desperation and the absence of illusions.

Anton Skrzypiciel was born in Melbourne Australia. He studied at Melbourne State College with Lindy Davies, the Webber Douglas Academy of Dramatic Art in London and the Laban Centre for Movement and dance in London. Big thanks to Dale and Philip.

He has worked with Nikky Smedley in Geographical Duvet and married her to boot! Thanks for that. With Matthew Bourne, Lea Anderson, David Massingham, Aleeta Collins, Wendy Houston, William Petit and Angelika Oei. Much of his career was spent in Frankfurt with S.O.A.P Dance theatre under the direction of Rui Horta, creating the works "Object Constant" "Glass - Short Stories of Fools" and "Khora". He remained with Mr Horta to create the solo project "Bones and Oceans" and as assistant to Mr Horta for the Munich based project "Zeitraum". Much of Mr Skrzypiciels time is spent in the waters of Borneo and Thailand teaching scuba diving.

Luis Vieira was born in Barreiro in 1969. Graduated in Philosophy at the Universidade Nova de Lisboa. He was High School teacher until 2003. He worked in Sculpture and began his work as performer at Chapitô. He works with CEM, having classes and presenting his owns projects. Luis is João Garcia Miguel's assistant since 2003.

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Photos

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PRODUCTION / TECHNICAL TEAM AND CONTACTS

TITLE: "SPECIAL NOTHING"
AUTHOR AND DIRECTOR: JOÃO GARCIA MIGUEL
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MUSIC: VITOR RUA

Technical Director: Edgar Alberto
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General Info:

Duration of performance: 65 minutes
Set-up time needed: 14 hours
Strike down: 2 hours

Ideal Stage Dimensions

Width: 12 meter (Wall to wall)
Depth: 14 meter
Height: 7 meter

Technical Information

The show's promoter must meet all technical and staging requirements, so the set up duration does happen in the timeframe shown on the timetable (see bellow).

STAGE

Minimum size stage of 10metres depth x 8metres wide x 5metres high. The surface must be flat, levelled and clean.

Grey linoleum floor.

Stage configuration with stretched black flannels, no reflections on all lateral areas.

2 frames in black flannels at the stage opening

1 backdrop in black flannel with 1metre lateral passages

1 black flannel leg 1metre from back

We will need a space off stage to paint and finalise the décor and leave it to dry for 3 hours, a space of 6metrer x 6metres is sufficient.

We will be filming / captioning spectators, moments before the show commences either in the lobby or other space (tbc) - in order to do this we will need to find or build a suitable place. Please send us a scaled layout of your theatre lobby.

For more information, please consult the attached stage plan.

LIGHTING

Light control board: programmable, 30 circuits minimum, soft patch, EX. Compulite, ADB, AVAB, STRAND.

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CUES: APROX.

Spot lights: 42 units

38 X 1 KW PC (equipped with barn doors)

3 x 1 KW PROFILE 58°

3 x 1 KW PROFILE ZOOM 32°

1 x strobe

Dimmer channels: approx. 30 to 2KW

Filters: LEE 201 / 176 / 257 / 777

For more information, please consult the attached light plan.

VIDEO EQUIPEMENT

Requirements:

1 x video board with 4 channels, 1 PGM exit, 1 preview exit and with capacity to do cross dissolves and wipes. EX.PANASONIC WJ-MX20

4 x DVD players. SONY

2 x Video Monitors SONY

2 x Video Projectors. Minimum 3000 LUMEN

2 x telescopic support for the video projectors

2 x video color monitors 28 (to use as props)

CABLES

BNC Cables – to connect 2 projectors and 2 monitors in the set to the regie

BNC Cables – BNC to regie connections

RCA Cables – to connect the regie connections

ADAPTERS

RCA Female – BNC Female

BNC Male – RCA Male

BNC Male – BNC Male

RCA Female – Scart Male

We will bring:

1 video matrix 8x8

2 x mini DV camera

1 x Machintosh with monitor VGA 19

SOUND EQUIPMENT

We require:

1x PA high quality Bi or Tri-amplifier. It should have stereo and balance, to cover all the audience and be able to produce S.P.L = 100DB with a good response between 30Hz and 20Khz. Meyer, Eletrovoice and D&B are preferable.

2x Stage Monitors. Meyer, Eletrovoice and D&B are preferable.

1x mix table analogue or digital with 12 tracks, 6 supporting, parametric equalization and insert. MIDAS, YAMAHA, BEHERINGER.

6 x graphic equalizers 31 ?, KLARK TECKNIK DN3600

1 x frequency analyser KLARK TECKNIK DN6000

2 x effects processor. LEXICON TCM90 / YAMAHA SPX 990

4 x dynamic compressors. KLARK TECKNIK

2 x CD players. SONY TASCAM

1 x dynamic microphone. SHURE SM58

1 x hand transmitter microphone. SENHEISER SK50

4 x field microphones AKG C391B / Schoeps MK4

4 x Floor microphones Crown PCC160

1 x big tripod

4 x small tripots with rubber suspension

All the cabling necessary for all audio connections.

The monitoring mixing is made in the front board

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4 point intercom

EXTRA POWER SUPPLY

We need 5 direct plugs on stage: 1 plug in the lobby or place (tbc).

FIRE, SPECIAL EFFECTS AND WATER

There won't be any fire requirements and water

MAPS AND EQUIPMENT LISTS

Please send us maps (scale 1:100 or 1:50) and your theatre list of equipment (stage, sound, light, video). It's important that you also send us a map showing the directions to the venue and to the hotel.

TRANSPORT

All the material will be transported in a commercial van.

A parking space will be required.

TOUR TEAM

5 people will travel: Artistic Director, 2 Actors, 1 Video Technician, 1 Technical Director.

OTHER REQUIREMENTS

In terms of extra staff the following will be required: 3 stage technicians, 3 stage assistants, 2 sound technicians (1 to operate), 2 video technicians, 3 light technicians (1 to operate), 1 wardrobe assistant.

TIMETABLE

1st Day – Set up

9am to 1pm unload / stage measurements / stage set / set projectors/ set microphones and speakers / set up grid / set up control panels

require: 3 stage assistants / 3 stage technicians / 3 lights technicians / 2 sound technicians / 2 video technicians

Elsewhere the décor is repainted

1 to 2.30pm LUNCH BREAK

2.30-6.30pm Patching / set linoleum / set video / set décor / fine tune

require 3 stage technicians / 3 lights technicians / 2 sound technicians / 2 video technicians

6.30 to 8pm DINNER BREAK

8pm to 12am fine tune / sound check / video check / stage cleaning

12 am Rehearsal

Require: 2 stage assistants / 3 stage technicians / 3 lights technicians / 2 sound technicians / 2 video technicians

2nd Day – Set up / Show / Strike Down

9am to 1pm Final technical touches / Final stage touches

Require: 2 stage technicians / 2 lights technicians / 1 sound technicians / 1 video technicians / 1 wardrobe supervisor

1to 2.30pm LUNCH BREAK

2.30-6.30pm Final technical touches / Final stage touches / rehearsal/ costumes cleaning

Require: 2 stage technicians / 2 lights technicians / 1 sound technician / 1 video technician / 1 wardrobe supervisor

6.30 to 8pm Dinner BREAK

8pm to 10pm fast sound check / fast video check / fast light check / clean stage

Require: 2 stage technicians / 2 lights technicians / 1 sound technician / 1 video technician

10 to 11pm PERFORMANCE

11.30pm Initiate Strike Down (after last show)

Require: 3 stage technicians / 2 lights technicians / 2 sound technician / 2 video technician / 3 stage assistants

WARDROBE AND DRESSING ROOMS

Two dressing rooms. With heating. Must be able to be safely locked. With shower facilities and towels.

Before each show the costumes must be ironed.

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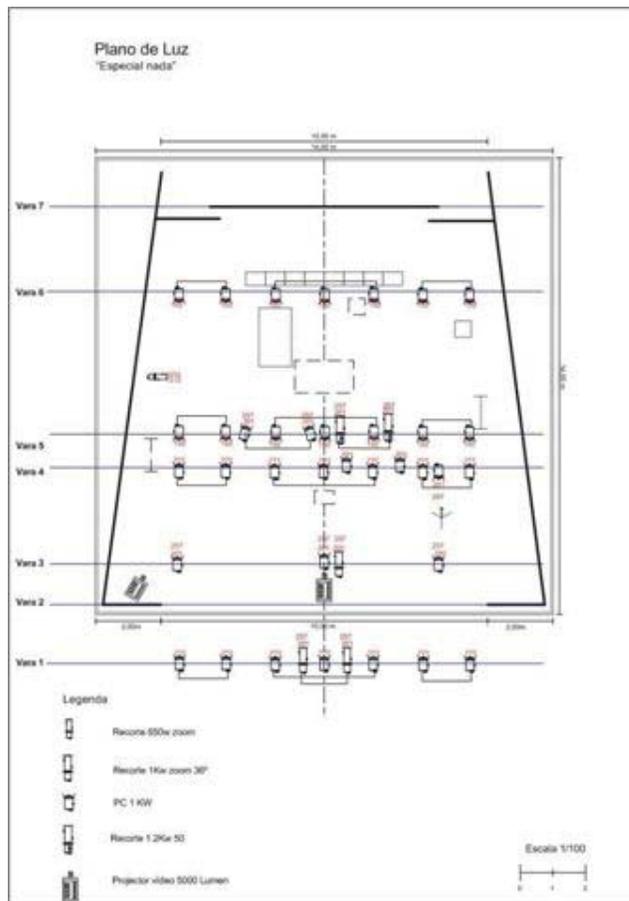
CATERING

Fruit, sandwiches, snacks, salads, beverages for all set up days and shows.

This document is part of the contract and obliges the promoter of the show to fulfil its requirements: please send us a signed copy addressed to the tour manager.

.....
Signature of the Theatre / Entity Promoter or the Technical Director.

LIGHT PLAN



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Financial Conditions

Performance **Special Nothing**
by João Garcia Miguel

Actors 2
Crew 3
Duration 65 min
1 performance a day
Original Music Vitor Rua

Cachet 4800 €Euro a day
7800 €Euro for 2 days
9500 €Euro for 3 days
10500 €Euro for 4 days
12500 €Euro for 5 days

excl:

Travel 5 persons from Portugal to venue (2 actors, 1 multimedia techn, 1 director, 1 tour manager)
Per Diems 33 Euro per person per day
Set transport from Portugal
Set up 1 day

Hotel single rooms for 5 persons

Contacts:

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