



## *Very Very Slightly*

*by Eulàlia Bergadà*

*Very Very Slightly*. VVS is the nomenclature that refers to the degree of perfection that diamonds present in terms of clarity. Thanks to the low number of impurities existing within their molecular composition, VVS are determined as the most valuable on the market because, as their name indicates, these 'imperfections' can only be perceived very very subtly, to such an extent that it is impossible to see them at first sight. human eye. Despite its high degree of 'perfection', as in the rest of diamonds, the molecular network of the VVS has been collided and penetrated by other external materials and it is thanks to these small irregularities in the deepest part of its composition , that each one of them refracts and reflects light in a different way, which makes them special, original and unique.

The poetics of *Very Very Slightly* rely on the dichotomy between form and content to talk about dance. On the one hand, the sense of perfection in the contour of the external form, apparently devoid of irregularities and, on the other hand, the expressive and dynamic power that is capable of generating the slightest irregularity in its interior. The forms of dance, like the forms of diamonds, are often valued as the maximum representatives of the aesthetic perfection to which the human body can reach, but the emotional and expressive content that each form represents is possible and is born within the clash between the attempt to create the perfect form and the physical limitation of the body.

That is why the choreography of VVS is based on the attempt to compose the movement and the images that arise from the transformation that the body undergoes when it has to accept and must adapt to its own limitations or 'imperfections' to mold them and, at the same time, allow them to become channels of expression - as happens with each ray of light that passes through the interior of a diamond crack, they turn out to illuminate the environment in a unique way.

As a poetic-philosophical essay, the work is presented in the form of a triptych where three chapters / scenes are distinguished, preceded by a prelude. Through these stages, the creative potential implied by the clash in front of the emotional and physical cracks that reside in each individuality is put into value. These cracks provide us with a source of creative richness to break through the ideal of forms to become new physical and expressive patterns that help us transform and adapt to each present moment, allowing us to create new relationships and networks between bodies and individuals.

From sarcasm, humor and exacerbation, the bodies of the dancers, the music and the stage penetrate the contingent forms that describe them and become channels of emotion and delight for the public, inviting them to share the game of decomposing dance and the body.



## SYNOPSIS

The market values the quality of a diamond based on its clarity. The more impurities (or inclusions) a diamond has, the more it devalues its price. But it is precisely these small internal cracks that allow each diamond to refract light in a unique and genuine way. Very Very Slightly is at the same time a reflection on the value of knowing how to penetrate each one's impurities to make them shine. Dance, music and light will be in charge of inviting the public to gloat over the expressive value of dissolving ourselves in our internal limitations and just like that vibrate with and towards our surroundings and environment, beyond any form or ideal.

## DRAMATURGY

Inspired by the anatomical structure of the diamond, the spatial organization of the choreography is made up of the geometric shape of the hexagon and its subdivision into several equilateral triangles. This figure forms the tapestry that creates the compositional relationships at the same time that shapes the scenographic poetics of the piece creating a kaleidoscopic and harmonic cellular network in the choreography. Through it, bodies relate to each other moving through space through a game of distances based on mathematical logics that allow - thanks to changes in orientation, direction and plane - dynamics, speed, rhythm, texture and quality of movement to vary causing body shapes to mutate.

## MUSIC

The musical composition of *Very Very Slightly* is specifically created for the occasion and is performed live by its composer. Electronic music and voice are the elements from which the soundtrack of the piece is created, which evolves from waltz and classical music to pop, and folk, until reaching progressive rock.

The musical structure is adapted to the metrics of movement and space, to the figures of the hexagon and of the triangle. The musical mathematics of the soundtrack incorporate the ternary measure in electronic music; generating a break with the compositional form of the genre. This fact enhances the sensitive journey around the poetic

and conceptual relationship of the piece, while at the same time, through the lyrics sung in English and Mallorcan, it seeks to empathize with the public.

## STAGING

The lighting of the piece is composed from lighting and video projections, that latest taking a great role. One of the main functions of video and lighting is to create the idea of an ephemeral scenery and the possibility of transforming the scenic landscape in relation to the idea of refraction intrinsic in the work.

The choreographic device of the hexagon and the diamond is the main base from which the chromatic and figurative landscapes are built. In a subtle way, the geometry of the large diamond that makes up the scene will serve as a fabric to create a universe of psychedelia to support the visual fantasy of the choreography.

## VERY VERY SLIGHTLY - 60'

**Direction and choreography:** Eulàlia Bergadà

**Sound Space:** Marc Naya

**Dramaturgy:** Ferran Echegaray

**Choreography Assistant:** Evelyne Rossie

**Performers:** Olga Clavel, Evelyne Rossie, Maria Torrents, Marc Naya

**Sound and Lighting Design:** Toni Ubach, Sergio Roca

**Audiovisual Design:** Ventura López

**Costume Design:** Claire O'Kefee

**Photography:** Tristán Pérez-Martín

**Production:** Anna Bohigas, Inés Lambisto

**Co-produced by:** Mercat de les Flors (Barcelona), Teatre Principal de Palma (Mallorca) and Morlanda Creacions SL

**With the collaboration of:** L'Estruch de Sabadell, Graner Fàbrica de Creació (Barcelona), Dansbrabant (Tilburg), EiMa Centre de Creació (Mallorca) and Auditori de Paguera (Mallorca).

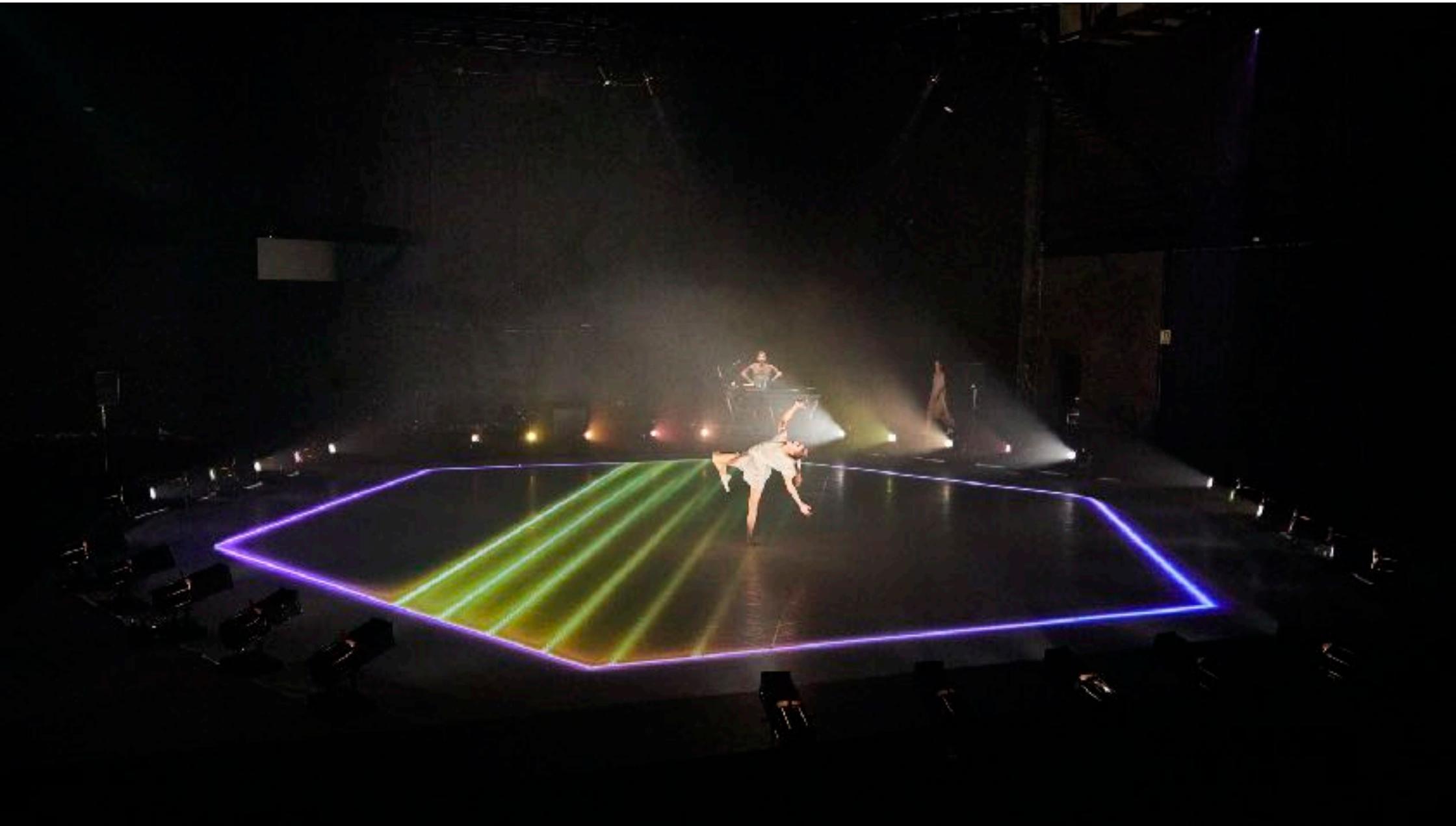
*Very Very Slightly premiered on November 7, 2020 at Teatre Principal de Palma (Mallorca) and on December 11, 2020 at Mercat de les Flors (Barcelona)*

## EULÀLIA BERGADÀ Palma April 3, 1985

Dancer, choreographer, director and teacher.

Graduated in classical and contemporary dance, postgraduate by the company. IT Dansa, graduated in choreography from CSD (Higher Dance Career) at the Institut del Teatre in Barcelona. In 2015 Eulàlia created her own company where she has choreographed and directed several pieces such as Flying Pigs premiered at Graner Fabrica de Creacions and MACBA's Convent dels Àngels (Barcelona 2015); The Sinners (2016); Gold Dust Rush, with whom she won the Institut del Teatre Award, with a production from the 2016's Grec Festival (Barcelona); and Nixie (deep inside) within the INEXCHANGE program (Tilburg, Holland). Eulàlia is also the creator of the Opening Projects' project in which different site-specifics are developed for various events of the professional dance circle. She has currently created and directed her latest piece Very Very Slightly, co-produced with Mercat de les Flors (Barcelona) and Teatro Principal de Palma (Mallorca). As a dancer she has worked on outstanding creations such as In Case and The New Piece by the United Cowboys company (Holland), El Canto de los Caballos by Lipi Hernández (Salmon Festival, Mercat de les Flors), Half Past Four Under The Chandelier (Modul Dance Project - Mercat de les Flors), Je suis l'autre by Mizar Martínez; Triste ego y Llena de Flores mí Boca by Miryam Mariblanca; Taiko (Ion Garnika -William Forsythe-). In the field of theater, she has worked together with directors such as Albert Mestres (Aguiles o el estupor, Festival Grec 2015), Xavi Martínez (Teatre Lliure and TNC among others), the Corcada Teatro company, Pablo Rosal, among others.





## CONTACT

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