



# CROTCH

DANCE - THEATRE - PERFORMANCE  
GENDER - FEMINISM - LGBT

# BAAL: ARTISTIC TEAM

- **Concept and direction:** Catalina Carrasco
- **Texts reviews (autobiographic) and drama assistant:** Míriam Escurriola
- **Performers:** Catalina Carrasco, Elena Lalucat, Reinaldo Ribeiro + local transfeminist & LGBT collective
- **Technical direction and lighting:** Gaspar Morey
- **Communication and production:** Gaspar Morey & Catalina Carrasco



# PROJECT DESCRIPTION

Dance theatre

Duration: 50 min.

Languages: Catalan, Spanish or English - + local "only by the locals"

Premiere: September 9<sup>th</sup> 2016 – Fira Tàrrrega (Site Specific version)  
October 1<sup>st</sup> 2016 – Teatre Principal de Palma (theatre version)

## Sinopsis

Is gender located at the CROTCH?

Who said be afraid, ashamed, hide? Bullshit!! We're visible bodies, disobedient and dissident.

## Description

*CROTCH*, is a dance-performance show. It reflects about gender, the stereotypes set by a hetheropatriarchal society, sexual violence and inequality due to gender or sexuality. All this is done from a queer and transfeminist point of view.

We aim to provide visibility to other bodies, to other situations that might seem quotidian to us but are still very far from being understand by many of us. We want to approach the audience to new ways of thinking about gender that came to light through trans\* people, through the new lesbian identities and the new concepts of family.

The lack of knowledge is very harmful and we want to make us known.

We think that there is a need of common spaces, where different collectives, sexualities and identities can share thoughts and reflections. That's why we wanted to implicate local people, affected by these issues in the show. It does not matter that much whether or not they're professional. We are interested in spontaneity, sincerity and braveness; in breaking with what's established in order to create new communication paths with the audience and bring all of us a bit closer to each other.

*CROTCH* is based on biographic stories. It has been said that crotch is cathartic, emotive and transgressive.

# TECHNICAL REQUIREMENTS

This show can be presented in its **theatre version** as well as in its version for non conventional venues (**site specific**). In the case of site specific, we're looking for intimate, close spaces, within the quotidianity in which the LGBTIQ+ collective has experienced discrimination or claimed its visibility; places where they associated and empowered themselves.

The following are generic requirements that might be adapted:

## Characteristics of the venue:

- Minimal dimensions 8 x 8 m danceable
- Floor: Black linoleum (whenever possible)
- Black box or an outer space without light pollution

## Lights

- 9 profilers, 19 PC or fresnels, 15 PAR wide, 1 Strobe, 2 panoramas
- Light desk (at least 24 channels with submasters).

## Audio

- Sound desk
- PA according to venue / monitors are welcome
- 2 handheld microphones (one with stand)

## Video beamer

- In case the contractor can not provide a beamer, the company can provide its own, although its light output is only 2000 lumens and it is preferable to have more.

- ➔ *The technical requirements will adapt to the characteristics of every new venue.*
- ➔ *We kindly ask the contractor to provide the technical planes and inventory in order to design the adapted rider.*

# PRESS

**Diario de Mallorca.** September 30<sup>th</sup> 2016 *Performance for the "dissident bodies"*. [\[ Read \] \(spanish\)](#)

**Cadena Ser Mallorca.** September 27<sup>th</sup> 2016. Interview with Catalina Carrasco about the creation of Crotch and the tour in Korea & Mexico [\[ Listen \]](#)

**Newspaper El Mundo.** September 8<sup>th</sup> 2016 "Neither white nor black. Zebra" [\[ Read \]](#)

**TV program Teló de Fons (Background curtain).** June 16<sup>th</sup> 2016. Interview with Catalina Carrasco. Minute 14. [\[ Watch \]](#)

**Diario de Mallorca.** April 12<sup>th</sup> 2016. "Catalina Carrasco Catalina Carrasco fuses contemporary dance with gender identity in 'Crotch'" [\[ Read \]](#)



# FEEDBACK FROM THE AUDIENCE



**Cristina Catalán**  
@sheriit



Still under shock for what happened at [#crotch](#)... INCREDIBLE, thanks for sharing it with us [@Cia\\_Baal](#) [@catalinadanza](#)

1:35 p.m. · 10 sep 16

4 RETWEETS 2 ME GUSTA



**Aitor Flores**  
@xzentricstylist



[@Cia\\_Baal](#) thank you for explaining close stories & with such an emotional load. Hooray for the power of [#dance](#) & [#theatre](#) [@firatarrega](#)

1:32 p.m. · 10 sep 16

3 RETWEETS 2 ME GUSTA



**joan askrivà-askolà**  
@askorreplomes



[#crotch](#) from [#baal](#) thank you for showing our daily transition on stage [#EspaiZebra](#) [@firatarrega](#)

8:37 a.m. · 12 sep 16

1 RETWEET 1 ME GUSTA



**Rosa Cursach**  
@rosacursach



[Seguir](#)

The small venue was too small [#Crotch](#) destabilises gender identities. Brilliant project [@FiraB\\_IEB](#)

RETWEETS 7 ME GUSTA 15



**Rosa Cursach**, director of the Balearic Institute for Women

*“Thank you for the criticism and the slap to society contained in some of the scenes loaded with humour and cruelty”*

**Noelia Mellado**, Activist and member of the Balearic LGTBI association

**Fer Nando** Thank you! Sitting in a theatre and having the heart caressed and making it smarter and stronger is priceless! THANK YOU!!!

A necessary show for its genuine way of showing to the audience as well as the sincerity and naturalness transmitted at every moment“ *Fernando Solla*

„... the word empathy is not strong enough to express such a total and complete assimilation awakened inside us.” *Fernando Solla*

„Crotch achieves ... reciprocal participation and rupture of the forth wall.”  
*Fernando Solla*



# VIDEO

## COMPLETE VIDEO

<https://vimeo.com/176660277>

Password: crotch\_crotch\_crotch

## CLIP

<https://vimeo.com/200492881>

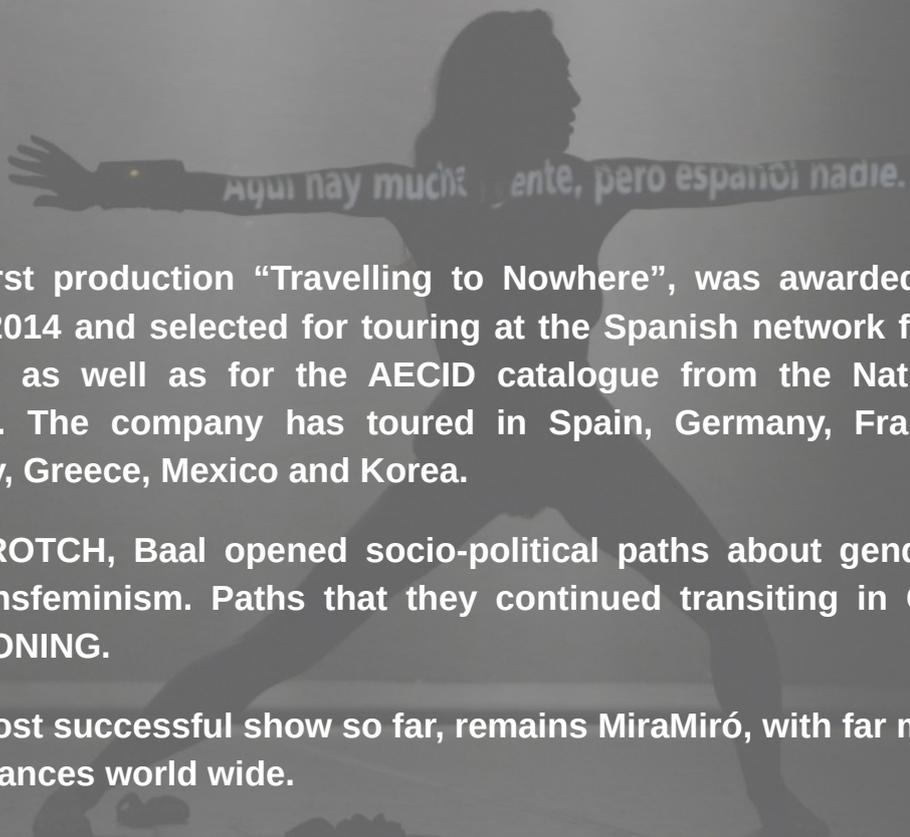


# THE COMPANY

Baal was created in 2013 by Catalina Carrasco & Gaspar Morey. The company is composed by both of them plus different invited artists depending on each project.

They define their work as *Transdance*:

*Trans: across, through.* Their work is plenty of transversal lines joining points to create a translucent, transborder language; a language that does not obey to the established normativity.



Their first production “Travelling to Nowhere”, was awarded the CENIT Award 2014 and selected for touring at the Spanish network for alternative theatres as well as for the AECID catalogue from the National Culture Ministry. The company has toured in Spain, Germany, France, Finland, Hungary, Greece, Mexico and Korea.

With CROTCH, Baal opened socio-political paths about gender, feminism and transfeminism. Paths that they continued transiting in GINOIDE and BAALCONING.

Their most successful show so far, remains MiraMiró, with far more than 100 performances world wide.

# PERFORMERS

## **Catalina Carrasco**

She earned her BA in Contemporary dance at the Miguel Hernandez University. Her dance education took place in several countries around the world and in different techniques; from classic to the most contemporary, passing through Butoh and Theatre. She studied in Madrid, London, Barcelona, Reykjavik and even Nepal just for the curiosity of learning new ways of moving. Professionally she started at the Barcelona night life, dancing in cabaret, later on in Denmark and Island. In summertime, she was a go-go dancer at the emblematic PACHA from Ibiza. Once she finished her diploma, she started dancing for different dance, theatre and Butoh companies in Madrid, Majorca, Barcelona, Chile and Germany. She has been awarded with Best Dancer's prize (Art Jove & Escènica) and Best Choreographer (Encuentros Navarra, Salt), she also reached the final of the Burgos/NewYork contest.

For six years she run her own dance school and creation space. After embarking the BAAL project she could not run the school any more and focused on creation: Travelling to Nowhere, CROTCH, MiraMiró, Ginoide, Baalconing.

## **Reinaldo Ribeiro**

began his career as an actor in various theatre and television projects in Brazil. In 2000 he moved to Argentina where he graduated in Contemporary Dance at the "Dance Theatre Workshop San Martin". For two consecutive years he was granted the "Foundation Julio Bocca" scholarship. He has worked with renowned Argentinian choreographers such as Oscar Araiz, Maurício Wainrot, Anna Maria Stelkelman, Ana Garat or Alejandro Cervera. He danced for the aerial dance company Brenda Angiel and for "Pies desnudos". In 2006, after a period in France working with the director Alfredo Arias, he becomes part of the Spanish Transit Dansa Company from Maria Rovira. As a choreographer he created: Doble Filo, 25x7, Que tu cuerpo sea, Corazón, Apolo 12. Puerto Iguazú, Innings and Fauno. In 2013, together with other dancers he founds the Colectivo Lamajara. Nowadays he's working as a dancer, choreographer, teacher and movement coach for advertising.

# PERFORMERS

## **Elena Lalucat**

She holds a Master of Developing Artistic Practice from the London Contemporary Dance School, took the MoDem Advanced with Roberto Zappalà (IT) and the BA in Choreography and Dance Interpretation from the “Institut del Teatre” (BCN). She also was educated at “Dansa Contemporània A.R.E.A and at Tragant Dansa (BCN) as well as at the professional conservatory for music and dance from Palma de Majorca.

She won the ART JOVE choreography contest and has danced for the Giovane Compagnia Zappalà, catalan creators as Pere Faura, Jordi Ribot, Juliette Louste, Na Morlanda, among others. She also has her own creations and teaches dance workshops.

# CONTACT



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**&**

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