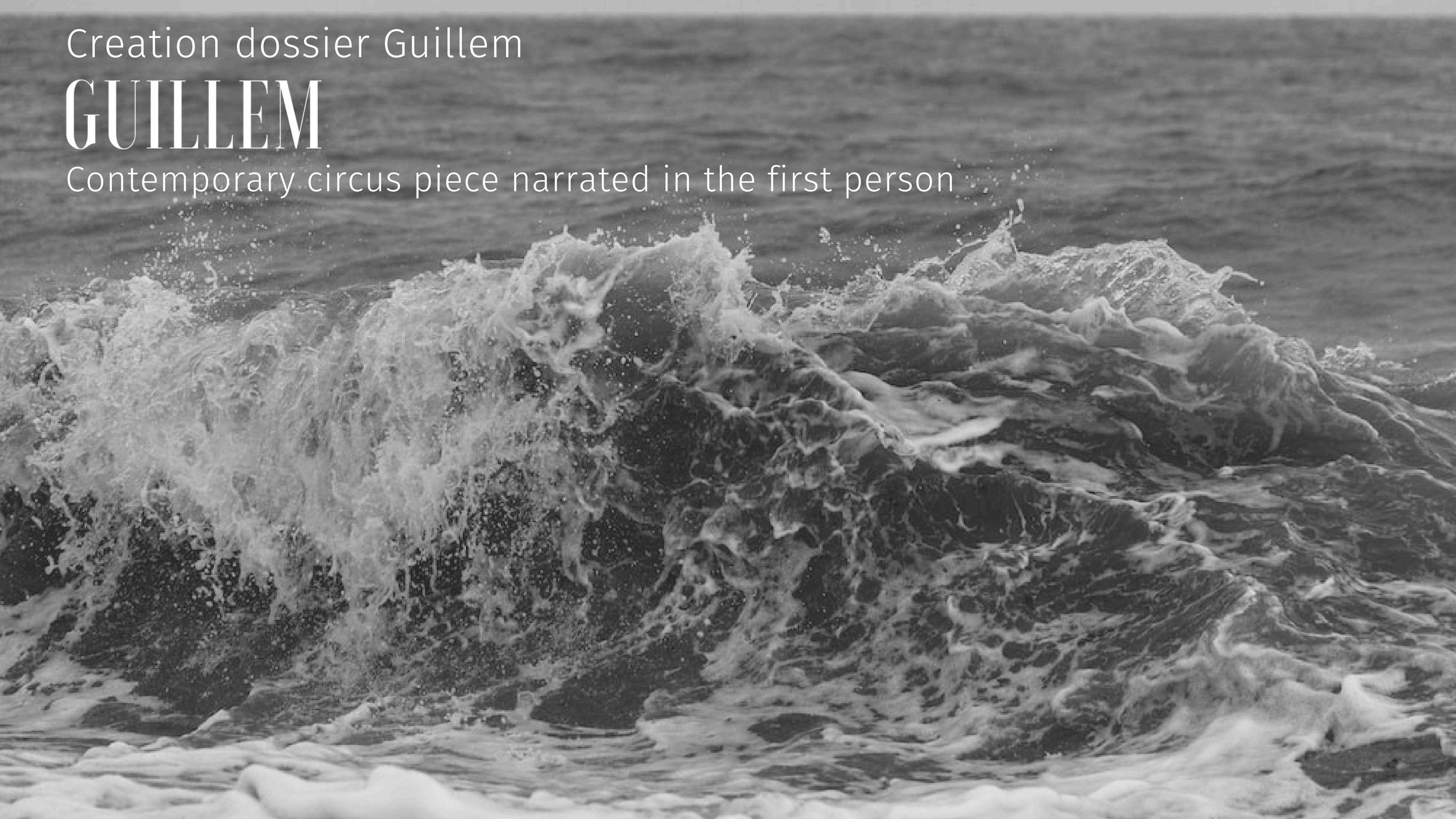
Creation dossier Guillem

GUILLEM

Contemporary circus piece narrated in the first person



GUILLEM

The embryonic phase of this project began when we met during our first artistic residency in April 2023 at Cronopis(Circus Space of Mataró). At that point, we were only certain of one thing: Our red thread would be Guillain-Barré syndrome.

This stage project is rooted in the real-life experience of one of the circus artists, who suffered from this syndrome* and still lives with its consequences today. Through her testimony and the collection of voices from those close to her family, professionals, and friends we began a process of research in which circus, movement, and voice shape a performance about fragility and transformation, addressing themes as universal as coma and death.

Guillem is a scenic journey led by four characters who explore a rehabilitation process through tenderness and care, moving away from the idea of individual heroism. The performance reclaims the body as a political and shared territory, where transformation is built through relationships with others a proposal that brings together circus, dance, singing, and theatre.

Teaser/Guillem/Cia La Bel·Bel

*Guillain-Barré syndrome (GBS) is an autoimmune disease affecting the peripheral nervous system; it is an acute inflammatory demyelinating polyneuropathy. It is the most common form of ascending paralysis, meaning that the first symptoms appear in the lower limbs, then spread to the upper limbs, and finally to the trunk. These symptoms may intensify to the point where the muscles can no longer function at all, leaving the patient completely paralyzed.



LIGHT AND CRACKS

All wounds leave a mark. Sometimes that mark is visible, and the trauma can be recognized as a scar. However, there are experiences that, despite leaving no physical trace, remain lodged deep within the soul, hidden away in some forgotten corner.

Tingling, diplopia, and loss of sensitivity correspond to each stage of this syndrome, Guillain-Barré, which attacks the nervous system. This loss of sensitivity is mirrored by a parallel loss of social sensitivity across all areas of life. Even so, light always finds its way through the cracks; therefore, becoming aware of the wound ultimately leads to acceptance, with the desire to rebuild.



THE EXPERIENCE OF GUILLAIN-BARRÉ SYNDROME

At the peak of the illness, I could only answer "yes" and "no" by moving my eyes. One blink meant "yes"; two blinks meant "no."



Outwardly, nothing moved; my nerves and muscles had become useless, yet inside, everything continued as always. The medication helped keep me calm, but inside my head EVERYTHING was still functioning. The ICU clock in front of me constantly reminded me of the passing of time. I asked them to remove it (through gestures, as best I could), but they told me it was connected to an electronic system that operated throughout the hospital and that, by protocol, they were not allowed to take it away.

The fear of dying was overwhelming, and on some days, the desire for it to happen was even stronger: to let myself go, to surrender to the void, like in a coma — to feel nothing, to lose all sense of time, to switch off that protocol-driven clock.

CIA LA BEL·BEL

In 1998, Tona and Putxi met while building human towers with Tirallongues de Manresa. As the years went by, each followed their own path in life. In 2009, they crossed paths again and, curiously, discovered without knowing it that they shared the same passion, circus arts.

Geographical distance prevented them from building a shared journey at the time, and both continued developing their own training and professional careers. Enriched by these experiences, at the beginning of 2023 they began exchanging and dreaming up artistic ideas together. From this artistic reciprocity emerged the decision to create the embryo of the performance GUILLEM.





THE ARTISTS



Marta Punsola (Tona) graduated from the Olot School of Art with a baccalaureate in arts in 2006. After meeting several people linked to the world of circus, Marta decided to train in this field at the beginning of 2007 at the municipal circus school of Escuela Municipal de Circo de Alcorcón. She subsequently completed a one-year training program at the preparatory circus school of Barcelona, Rogelio Rivel Circus School, between 2007 and 2008. Passionate about this world, she moved abroad to immerse herself in a new country and language, joining Scuola di Circo Vertigo from 2008 to 2010, where she specialized in vertical rope and acrobatic balancing.
After graduating, Marta began a maternity project with her partner and porter, Mario Militano. Together they settled at Spazio Bizzarro, where they continued to specialize in acrobatic balancing. The family returned to Catalonia in 2017 to settle in Mataró, where Marta became actively involved as a member of the internal assembly of the circus space Cronopis. She formed her own company, **Cia. Zero,** creating the show (In)finit. At the same time, she had the opportunity to work on the production Tender Napalm at Sala Beckett with the Catalan theatre company Sixto Paz, replacing an artist from **Cia. PSIRC**. Enriched by these experiences, and after recovering from an acute neuropathy called Guillain-Barré syndrome, she decided to take a further step into the world of artistic direction. She has since directed several events, including the show KAPDALA (Cronopis Circus Winter Show, Mataró, 2019), the International Circus Day cabaret by APCC in Mataró (2019), the Curtcirckit Circus Festival of Montgat (2020–2023), and Al meu aire, a community creation with people with intellectual disabilities and the collective Liant la Troca at L'Estruch, Sabadell (2024).



Jordi Puigoriol (Putxi) has been building human towers since the age of 12 in Manresa. He discovered circus in the streets of Reus at the age of 20 while working as a gardener. From a garden, he saw a group of acrobats and felt that their practice was very similar to his traditional discipline. This encounter led him to train in acrobatics for one year with the acrobat Javier Soler, initially as a hobby. This experience pushed him to join the preparatory school Rogelio Rivel Circus School, where circus became his true passion. He continued his training at Théâtre Circule. One year later, he decided to deepen his knowledge through a three-year professional program at the circus school CRAC Lomme Circus School, working with Abdel Senhadji and Mahmoud Louertani, where he specialized as a base flyer (porter) in acrobatic balancing. After completing his training in 2008, he moved to Réunion Island, where he joined **Cirquons Flex** as an acrobat and performer. He also became part of Schtrockben Company. There, Jordi invited Pascal Villeneuve to a new adventure, and in 2009 Pascal arrived on Réunion Island to reunite with Jordi. Together they created a first acrobatic duet within Cirquons Flex. In March 2010, they founded their own circus company, **Cie Les Pieds sur Terre**, with which they created two works: Dans l'axe and L'atelier. Enriched by this experience, in 2016 he returned to France to co-create and join a new production with **Cie XY**, where he still works today. In 2023, together with Marta Punsola, he co-founded the association Cia La Bel·Bel.

THE ARTISTS



Míriam Aguilera completed postgraduate training in Performing Arts and Education, with a specialization in Movement in 2020. She has taken part in various artistic disciplines including theatre, audiovisual work, and performance, although her main career development has been in the field of dance. Since 2012, she has trained with Jordi Cortés, Glòria José, Ramon Roig, Artur Villalba, Carles Bigorra, Alberto Velasco, Jokin Labaien, Emili Corral, Gerda König, Medhi Farajpour, among others. She has performed in works such as Fuck-in-progress by Jordi Cortés, which received the award for Best Choreography; Tan Lluny by Artur Villalba (Celler, 2019–2020); In Between (2022); and ExtRemEd (2023) by Gerda König. She also performed in Dance to Death (Barcelona), directed by Alberto Velasco; La pell als marges, a project by ArTransforma, a co-creation by Les Impuxibles and Yurdance, directed by Arantxa López Medina; and worked as an actress in La última pirueta by Carles Bigorra and No em diguis reina by Emili Corral. In audiovisual work, she has participated in the series Fácil by Anna R. Costa, and in A Way to Be, a documentary by Clara van Gool and Joss de Putter. She has also taken part in videodance pieces such as Wolf and Catch Me by Jokin Labaien, as well as the documentary El paso ausente produced by Manila Films, currently unreleased. She is co-director of the company Yurdance alongside Rita Noutel, with whom she has created Cyclamen, a piece awarded second prize for Best Choreography and Performance at the II Certamen Escena Móvil held in Seville in 2018, as well as The Sound of the Void and her latest work In Vacuo, a co-production with Mercat de les Flors, premiered in November 2024. She has been a member of the collective Liant la Troca since 2012.



Lara Hereu Macho is a multidisciplinary artist with professional experience focused on the performing arts. Since 2021 she has participated in various documentary theatre projects, community based artistic initiatives, and other socially engaged art projects. She is also part of the artistic research team Studio MoreThanThat, which combines architecture, performing arts, and immersive storytelling. The collective has taken part in several festivals in the Czech Republic and in international events such as the Wiesbaden Biennial and the Sharjah Heritage Festival. Among her previous research lines in socially engaged performance projects, she highlights BPART+ and Democracy Through Theatre Archa for Schools. She participated as a dancer and workshop facilitator in dance projects with members of different communities at risk of social exclusion within BPART+ (Brno Reykjavík Prague 2022–2023). BPART+ is a Czech Icelandic co production funded by EEA and Norway Grants, which uses the artistic process as a tool to foster civic development, a sense of belonging, and the visibility of marginalized groups. This project has inspired a forthcoming collaboration with LCN Escena, a Mexican production company focused on socially engaged performance, for research into international performing arts projects with social impact. Democracy Through Theatre Archa for Schools, led by Divadlo Archa with the support of the Programme Prague Growth Pole of the Czech Republic, connects theatre with democratic education, focusing on decision making processes in collective creative activities in collaboration with public schools in the Czech Republic.

OUR ORIGINS



Video link Cie. XY

Discover how our acrobatic language can transform a public space. Offer a moment, an emotion, another look to those who pass by. Cause a slight alteration of reality. Les Voyages is to build together and in silence, artists and strangers, an ephemeral architecture.



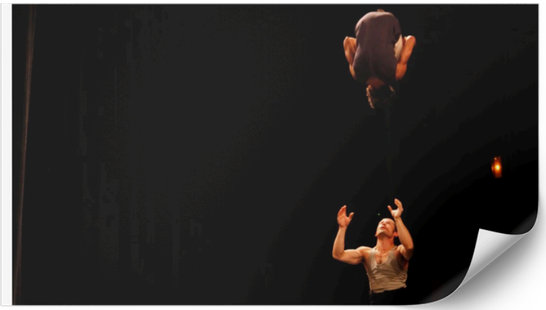
Web link Divadlo Archa

Educational and performing arts project that connects theatre and democratic values with Czech public schools in collaboration with Divadlo Archa.



Video link Cia. Zero

Can you tell the difference between dream and reality? Four characters come from another world and pull the protagonist out of real life. A blend of acrobatic lifts, wind and percussion instruments, juggling, dance, and aerial rope.



Video link Cie. LPST

A plank can be used to make tables, wardrobes, beds... but it can also be very useful for building a relationship. They will discover a different aspect of wood: they turn it into a balancing game, a tool for human exchange. The staging is nourished by vertigo, breathing, sweat, trust, and friendship.



Video link Cia Yurdance In Vacuo

“In Vacuo” is a pictorial work that invites self-exploration and openly raises questions that affect all of us, such as human fragility and the impermanence of life.



Web link Algunas Cosas Necesarias

Algunas Cosas Necesarias is a creation that explores how the systemic violences of the contemporary world seep into everyday life, leaving traces in bodies, objects, thoughts, and the most intimate emotions and affections.



THE TEAM

- Visible:

- **Circ artists:** Marta Punsola and Jordi Puigoriol
- **Dancer:** Míriam Aguilera
- **Actress and singer:** Lara Hereu

- Invisible:

- **Dramaturgy:** Danilo Facelli
- **Original idea and development:** Marta Punsola / Cia La Bel·Bel
- **External eye:** Alba Sarraute
- **Co-creator:** Associació TramaNímia / Lara Hereu
- **Lighting designer and technician:** Berta Pérez
- **Choreography:** Nadia Pesarrodona
- **Costume designer:** Susana Rodríguez
- **Musicians and sound environment creators:** Isaac Rodríguez and Pia Sommer
- **Production and administration:** La Nuclear / Cia La Bel·Bel
- **Photography:** Oriol Segon Torra and Marta Garcia Cardellach

*Our children, Juno, Mael, and Teia, have played an important role in the creative process. Often, out of necessity or simply for pleasure, they set its rhythm.



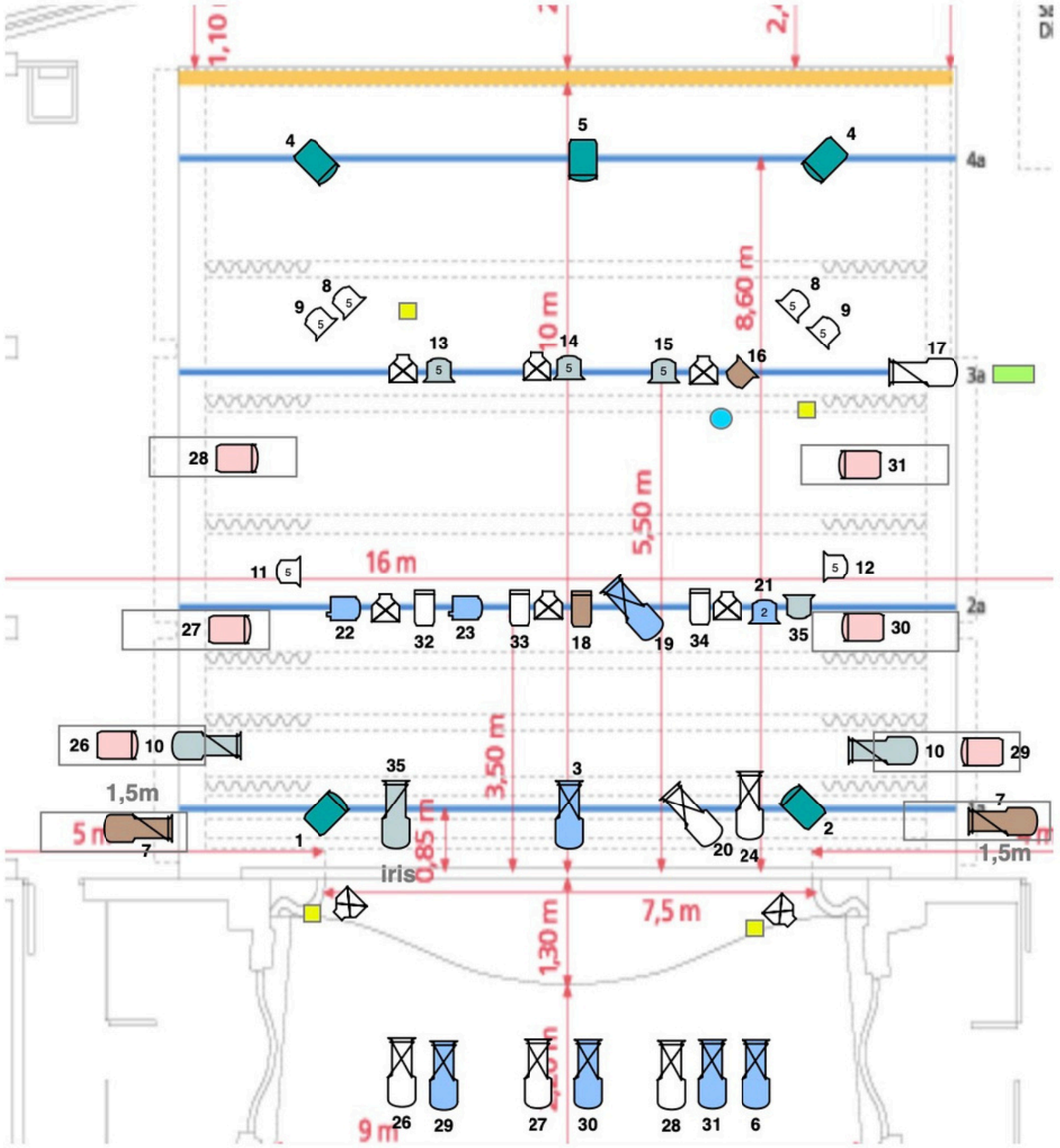
TECHNICAL REQUIREMENTS

- **Stage space:** Flat, smooth floor of minimum 7 x 7 m and minimum 7 m height..
- Facilities:
- Restrooms and accessibility for people with functional diversity. Dressing room with shower.
- Lighting and stage elements:
- Guard lights in each corner.
- White cyclorama at the back.
- Black linoleum floor of 7 x 7 m.
- Sound and AV:
- 2 stage monitors.
- 1 wireless handheld microphone.
- 1 wireless headset microphone.
- 1 projector with HDMI connection.
- Stage equipment:
- Smoke machine.
- Weight for aerial silks.
- A 220V power point at the front of the 5th wing position for a Kabuki system holding a net that drops from the ceiling.
- An electromagnet with Kabuki system.
- Rigging points:
- 2 anchoring points:
- One at 7 metres height for installing a pulley system for aerial silks.
- One additional point behind the stage wings on the garden side to secure the first system.



Indoor performance “52 min”

TECHNICAL REQUIREMENTS



Technical manager - Berta Pérez +34 678860671

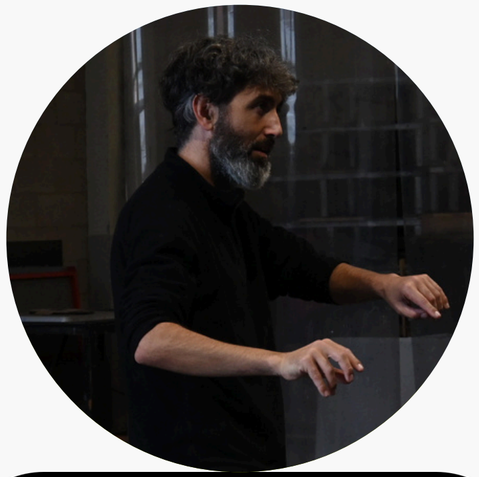
Technical support - Jordi Puigoriol +34 633881071

COLLABORATORS



Nadia Peçarodona

Dancer in multiple disciplines, ranging from contemporary and classical dance to various styles of hip hop and African dance. She also works as a choreographer in performing arts projects and teaches her specialty in several educational centres.



Danilo Facelli

Actor, poet, reciter, dramaturg, musician, and stage director. Since 2004, he has been dedicated to the performing arts in all these formats, with a particular focus on writing pieces for circus, theatre, and poetry.



Alba Sarraute

Alba Sarraute is a Catalan circus artist with a long career as a creator of solo shows: "Seriously tragicomedy", "The spectacle of flight, the fragility of calm", "Looking at Yukali", "I am the other (The Diva)".

CONTACT



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CREATION SUPPORT