

elencuentro-borjaroces



Pequeño  
defecto  
de fábrica

Colabora :



y LaCuervo Teatro

# Pequeño defecto de fábrica

Pieza I. Trilogía del desencanto.

## Small Factory Defect

Part I. Trilogy of disenchantment.

Acting Counseling: **Ana Morán**

Lighting & Sound Design: **Alicia Rodríguez/Miguel Quiroga**

Images & Visual Projections: **Borja Rocés**

Contributors in projections: **Tino Glez.-Roces y Ana María Suárez**

Music Selection: **Händel**

Costumes: **Inma Pertierra**

Arrangements in Scenic Space: **La Cabañina Taller**

Graphic Design: **Dolky, Gijón**

Press & Communication: **Moviendo Teatro**

Distribution: **Padam Teatro**

Production: **elencuentro & BlueBirds Escena**

Collaboration: **La Cuervo Cia. y Alicia Rodríguez**

Texts, Direction & Performance: **Borja Rocés**

Spectacle created in Artistic Residence in El Huerto Espacio Escénico

## The play

*"Never losing sight of the diagram of a human life that isn't composed, even though is said, from a horizontal and two perpendicular, but rather of three sinuous lines, lost toward the infinite, constantly nearer and divergent: what a man has believed to be, what he has wanted to be and what he has been. "*

Marguerite Yourcenar

I decided to do this show out of sheer necessity. I owed it to myself.

*Pequeño defecto de fábrica* is a pulse with myself, with my fragility, my weakness and my imperfection. Yes, with my imperfections. With that one is for others and with that so intimate, that one is with himself.

*"And an eye bigger than the other one,*

*and a rickety tooth*

*and the nose, displaced*

*And my heart? My heart, accelerated. I don't like perfect people.*

*I hate them. I prefer the beauty of imperfection."*

## The proposal

The proposal of *Pequeño defecto de fábrica* is focused, in a special way, in two concepts: the searching of the limits of the theatricality, and the physical and emotional limits of the performer.

What we know as theatricality, is occasionally accompanied of a misnamed organic or psychological “truth”. In my case, this “truth” limits me, carrying me to perform in a predetermined way a series of stereotypes or roles that, under my point of view, don’t reach to go beyond of a simple representation of reality and conventionalism. For that, in *Pequeño defecto de fábrica*, I try to break the mould and I look for a more honest way of theatricality. Honesty in front of scenic “truth”. In the spectacle I play with different characters, but they’re not more than different voices of a same personality. Not real, but theatrical. Putting myself to the limit as an actor and as a creator.

The physical limits, what interest me in a special way, are there to try run through them. How my body, my mind and my emotions react before and after of breaking those limits? I could to mention some of the actions I do but I think that don’t provide nothing to this brief review (beyond of nurture my ego).

Borja Roces

## The texts

I start from the concept of the spectacles’ creation, but not from the literality of a text but from the idea of global dramatic composition. Texts of *Pequeño defecto...* are assembled as generators of incitements to the spectator and as images that each one will be able to, or not, fit to his own poetic. There's not a conflict in the sense that Aristotle summed up in his famous poetic; but the texts, images, music, and even the physical transformation of the performer compose the playwriting of the stage work.

All is part of the global spectacle and not only a simple textual work.

Yes, it’s true, some passages could adhere to a conventional idea –soliloquy of Segismundo in *La vida es sueño* (Life is a dream) by Calderón de la Barca- or in the last one when a performer seems to be rehearsing extracts of *La voix humaine* (The human voice) by Jean Cocteau but the idea of this performance is in what we can see before and after of those extracts.

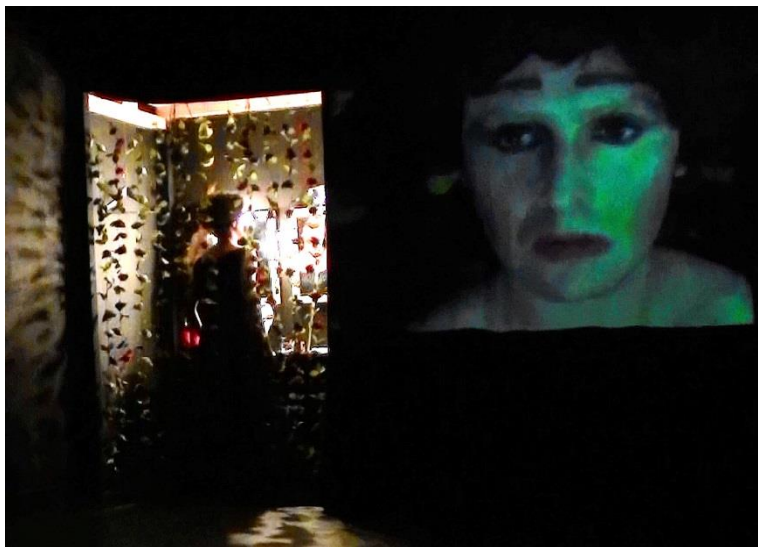
It’s not in the simple “fable” well-known by everybody, but in what it can generate to me as a performer and in the communion of sensibilities settle with the audience.

## The scenic space

The scenic space assembles around a fake dressing room, playing on two different planes. In terms of what I call theatrical honesty set up in oasis and haven for me during the show.

It lets me play with the viewer's view, showing the live image and projected on a screen of the immediate consequences of breaking the boundaries of what I

talked before. The viewer witnesses the real transformation of my body, and emotions that this causes. In a poetic level, it plays as a sort of tomb or shelter of the past and the absent by projecting real images of childhood or family.



## Technical Requirements

Minimum Dimensions: 4m wide x 4m deep x 4m height.

Show can be adapted to bigger spaces

### Audiovisuals

Projector with VGA output

Screen to project (black and tense curtain or screen/cyc)

### Illumination

6 Pc

1 Profile

### Sound

P.A. System

Double CD Reader

## Artistic Careers

### elencuentro/borjaroces

elencuentro is born in 2005. Its first spectacle is *A solas con Marilyn* by Alfonso Zorro, selected for the Theater & Dance Pro Circuit in Asturias, El Rastro New Companies Contest of Cuarta Pared Theater in Madrid, and Contemporary Theater & Dance Meetings of Cajastur Cultural Work. This show combined the Alfonso Zorro's text with the contemporary dance language.

elencuentro is a production unit that develops different proposals of scenic creation.

Its more recent works are *Pequeño defecto de fábrica. Pieza I de Trilogía del desencanto-* (Small Factory Defect. Part I. Trilogy of disenchantment) and *Encrucijada o nihil novum sub sole. Pieza II de Trilogía del desencanto-* (Crossroads or nihil novum sub sole. Part II. Trilogy of disenchantment)

Trilogy of disenchantment will be complete with *El Club del desencanto* (Disenchantment Club) now developing.

### Borja Rocés

Actor & Director.

As a director stands out with *AlmaElectra*. Playwriting and Direction. The play gets five **Oh 2010 Awards** of ACPTA (Association of Pro Companies of Theatre and Dance in Asturias), between them: Best Play and Best Director. He was also finalist in the **MAX Awards 2010** as Best New Play. *Mara Plau Vs Lola Padilla* Creation for the LaCuervo Company. Texts and direction. *Inda Suenen*, hybrid spectacle of theater and folklore music. Texts and Direction. Best Spectacle in 2010 for RTPA-Radio-TV Critics of Asturias. "*Y güelita cruzó el Universo*" Text and Direction.

He's also collaborated in creation, staging and acting direction of contemporary dance shows: *Recoge mi alma y bésala*, Artistic Residence in La Laboral Theater of Gijón. *Sebastián*, *Kuzbu*, *Pequeñas muertes*, *Corazones descalzos* or *Folías*. **Oh! 2012 Awards** as Best Play and finalist as Best New Play in **MAX Awards 2012**. As an actor/dancer, in choreographies as *Lamento*, *En Blanco* o *Mira!*

He trained as an actor in Theater Institute of Asturias and École Philippe Gaulier London y Paris, where he trained in techniques as Clown, Bouffon, Greek Tragedy, Shakespeare and Chèjov, Neutral Mask...

Additional training with José Carlos Plaza, Helena Pimenta, Jesús Pastor, Antonia García (W. Layton Laboratory), Lilo Baur ( Théâtre des Bouffes du Nord, Peter Brook), Cesc

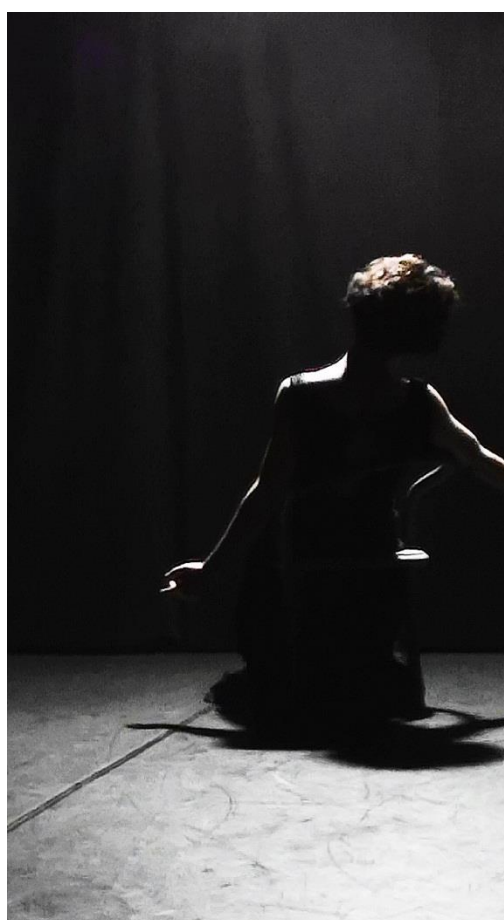
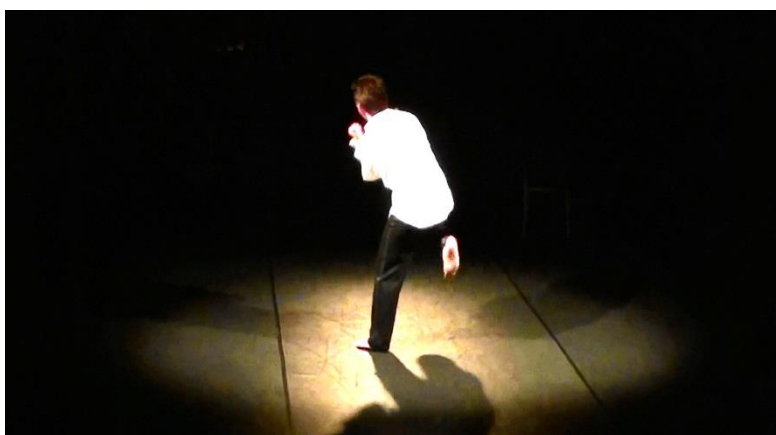
Gelabert, Carmen Werner, Ramón Oller, Joe Alegado, Oscar Gómez Mata or Eteivino Vázquez.

Audiovisuals: Sigfrid Monleón, Rosa Estévez, Eva Lesmes or Andrés Cuenca.

*El convoy de los 927* by L. Ripoll, *Pasodoble* by R. Esteo, *Don Pegote* by Calderón, *Le Bal* by J. Pierre Penchenant, *Rumores* by Neil Simon, *José* by A. Palacio Valdés, *El Viaje a ninguna parte* by F. Fernán Gómez, *B52* by S. Alba Rico, *A las seis en la esquina del bulevar* by J. Poncela (Best Main Actor in La Palma Comedy Festival), *Entre bobos anda el juego* by R. Zorrilla are some of his several works as an actor.

He costars *El Chigre*, the first fiction series in the autonomic channel RTPA of Asturias, where also collaborates as an actor in *Terapia de Grupo*. He also participates in *Vientos de agua* by J. José Campanella (Tele5) and several short-movies.

As a teacher, he's given courses in Bouffon, Theatricality and Expression for disabled people, Theater for young people, or Dance and Expression applied to theater in Centers and Institutions as Popular University of Gijón, Fara Creación, Secretariado Gitano, La Caixa- CaixaEscena, Municipal Foundation of Siero o El Huerto Scenic Space among others.



## Contact



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## Press

### **PERIODISTAS** en español.com

Nunci de León

**“A very creative, risky, original and very personal show.”**

[Read it complete here.](#)



Laura Muñoz

**“Nowadays, make the audience think is difficult, and get them feel some kind of emotion is even more complex. For that is so brave a staging like this (...) Rocés defends with honesty and nakedness of spirit this concept, taking it to the extreme, going through stages of defenselessness, anguish and fear, but also of love, tenderness and fullness. His performance moves and confounds at the same time.”**

[Read it complete here](#)



Alejandro Daza

**“Ode to the beauty of human imperfection, which also works perfectly as an acid and unpleasing review and reflection on human imposture, the misconception that we and others have of themselves. (...) Highly recommended one of those little gems of off-theatrical that is worthwhile review and, of course, recommend. ”**

[Read it complete here](#)



Luis M. García

**“An entire reflection on how we see ourselves, how we accept ourselves, how we reject or how we like ourselves, how we repudiate what we like and we see our contradictions”**

[Read it complete here](#)



Estrella Savirón

**“Borja Rocés offers us a very personal and risky work in which he dares with everything. A reflection in first person about ourselves, our way to see, accept, manipulate and repudiate ourselves.”**

[Read it complete here.](#)



Luis Muñoz Díez

**“Pequeño defecto de fábrica, a play by Rocés in his purest form, with him as only actor. A work in which proposes the difficult task of watching ourselves, not judge ourselves, accept us, and going beyond, loving us in the way we are: wonderfully flawed.”**

[Read it complete here.](#)



Coral Igualador

**“Pequeño Defecto de Fábrica treats with the delicacy of a master of theatrical rituals: Loneliness, fragility, vulnerability that's difficult to show and identity that the others give to us”**

[Read it complete here](#)



CreaciónJóven.com

Beatriz Sancho

**“This young artista is not only the creator of this staging but also comes on the stage with a huge skill, I invite you to watch him. And, how himself says, is for his imperfections that he’s unique.”**

[Read it complete here.](#)