

Cia. Roberto G. Alonso

ZAQUIZAMÍ

a dance performance for children aged 5 and up.



 Generalitat de Catalunya
Departament
de Cultura

 Institut Català de les
Empreses
Culturals

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A vibrant performance where toys and odds and ends abandoned in an attic or storage room (junk room) come to life, seek new opportunities, and turn their flaws into strengths. A celebration of diversity, solidarity, and the spirit of resilience.

SYNOPSIS



Every home has a "junk room," whether it's a large or small space, a corner filled with odds and ends where old, unused belongings end up. It might be a leaky attic where owls build their nests or an inaccessible loft where whatever you're searching for is always buried at the very back. Perhaps it's a dark room—the so-called "messy room"—where every time you open the door, a box, a broom, or something else tumbles out.

Our junk room, the one in our story, is at the end of the hallway. It has three wobbly shelves, a door with a lock and key, and a broken electrical outlet. Every time the light goes out, a party begins. Its inhabitants—the ones you can't see but are definitely there—come to life, play, and dream, believing no one can hear them.

Shhh... Don't make a sound. Don't let them know you know!

ARTISTIC TEAM

Direction and Choreography: Roberto G. Alonso

Performers: Borja Fernández, Laura Marsal, and Laia Vancells

Set Design: Roberto G. Alonso and Tony Murchland

Lighting: Tony Murchland

Props and Costumes: Roberto G. Alonso and Víctor Peralta

Sound Design: Carles Cors

Set Construction: Tony Murchland and Víctor Peralta

Graphic Design: Marta Viladrich (Biloqui, creative studio)

Photography: Art Estudi and Manuel Pérez

Executive Production and Educational Consulting: Joan Solé

Production: Cía. Roberto G. Alonso

Collaboration: Teatre de Salt, LaSala (Sabadell)

Technical Residency: Teatre La Massa (Vilassar de Dalt)

Acknowledgments: Lola Davó, Carol Bruguera, Abigail Ballester, Nati Ninot

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APPROACH AND OBJECTIVES

Wouldn't it be wonderful if differences or flaws became virtues, bringing us closer to one another? That's exactly what this performance is about: overcoming fears, turning differences into strengths, embracing confidence, resilience, camaraderie, pride as a driving force, and giving second chances.

With a little hope, effort, imagination, and maybe even some magic, anything is possible—even in our junk room. There, we see how the characters from the book we loved as children have changed their fate: the limping ballerina, with the help of the clumsy acrobat, finally rises en pointe to dance; or the blind tightrope walker, crossing the cable without fear.

Familiar faces from our favorite movie might even show up: Rick the gorilla and Ilsa the owl, overcoming every obstacle to live their great love story. So, it shouldn't surprise us to see spoiled and sassy dolls escaping their dollhouse and making an even bigger mess, plush crocodiles throwing a jazz-fueled party, or Grandpa's umbrella suddenly turning the rain into spring.

Costumes and props play a crucial role in this production, working in harmony with a tangible, versatile, and imaginative set design. Together, they create a meticulous, refined, almost intricate stage proposal characterized by exceptional visual aesthetics. The audience watches as the dancers play, manipulate, and transform various props and set elements, making surprise a key factor in capturing their attention and interest, while creating playful moments infused with nostalgia and emotion. This is complemented by a carefully curated musical selection that perfectly aligns with the themes and emotions of each scene.

The lighting design is equally meticulous, crafting a specific ambiance for each scene. It seamlessly combines choreographed and theatrical actions with the scenographic elements to recreate the unique atmosphere of such spaces. For instance, light filtering through a window or skylight (whether from the sun or moon) or the glow of a single bulb that casts shadows and distorts reality.

Together, these elements achieve a stylistic and aesthetic coherence, imbued with the distinctive hallmark of the magical world created by Roberto G. Alonso for children's and family performances.

REVIEWS OF THE PERFORMANCE:

Andreu Sotorra

Rating: 9

The Magical Attic

This is a show for the whole family that captivates the youngest audience while leaving no adult indifferent. It dives into the idealized memory of a lost—or at least long-forgotten—childhood..

<https://recomana.cat/obres/zaquizami/critica/les-golfes-magiques%20Andreu%20Sotorra>

Ferran Baile

Rating: 9

Playful Curiosity

A rich, evocative, and remarkable dance performance for all ages, with some outstanding moments, such as the tap dance of the crocodile waiters.

<https://recomana.cat/obres/zaquizami/critica/la-ludica-curiosidad>

Anna Jarque

A Positive Work

The performance overflows with positivity. It's about reconciling children with their toys, their world, and their choices. It features many rich choreographic elements, all purposeful and thoughtfully executed.

<https://www.artezblai.com/zaquizamicompanya-roberto-g-alonso/>



COMPANY'S TRAJECTORY

The Roberto G. Alonso Company, founded in 1995, is a benchmark in dance in Catalonia and Spain, known for its distinctive choreographic language. This language is characterized by the fusion of dance with dramaturgy, paratheatrical arts, and a unique, imaginative, and detailed scenic conception.

Among its recent performances, the following stand out: "La fragilitat dels verbs transitius," a creation about gender identity and transsexuality, co-produced by the Grec Festival 2016 in Barcelona; "A mí no me escribió Tennessee Williams," written and directed by Marc Rosich, as part of the Creation Support Program of Fira Tàrrrega 2016; "Laberint striptease," created in 2019 in collaboration with the Joan Brossa stage for the 2019 Brossa Year; and "Marúnica," a performance for children and families, co-produced by the Quinzena Metropolitana de Dansa.

The diversification of its creative work since the company's inception in 1995 has resulted in nine adult stage performances, with titles such as "Lulú, primera nit" (considered by specialized critics among the five best dance performances seen in Barcelona in 2012), "UL / Inmérita solitud" (selected for the national circuit of alternative venues in 2010), "Divinariana" or "Mon Genet" (presented at the Grec Festival in 2005), four street choreographies, including "(Ob) sesio_Na2" and "Agua al higo y a la pera vino," and six works aimed at children and families, including "Zaquizamí," "Almazuela," "Simplicissimus," and "Zing-Zing," which has achieved wide prestige and recognition both nationally and internationally. With "Zing-zing," the company won the FETEN 2011 Award for Best Costume and Characterization.

The company has collaborated with prominent creators in various productions, such as Paco Azorín (lighting designer and set designer); José Martret (film and theater director); Marc Rosich, Antonio Morcillo, David Plana, Jordi Prat i Coll, Helena Tornero, and Carlos Be (playwrights); Xavier Torras, Xavi Mestres, Àlex Rodríguez Flaqué, and Jordi Cornudella (composers); Belen Herrera de l'Óssa (video creation); and Marta Viladrich (visual artist and illustrator).

It has participated in numerous prestigious festivals and fairs, including:

- Sitges International Theater Festival (2000)
- Grec Festival of Barcelona (1997, 1998, 2005, 2013, 2016, and 2023)
- Shakespeare Festival (2004)
- FiraTàrrrega (2003, 2004, 2006, 2009, and 2016)
- Sommerwerft Theater Festival in Frankfurt (2007)
- FETEN in Gijón (2010, 2011, 2014, and 2016)
- La Mostra d'Igualada (2004, 2010, 2012, 2013, 2016, and 2021)
- Fira Mediterrània in Manresa (2012 and 2015)
- FIT Festival in Cerdanyola del Vallès (2012 and 2016)
- El Més Petit de Tots Festival (2012 and 2013)
- O 4 Vents Festival in Paris (2014)
- Txiki, Txiki Txikia Festival in the Basque Country (2014)
- FITT Noves Dramatúrgies Festival in Tarragona (2018)
- Quinzena Metropolitana de Dansa (2018, 2019, and 2021)
- International Theater Festival of El Ejido (2019)
- International Puppet Festival of GàvÀ (2021)

Awards and Nominations:

- FETEN 2011 Award for Best Costume and Characterization for "Zing-Zing"
- Nomination for Best Leading Actor for Roberto G. Alonso in "A mí no me escribió Tennessee Williams" at the Teatre Barcelona Awards 2018.
- Nomination for Best Playwriting by Roberto G. Alonso for "Laberint striptease"
- Selected as a candidate for the 2021 Max Awards for "Marúnica" as Best Family Show.

The company is a member of the Association of Professional Dance Companies of Catalonia (ACPDC) and the Association of Theatre for All Audiences (TTP). atalunya (ACPDC) i l'Associació de Teatre per a Tots el Públics (TTP).

TRAJECTÒRIA DE ROBERTO G. ALONSO

Graduated in Contemporary Dance from the Institut del Teatre de Barcelona (1993) and with a degree in Art History from the University of Barcelona (2000). They expanded their dance training with teachers such as Rosella Hightower, Gerard Collins, and Carl Paris, among others, and took masterclasses with Caroline Carlson and Lloyd Newson (DVS).

They began their career as a creator in 1992, winning the 2nd Prize at the VI Choreographic Contest in Madrid, and in 1995 founded their own company. The diversification of their creative work with the company that bears their name has led to the creation of stage performances, street choreographies, and works aimed at children's, family, and youth audiences.

In recent years, they have specialized in directing movement for contemporary operas: "Jo, Dalí" (2011 - Teatro de la Zarzuela in Madrid and Liceu in Barcelona), "L'Eclipsi" (2014 - production of the Grec Festival and TNC, which won the 2014 Max Award for Best Musical Performance), "4Carmen" (2015 - Peralada Festival), and "Diàlegs de Tirant e Carmesina" (2019 - Peralada Festival, 2020 - Liceu of Barcelona). They have also been the choreographic director for the inaugural performances at the Teatre Nacional de Catalunya, including "Taxi, al TNC" (2013), "Per començar sarsuela" (2014), and "L'aplec del Remei" (2016). In 2019, they worked as an actor and movement director for the TNC and the National Classical Theatre Company's production of "El gran mercado del mundo," in 2021 as a choreographer for TNC's "L'emperadriu del Paral·lel" and "Galatea" and the opera "L'elisir d'amore" (Teatre Principal de Palma), and in 2022 as a choreographer for the world premiere of the contemporary opera "El Abrecartas" by Luís de Pablo and Vicente Molina Foix at the Teatro Real in Madrid.

As a stage director, they have worked on the productions "Laberint striptease" (2019 - Escenari Joan Brossa, produced in honor of the Brossa Year and nominated for Critic's Awards for Best Dramaturgy), "Plomes i reclams" (2019 - Cia. Elena Martinell - Temporada Alta Festival), and "Agarrate" (2021).



ROBERTO G. ALONSO
Director and Choreographer

Additionally, as a performer, they stand out for their participation in "La corte del faraón" (2008 - Temporada Alta Festival), "Vergonya eterna" (2016 - Teatre Nacional de Catalunya), "El gran mercado del mundo" (2019 - Teatre Nacional de Catalunya - Compañía Nacional de Teatro Clásico), "César batalla y fuego" (2020 - Teatro El Salinero Lanzarote), and "A mí no me escribió Tennessee Williams" (2016 - Fira Tàrrrega, for which they were nominated for Best Actor in the Teatre Barcelona Awards 2018).

They also carry out an extensive teaching role, giving classes at the Escola Superior d'Art Dramàtic of the Institut del Teatre (Barcelona and Terrassa), ESART - Campus Internacional de les Arts Escèniques (Barcelona), the Aula de Teatre at the University of Girona, the Escola de Dansa i Comèdia Musical Cócó Comin (Barcelona), and the Escola Aules (Barcelona).

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