









The new work from Deborah Colker, A Dog Without Feathers will feature dancers covered with river mud, in a production that deals with the misery and destruction of nature. The work will make it's debut in May 2017.

The choreographer, Deborah Colker has never done anything like this in the 23 year history of her company. Which since 1995, has been sponsored by Petrobras.

A Dog Without Featthers, a homonymous poem, published in 1950 is one of the most important of João Cabral de Melo Neto's works (1920-1999). It has lead Deborah and her group to the middle of material poverty and the cultural wealth of the State of Pernambuco, northeast Brazil.

A Dog Without Feathers exposes an environment very far from the locations set in the companies recent ballets; the Russia of Tatyana (2011) and French setting of Belle (2014) and utilisees a very different language to the choreographers largest international accolades: Ovo (2009) made for Cirque du Soleil and as Movement Director for the Opening Ceremoy of the Rio 2016 Olympics (2016) in Rio de Janeiro.

In this new work, Deborah has partnered with filmmaker, Cláudio Assis from Pernambuco. Assis has been the director of notable films like Amarelo Manga, Febre do Rato and Big Jato. Images captured by him, from Pernambuco will be projected during the show - not as a backdrop, but as a fundamental part of the narrative.

Other artists from Pernambuco have a decisive presence in the project, such as the musicians Jorge dü Peixe from the Nação Zumbi group and Lirinha. They are responsible for the soundtrack and alongside Berna Ceppas, the choreographer's usual partner the have interpret pieces of the poem.

"The show is from Pernambuco, but it is not regionalist," says Deborah, whose influences include Josué de Castro author of Geografia da Fome and Homens e Caranguejos as well as singer-songwriter Chico Science (1966-1997) creator of the mangue beat movement of Pernambuco and who preached the mixture of the place with the universal.

In the final part of the ballet, dancers/ characters that are fundamental to the work appear, the Crabmen, the people who live to pick crabs in the mangrove of the state of Pernambuco.

"These people are warlike, strong, they resist. The mangrove is their food. The mud is their home. I see them almost as samurai" says the choreographer. "These figures evoke warriors, as if the paws of the crabs were swords. The poem is the encounter of exuberance with tragedy, of wealth with misery."





In A Dog Without Feathers, of João Cabral the protagonist is the Capibaribe River that begins in the semi-arid Pernambuco and arrives in the hectic city of Recife. In four parts the poem accompanies the filth of the waters, the poverty of the riverside population, social inequality, but also the ability of men and river to remain alive and "thick" an adjective much used by the author.

Como es mucho más espesa La sangre de un hombre Que el sueño de um hombre.

The expression "dog without feathers" refers to the river and the men who depend on it. Known for his rigor and aversion to sentimentality, Cabral uses the image to portray with more force what is Capibaribe and people's struggle for life.

Deborah says that the poem is the "helmsman" of the show, which follows the same course of verse. But she allowed herself freedoms like dancers representing herons. The birds of clean white, are common in the dirty dark mangroves and the choreographer sees them symbolizing the aristocracy.

Is it there,
With their backs to the river,
That the city's "cultured families"
Brood over the fat eggs
Of their prose.

In the complete peace of their kitchens They viciously stir Their pots Of sticky indolence.



"João Cabral predicted in 1950 what we are living today: the scarcity of water in the world. Rio de Janeiro and São Paulo have already suffered from lack of water. In the Northeast there are dry dams. It was the man who provoked it.

The poem is not a pamphlet, but I do not stop seeing it as a manifesto" says the choreographer.

Since 2014, when she began to conceive the project, Deborah made several visits to Pernambuco and sailed by the river. In November 2016 the company's executive director and founder, João Elias and the companies dancers spent three weeks holding workshops with residents of six cities and learning about the region's cultural events.



They witnessed the drought, they entered the mangroves, they spent time in the favelas where people live on the garbage.

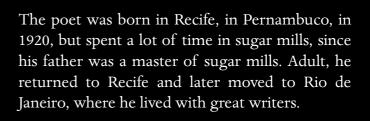
The process was filmed by Cláudio Assis and photographed by Cafi. He fed references to art director Gringo Cardia and Deborah herself.

"I came back from there determined to change a lot and I was certain that the show should happen entirely in the mud" Deborah says.

There are muds of different colors, mirroring the places where the Capibaribe passes until it meets the sea. Just as in the poem the ballet will be both colorful and dry, or as Deborah says, "exuberant and tragic."







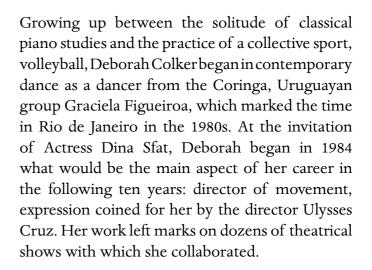
In 1945, he began the career of diplomat, which led him to live in several countries. He was elected to the Brazilian Academy of Letters in 1968. In 1987, he returned to live in Rio de Janeiro, where he died in 1999.

João Cabral was rigorous with his poems and averse to sentimentalisms, influencing contemporaries and poets who came after him. In A Dog Without Feathers, the word is worked to exhaustion in its multiple senses. And it highlights the look on the social theme. In the course of the verses by the Capibaribe, from the semi-arid to the sea, one observes the population living in miserable conditions on the banks of the River.

A Dog Without Feathers forms a kind of triptych with O Rio - or Relação da Viagem que faz o Capibaribe de sua Nascente à cidade do Recife and with Morte e Vida Severina, this one the most famous work of Cabral.



## **DEBORAH COLKER**



In 1994, she founded the company that bears her name. Before and after that, she imprinted her mark on territories as different as the music video, fashion, cinema, circus and showbiz. She also stood out in the parade of the schools of Samba of Rio de Janeiro, signing the choreography of the front commissions of great associations, like Mangueira, Unidos do Viradouro and Imperatriz Leopoldinense.

Recognized internationally, in 2001 she received the Laurence Olivier Award in the category Oustanding Achievement in Dance (most notable achievement in dance).

In 2009, she created a show for Cirque de Soleil: Ovo, a journey through the world of insects.

In 2016, she was the moviment director of the opening ceremony of the Olympics.





## **CLÁUDIO ASSIS**

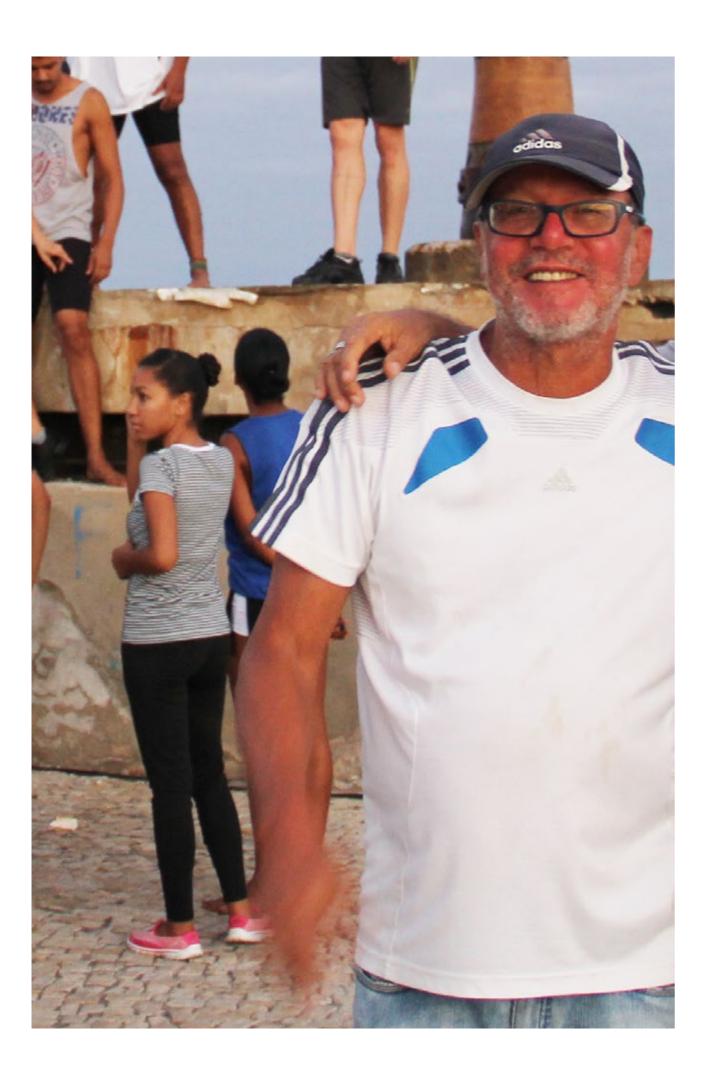


Born in Caruaru, Pernambuco, Cláudio Assis started acting in the Feira de Caruaru theater group. In 1993, in Olinda, he founded the production company Parabólica Brasil, responsible for prominent short films at national and international festivals.

His first experience as a director in feature films was Amarelo Manga in 2002. The film reached 130 thousand spectators, won several national awards and soon signed Cláudio Assis among the most original filmmakers in the country.

He completed a trilogy filming Baixio das Bestas (2006) and Febre do Rato (2011). It launched in 2015 Big Jato, based on the book by Xico Sá and that was chosen the best film of the Festival of Brasilia, among other prizes.

## **JOÃO ELIAS**



João Elias Alvares da Silva began to make theater in Porto Alegre in 1976. Moved to Rio de Janeiro in 1978, working as an actor and producer. In 1981, he moved to Salvador, where he worked in the Troca de Segredos group and founded the house of shows Circo Troca de Segredos, the stage of several musical shows.

Back in Rio de Janeiro in 1984, he was again an actor and producer of several shows. From 1987 to 1992, he produced commercials and worked on TV Globo in journalistic programs. In 1992 he founded J.E. Produções, responsible for advertising films, video clips and documentary series.

In 1994, J.E. Produções joined Deborah Colker and founded the dance company of which João Elias is executive director until today.

Created in 1997, with Belisario Franca, Giros Produções, director of some of the most important Brazilian TV documentaries. But, from 2000, he began to dedicate himself exclusively to the Deborah Colker Dance Company.

