

ASSOCIACIÓ TEATRAL MOUSIKÉ

PRESENTS

A DOCUMENTARY DIRECTED BY

SUSANNA BARRANCO

RUNNING TIME: 30'. COLOUR

PRESS RELEASE

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CREDITS

PRODUCTION:

ASSOCIACIÓ TEATRAL MOUSIKÉ

IDEA AND DIRECTION:

SUSANNA BARRANCO

SCREENPLAY:

SUSANNA BARRANCO

JOSÉ M<sup>a</sup> DE LA FUENTE

CAMERA:

TAKURO TAKEUCHI

SAMUEL MORGAN

FRANKLIN CEDEÑO

BORJA GARCÍA-CAMPOMANES

SOUNDTRACK:

CÉSAR MIRA

EDITING:

JUAN MORALES CALVO

POSTPRODUCTION:

MORGAN STANCE S.L

PHOTOGRAPHY:

MARC BARTOMEUS

EXECUTIVE PRODUCER:

JOSÉ M<sup>a</sup> DE LA FUENTE

PRODUCTION ASSISTANT:

ITZIAR CASTRO

PRODUCTION RUNNER:

CLAUDIA FLORES

THANKS TO:

CRISTIAN MIRA

IMMA MANRESA

ISABEL DÍAZ

INGA H. RIBELL

PROJECTE VACA

ÀMBIT PREVENCIÓ

NICO LASARTE

INTERVIEWED PEOPLE:

CHELO GIL

LOURDES TEJADA

VIVIANE GIL

MARA GLAI MARQUEZ

LINETH PHILLIPS

MARCELA TORRES

LAURA VILAR

CRISTINA PETTY

MIQUEL MISSÉ

ALFONSINA AVOMO

MUSIC:

FRANCESC MIRALLES

“LOVE HAS NO END”

“WONDERLAND” (HOTEL GURU)

Sponsored by the Institut Català de les Dones

Generalitat de Catalunya

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SYNOPSIS

“WOUNDS” is the result of an on-field project with women and transsexual people about domestic violence.

This audiovisual project intends to show how violence against women is violence against everything the aggressor considers inferior, everything which, in fact, represents womanliness. The narrative thread created by actress and poet Susanna Barranco is combined with the appearance of women whose interviews offer the audience a picture of how they face life and their memories, what love has meant to them and what it

means to them now, what they think about their aggressor, who loves them, what things they could reproach about themselves...

Thus, *Wounds* presents a patchwork about humankind being struck by aggressive sexist stereotypes and claims the dignity of every woman.

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## TREATMENT

“WOUNDS” came up as a consequence of actress and poet Susanna Barranco’s creative work about womanhood. Her artistic references have been, on the one hand, her poetry book *Cràter* (Llibres de l’Índex. Barcelona, 2005) and *Soy parte de tu mundo* (Àmbit Prevenció. Barcelona, 2008), a documentary about transsexual people that she directed.

The images and the testimonies were obtained from an on-field project with interviews to mistreated women and transsexual people where they answer some common questions. Each content section is preceded by a title explaining the content and a transcription of the questions being asked. The documentary only shows the interviews and the answers. It also shows symbolic scenes performed by the women themselves or filmed with objects that they manipulate, which are used as a link between sections. The editing of sequences follows a narrative thread with both their opinions about domestic violence and private confessions about other aspects of their lives. The music was composed and interpreted by Francesc Miralles, who managed to fill every scene with a delicate and appealing touch. The visual references in the documentary are deliberately severe so that the interviewed women’s words and performed actions become relevant. At every moment, it has been important to maintain the audience’s attention, curiosity and ability to be surprised.

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## PRESS RELEASE WOUNDS

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## DOCUMENTARY’S

## OUTLINE

(Opening credits)

I. The Water That Burns

Introduction to the people being interviewed

(Action of peeling a potato)

## II. No Exit Door

Testimonies about mistreatment

Have you ever felt like you've been mistreated?

Experiences about mistreatment

.....

What is an aggressor like?

(Action with a megaphone)

Opinions about what an aggressor is

(Action of eating soup)

.....

A secret inside a drawer

Experiences by transsexual people

(Action with a megaphone)

.....

Have you ever harmed anyone?

(Action of eating bread)

Testimonies about the times when they have caused harm

## III. Icarus Touches Heaven

(Action of removing and putting on make-up)

Who loves you and who do you love?

Testimonies about whom they love and who loves them

.....  
What should you value about yourself?

Testimonies about what they value about themselves

.....  
What do you reproach about yourself?

(Action of sewing)

Testimonies about personal experiences

.....  
What things should love include and what things shouldn't?

Testimonies about what things love should or shouldn't include

.....  
What has love taught you?

(Action of writing)

Personal testimonies

(Image of a cage)

IV. I al final ... la luz

(Action with a flower)

Suggestions for mistreated people

(Closing credits)

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PROJECT  
*WOUNDS*

The documentary *Wounds* is part of a much broader creative project.

Initially, this documentary was conceived as a way to let people know about the life experiences of women and transsexual people regarding domestic violence in order to bring up a public debate about the stereotypes that we unconsciously use to observe humankind.

The Associació Teatral Mousiké intends to present this audiovisual project at different public locations (city halls, civic centres, social and cultural associations...) to help bring up a chance to reflect upon and discuss about this topic. We are very interested in sharing this project with the secondary schools as a way to prevent the problem of domestic violence.

The goal of the Associació Teatral Mousiké is to cause as much impact with this project as possible by presenting it publicly as many times as possible and hoping its impact will be strong after the media broadcasts this project's general goals.

Documentary *Wounds* has been made as a part of the audiovisual material that will be used for the Associació Teatral Mousiké's play known as *L'amor no fa mal* ("Love doesn't hurt"). This stage production will show how sophisticated human beings can be when it comes to causing and manipulating violence and, specially, when it is addressed to women.

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#### COLLABORATION WITH OTHER ORGANISATIONS

One of the goals of this project has been to bring together communities, organisations and cultural and social associations that are aware of the problem of domestic violence and make them participate in it. Thus, the project *Wounds* had the support, advice and collaboration of Ca la Dona, Espai Francesca Bonnemaïson, Projecte Vaca (Women stage artists association), Col·legi del Teatre and Àmbit Prevenció, where the documentary's images were recorded. Last, but not least, we had the financial support of the Catalan regional government's Institut Català de les Dones.

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## THE DOCUMENTARY'S GOALS

### General goals

- To give a voice to the women and transsexual people who have experienced domestic violence.
- To raise awareness in society about the existence of violence in both public and private environments, specially addressed against women.
- To bring up a chance to reflect and internalise the problem of domestic violence, with a special interest in raising awareness among the younger generations as a way to prevent the problem.

### Specific goals

- To place women in the middle of a creative project.
- To show the strength women face the world with.
- To display a creative experience where the audience won't simply be a passive one, but an active generator of this experience, with an emotional and intellectual participation that can be expressed.

### Operating goals

- To promote a creative environment where different organisations and groups of women can work together.
- To help reuse a collection of documents which resulted from an on-field project with women who had direct experiences with violence as a way to produce a far-reaching creative project.

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### THE ASSOCIACIÓ TEATRAL MOUSIKÉ

The Associació Teatral Mousiké was born in 1994 as a result of the need to bring to light the creative interests of a group of artists, belonging to different artistic disciplines, guided by the energy and the creative spirit of actress and poet Susanna Barranco.

As a result of an initial intellectual and vital search, the artistic and creative criteria that would shape its aesthetic and methodological ideas in all of the Associació Teatral Mousiké's productions from the very beginning are clearly divided into four different areas:



INTERPRETING. Within performing arts, there is a clear preference for exploring topics and resources that provide an insight into the emotional roots of humankind, often from the vital and intellectual point of view of women.

POETRY. The use of poetic texts by universal literature authors and also the use of own production texts is frequent. Poetry fits perfectly with the creative character of the group because of its capacity to analyse the topics in depth and its search for truth.

MUSIC. Just like poetry, music too is emotion and understanding, but it is produced and perceived more instantly. In its productions, music is never an accompanying element but it rather plays a key role in the works' plot.

DANCE. The body and its resources have always been an important source of exploration for the Associació Teatral Mousiké. Just like interpreting, poetry and music, dance develops its own language within a lively dialogue among the other three disciplines.

*Mousiké* is a Greek word that expresses a very appealing and unifying concept within the world of classic Greek creation. Generally, its meaning applies to all of the Muses' arts, but it applies most particularly to music, singing, dance and poetry. In a broader context, it also means having a higher spiritual education or an education close to the general concept of science and culture.

This unifying concept of including different artistic disciplines touched deeply the members of the Associació Teatral Mousiké since it fitted perfectly with the project of artistic exploration they were carrying on. For this reason, they chose the Greek term *mousike* as the name of the theatre association to show outside the creative foundations all of its productions are based on.

The Associació Teatral Mousiké is directed by its founders: Susanna Barranco y José M<sup>a</sup> de la Fuente.

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A THEATRE ASSOCIATION

WITH TWO SIDES

Along these years, as a result of the creative research tasks carried on with two different interests, the members of the Associació Teatral Mousiké has worked to develop

two independent creative sides, both perfectly adjusting to the common creative criteria of the association, although they use different perspectives to create and express. This gave birth to two different artistic bodies: on the one hand, the Susanna Barranco company and, on the other hand, Produccions La Maquineta.

## SUSANNA BARRANCO COMPANY

Since 1994, actress, poet and author Susanna Barranco has been developing her search and research with the making of a personal theatrical language that may fit her personal inspiration.

For Susanna Barranco, creation becomes a tool designed to understand reality, a methodological scalpel that analyses her inner soul while she also analyses ours.

Her productions always have this strong personal component that she re-elaborates into theatre and dance format -sometimes combined with eclectic resources such as performances, mimics and clown- to build symbolic scenes full of harshness, carnality, sense of humour, confronted feelings and a huge amount of tenderness surrounding the suffering and puzzlement that she has as a woman.

For each of her stage productions, Susanna Barranco gathers a team of artists and collaborators who generate a personal creative task that is combined with each new production's original idea. Thus, each project includes actresses, actors, musicians, poets, screenwriters, painters, sculptors, fashion designers, prop-men and audiovisual artists.

## PRODUCCIONS LA MAQUINETA

The other side of the Associació Teatral Mousiké has always devoted its efforts to bringing its innovative and original artistic projects to a primary and secondary school audience, specially schools within the Catalan school system.

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## DIRECTOR AND PRODUCER SUSANNA BARRANCO'S CURRICULUM

She was born in Barcelona on the 6th of February, 1975.  
She graduated from the Col·legi del Teatre (Theatre School) in Barcelona.  
Contemporary dance with Espai Àrea.  
First two courses of Catalan studies at the Universitat de Barcelona.  
She's currently completing her Literature studies at the Universitat de Barcelona.

## Works

### *Mousiké*

1999. *Mostra de Teatre Breu* ("Short Plays Festival"). Sala Beckett, Barcelona.

2000. *Veus de Dona* ("Women Voices") festival. Teatre Artenbrut, Barcelona.

### *El viatge* ("The Journey")

2000. Centre de Cultura Contemporània de Barcelona. Pati Llimona. Casa Elizalde, Barcelona and Teatre Artenbrut. / *Festival Internacional de Viladecans*.

### *La llave perdida* ("The Lost Key")

2001. Sala Abaixadors, Barcelona.

2002. Teatre Malic, Barcelona.

### *Estridències* ("Irritating Noises")

2001. Teatre Artenbrut's season.

### *Una pallassa a la lluna* ("A Female Clown on the Moon")

2002. Teatre Artenbrut's season.

### *Els bigotis de Dalí* ("Dali's Moustache")

2004. Tour with the Diputació de Barcelona (Barcelona province's local government).

### *Mossegades* ("Bites")

2004. Nau Ivanow. / Atrium de Viladecans.

Auditori Sant Cugat. / Sala Atelier. / Alter Cultura.

### *Les estrelles de Mozart* ("Mozart's Stars")

2006. Casinet de Vallirana.

### *Petit bestiari poètic* ("Little Poetic Bestiary")

2006. Escola l'Oreig (Pallejà).

### *Cartes des de Salzburg* ("Letters from Salzburg")

2006. Auditori de Sant Adrià del Besòs.

*La capsa de les llavors* (“The Seeds Box”)

2008. Auditori Fort Pienc. *Setmana de la poesia* (“Poetry Week”).  
Diputació de Barcelona.

*Com a peix a la gàbia* (“Like Fish in a Cage”)

2008. In collaboration with Laura Freijo.  
Espai Francesca Bonnemaison.  
*Novembre vaca* festival.

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Work as an actress

*Afàsia* (“Aphasia”)

1999. Virtual actress with Marcel·lí Antúnez’s company.

*Pol*

2002. Virtual actress with Marcel·lí Antúnez’s company.

*Sancha*

2005. Performed by author. Societat General d’Autors i Editors (copyright collective).

*13 roses* (“13 Roses”)

2006. Teatre Tantarantana, Barcelona.

*Mercè, viatge i desig* (“Mercè, Journey and Desire”)

2008. Palau Robert. Institut Català de la Dona, Barcelona.

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Work as a stage director

*The Fantastic Ugly Duckling*

2006. La Muntanya public secondary school (Aiguafreda, Barcelona).

*The Three Little Pigs and the Magic Wolf*

2007. Antoni Brusi public secondary school (Barcelona).

*La música i la donzella* (“The Music and the Maiden”)

2007. Loreto-Abat Oliba (Barcelona).

*La capsa de les llavors* (“The Seeds Box”)

2008. Auditori Fort Pienc. *Setmana de la poesia* (Poetry Week).  
Diputació de Barcelona.

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Musical videos

*Sweet movimiento* (“Sweet Movement”)

2003. Fundación Tony Manero.

*Moviment, clown i improvisació* (“Movement, Clown and Improvisation”)

2003. Video-documentary for the Institut de Teatre directed by Jon Davison.

*No me canso* (“I Don’t Get Tired”)

2005. Anna Torroja.

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Television

*Viatge per Empúries* (“Journey around Empúries”)

2001. Character: “Mare”. T.V.E. (Spain’s public television).

*Laura*

2004. TV3 (Catalonia’s public television).

“Ventdelplà”

2005. Character: “Gypsy”. TV3.

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## Collaborations

Comediants Animacions Teatrals.  
Editorial Cruïlla. Animacions lectores.  
Editorial Casals. Animacions lectores.  
Fundació Tony Manero  
Pallassos Sense Fronteres.

## Short films

*Petit mort* ("Little Dead")

2003. Co-starring with Marc Martínez.

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## Presentations

1999. Book *Bouquet imperial* by Marieta Cistella at Teatre de Terrassa, Barcelona.  
2004. Book *Promenade* by Josep M<sup>a</sup> de la Fuente at Ateneu (Barcelona).  
2005. Book *Libro* by José M.<sup>a</sup> de la Fuente at Llumform, Cadaquès.  
2006. Award presentation of *Premis Junceda 2006* al FAD, Barcelona.  
2008. Book *El secreto del tamarindo* by José M<sup>a</sup> de la Fuente.

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## Publications

*Cràter* ("Crater")

Editorial Llibres de l'Índex. Barcelona, 2005

*Digue'm alguna cosa bonica* ("Tell Me Something Pleasant")

Columna, Edicions 62. Barcelona, 2008.

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## Creació, Direcció i Realització de Documentals

*Sóc part del teu món* ("I Am Part of Your World")

Comissioned by Àmbit Prevenció and with the support of the Institut Català de les Dones and the Department of Health of Catalonia's regional government. (2008)

*Wounds*

With the support of Catalonia's regional government's. 2008.

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DIRECTOR AND PRODUCER SUSANNA BARRANCO'S CURRICULUM

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PRODUCER JOSÉ M<sup>a</sup> DE LA FUENTE'S CURRICULUM

He was born in Alicante on the 29th of September, 1964.

He graduated from the Teaching School at the Universitat de València.

He completed his Spanish studies at the Universitat de Barcelona.

He currently works as an English and Theatre teacher.

Theatrical adaptation writer and director.

1987

*El mercader de Venècia* ("The Merchant of Venice"), by W. Shakespeare

1988

*Les armes de Bagatel ·la*

1989

*Somni d'una nit d'estiu* ("A Midsummer Night's Dream"), by W. Shakespeare

1996

*El petit príncep* ("The Little Prince"), by Antoine de Saint -Exupéry

2002

*La sireneta* ("The Little Mermaid"), by H. C. Andersen

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Screenwriter and stage director

1990

*La visió de la televisió*

1991

*Si fa no fa... un drac*

1992

*El comandament*

1993

*Fero i Ferala*

1994

*Noves rondalles catalanes*

1995

*Un dia qualsevol*

1997

*Sant Jordi i el dragonot*

1998

*El vent*

1999

*Un cavaller descabellat*

2000



*El país dels colors*

2001

*La màquina del temps*

2003

*Gaudí i la sargantana*

2004

*El calidoscopi de Dalí*

2005

*Si llegeixo... creixo!*

2006

*Un malalt molt important*

2007

*L'auca del senyor Rosiñol*

2008

*La capsa daurada*

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Co-screenwriter for the Associació Teatral Mousiké

1999

*Mousiké*

2000

*El viatge ("The Journey")*

2001

*La llave perdida ("The Lost Key")*

2001

*Estridències* (“Irritating Noises”)

2002

*Una pallassa a la lluna* (“A Female Clown on the Moon”)

2004

*Els bigotis de Dalí* (“Dali’s Moustache”)

2004

*Mossegades* (“Bites”)

2005

*Petit bestiari poètic* (“Little Poetic Bestiary”)

2006

*Les estrelles de Mozart* (“Mozart’s Stars”)

2006

Cartes des de Salzburg

2006

*The Fantastic Ugly Duckling*

2006

*The Three Little Pigs and the Magic Wolf*

2007

*La música i la donzella* (“The Music and the Maiden”)

2008

*La capsa de les llavors* (“The Seeds Box”)

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## Exhibitions

*Oda a Walt Whitman* (“Ode to Walt Wiltman”)

A retrospective exhibition

2004. CGB de Barcelona (a Barcelona gay association)

2004. Casal Lambda de Barcelona (a Barcelona gay association)

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## Publications

*Promenade*

Published by Editorial Llibres de l'Index. Barcelona, 2004

*Libro*

Published by Ediciones de la Tempestad. Barcelona, 2005

*El secreto del tamarindo*

Published by Ediciones Obelisco. Barcelona, 2008

*El oro del conserje*

Published by Planeta. Barcelona, 2008

*L'or del conserge*

Published by Ara Llibres. Barcelona, 2008

*La capsa de la fi del món*

Published by Columna Edicions. Barcelona, 2008

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PRODUCER JOSÉ M<sup>a</sup> DE LA FUENTE'S CURRICULUM

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### INTERVIEW TO DIRECTOR SUSANNA BARRANCO

What is *Wounds*?

It is a documentary that was made from the testimonies of women who have experienced domestic violence. During its making, we have worked with different women and transsexual people associations, that is women who have suffered some kind of domestic violence.

We organised some workshops where we filmed two different kinds of material: on the one hand, we filmed more theatrical scenes where the women performed some kind of violence and, on the other hand, we gathered testimonies of these women explaining relevant episodes of their life experiences and their views about violence.

What inspired the making of documentary *Wounds*?

First of all, we wanted to condemn domestic violence. This documentary is the second part of a great work with two more parts. In its first part you will find a collection of poems which was already published by Llibres de l'Índex, know as *Cràter* ("Crater"). The collection explores the universe of women from the point of view of sexuality and as a poetic synthesis of a life experience.

The second part, *Wounds*, the documentary that we are presenting now, intends to show the suffering that many women experience only because they are women. It is clearly addressed to domestic violence.

And the third part will be a stage production we are right now working on. It will be known as *Ferides. Quan la ferida deixa de coure* ("Wounds. When the wound stops stinging"), although this is just a provisional title. It will show how sophisticated we can be when we manipulate violence, including it in our daily routine.

What do you want to achieve with this documentary?

When they watch the documentary, I would like the audience to see that, in case they are the victims, it is possible to put an end to this nightmare they are living and that everything that is happening to them can be reported at the police. If they are aggressors, I would like them to be able to see the pain that they cause onto the victims.

As for everybody else, we want society to know first-hand about the victims' suffering and to be conscious about the fact that we all participate in this situation if we stay quiet and do not fight against it and that everybody, at the same time, can do something to avoid it.

You mentioned that the documentary is part of a stage project. How are you going to use it in that stage production?

I thought the documentary could help me have a real and reliable witness of women who have suffered domestic violence and, somehow, it would help me to virtually have all these women in the live show to be able to interact with them.