
FABIAN GANDINI

1973

ARGENTINA



TAXONOMY
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absence

BIO

Choreographer and dancer. He receives scholarships from the Antorchas Foundation, the National Fund for the Arts and the National Institute of Theater.

He directs the company Contenido Bruto, where he creates El juego, Kevental and La garza sobre el agua, participating in important festivals such as: Festival Panorama of Rio de Janeiro (Brazil), American Dance Festival (Durham- USA), Festival de Danza do Recife (Brazil), Bienal de Danza do Ceara (Brazil). He worked with different companies such as Brenda Angiel's (participating in festivals in the USA and Mexico DF), Ana Garat, Krapp and Silvina Grimberg. With Luis Biasotto in Bajo Feo y de Madera he performed at the IV Festival Internacional de BsAs and at the "Festival ### dessous dessous en el Grande Halle de la Villette" (Paris).

In 2007 he was invited to participate in the Collaboration: South American-European Meeting of Choreographers. This project ends with a residence for the creation of two works: Licuado and Carmen Miranda is dead. These works were presented in Fortaleza and Bello Horizonte (Brazil).

Since 2003 she has been giving classes and seminars on contemporary dance in Buenos Aires, Rosario, Cordoba, Uruguay, Brazil and the USA.

VIDEO

<https://bit.ly/34grvws>

<https://bit.ly/30uYQCM>

LINKS

<https://bit.ly/2GuRdFo>

MAIN WORKS

[Fuego en el cielo](#) (Agradecimientos)
[El Bañista](#) (Supervisor Creativo)
[Cómo Dragones](#) (Director)
[Migrantes](#) (Coreógrafo)
[Por que nos gustan tanto las luces](#) (Creador, Director)
[La ultima canción](#) (Director Coreográfico)
[Que lo bello y lo grande vengan a nosotros de incógnito - Primer Borrador](#) (Agradecimientos)
[Arquitecturas](#) (Asesor artístico)
[En la boca de la tormenta](#) (Intérprete, Director)
[El ocaso de la causa](#) (Colaborador artístico)
[Algo que ya no hace](#) (Coreógrafo)
[La Fiesta](#) (Intérprete, Director)
[Café de artistas](#) (Intérprete invitado)
[Cartas a mi querido espectador](#) (Intérprete, Director)
[Breves paisajes](#) (Diseño de luces, Colaborador artístico)
[Adonde van los muertos](#) (lado A) (Colaborador artístico)
[Algo 0,10](#) (Intérprete, Director)
[Imagínese acá dentro](#) (Colaboración creativo)
[¡Oh! Imperfecta](#) (Colaborador artístico)
[23.344](#) (Colaborador coreográfica)
[Pieza para pequeño efecto](#) (Autor, Actor, Director)
[La Bahía de San Francisco](#) (Intérprete, Director)
[Los Esmerados](#) (Intérprete, Coreógrafo)
[La garza sobre el agua](#) (Intérprete, Director)
[Bajo, feo y de madera](#) (una pieza olvidada) (Intérprete, Voz en Off)
[Kevental](#) (Intérprete, Coreógrafo, Director)
[Mr. Bunque](#) (Asesor escenográfico)

POETICS

According to Fabián Gandini, his work is based on a simple stage pro- staging: to enhance the presence of the objects. His idea of the co-working “was to work with the thing - with the matter and the light - and that the bodies act as one more device so that this ‘thing’ is strengthened”. In this way, for the choreographer, what the body of the performer does on stage is simply to “tighten” the time of the “thing”. His work is that of being a tensor or, rather, an extension of the object, since according to Gandini, through this procedure it is possible to “alter the matter”, stretching it as if it were leather. The body acts as a factor in the movement of the object: “the matter is altered from the place of the one who sees because the body gets in the way”. The choreographer consolidated an ethical project to build fiction from the most elemental resources, he launched into the search for a certain imaginary that would try to promote “elemental poetics”. Gandini conceives his work as a superimposition of layers that end up forming a poetic density by accumulation. There is no diachronic narrative in his work. Rather, it is a synchronic writing that takes the form of a palimpsest. To the objects are added a text, a projected image, a song, a movement, a body. In this procedure, through phrases, audios of rehearsals, testimonies of the performers and scenes that are repeated with slight modifications, a fictionalised documentary re-record of the staging of the work is introduced. The archive on display constitutes a surface that transforms it into a device for the representation of its own past, its history and its material condition as a commercial enterprise.

IGNACIO BARTOLONE

1984

ARGENTINA



TAXONOMY
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absence

BIO

Dramaturg and director. As an author he began his studies with Alejandro Acobino and attended his workshop for three consecutive years. In 2009 he enters the career of playwriting at the E.M.A.D. (Escuela Metropolitana de Arte Dramático) directed by Mauricio Kartún, where he was taught by Luis Cano, Ignacio Apolo and Alejandro Tantanian. In 2011 he will premiere his first work as a playwright, directed by Lorena Vega. In 2012 he wrote, together with other authors invited by Alejandro Tantanian, the libretto of the opera Mentir, about the life of Ada Falcón, premiered in the CETC of the Teatro Colón, directed by Ariel Farace and composed by Lucas Fagin. In 2013 he receives a mention in the VIII Germán Prize - ### - Rozenmacher for his work La piel del poema and premieres Piedra Sentada, Pata corrida, his first piece as a director and author with which he has performed four seasons, and he participates in the Rafaela Festival, of the Novísima Dramaturgia festival at the Centro de Cultural Cooperación and obtains an outstanding mention in the Teatro del Mundo awards for direction and dramaturgy and in 2015 the awards for best dramaturgy and best actor, Julian Cabrera, at the Bienal de Arte joven in Buenos Aires. La piel del Poema premiered in June at the Sala Batato Barea in the Ricardo Rojas Cultural Centre.

POETICS

The inventiveness lies in a theatrical language that merges the colloquial and literary in a poetic register that is both playful and audacious. Bartolone's production merges slapstick with a choreography that plays out the dynamics of the tribal family rooted in an understanding of what patriarchy means and how it is to be performed. The influence of Ricardo Zelarayán is palpable but echoes of Borges's narrative games are also in evidence. There's an evident parody of the founding fathers of Argentine literature, canonic writers like Cesar Aira, Lucio V. Mansilla and Domingo F. Sarmiento. The burlesque elements emerge in musical numbers—a guitar serves as a gloriously anachronistic accompaniment—and in pacing of the action that is always frenetic, animated and exaggerated.

MAIN WORKS

Haciendo zoom (Artista invitado)
La cruz, la rosa y la espada (Dramaturgo, Director)
La madre del desierto (Autor, Director)
Ruido blanco (Actuación en video)
Vértigo (Director, Actor)
Caos (Coach En Dramaturgia)
Piedra sentada, pata corrida- Farsa civilizatoria (Dramaturgo, Letras de canciones)
Descenso (Colaborador en dramaturgia)
El Fiord (Libro)
Lima Japón Bonsai (Voz en Off)
La piel del poema (Dramaturgo, Director)
Paraíso (Asesor dramaturgico)
El rastro (Asistente de dirección)
La fiera (Letras de canciones, Asistente de dirección)
Piedra sentada, pata corrida (Dramaturgo, Letras de canciones, Director)
Los lindos (Dramaturgista)
Después del aire (Actor)
MENTIR (Sobre Ada Falcón) (Libro)
Los lindos (Colaborador artístico)
Sudado (Colaborador en dramaturgia)
El sueño del tonto (Actor)
Turbia (Dramaturgista)
Resaca (Una instalacion Rusa) (Actor)
Arrugados como Jack (Asistente de dirección)
La Sonrisa de los Siervos (Actor)

LINKS

<https://bit.ly/30sQPhA>

VIDEO

<https://bit.ly/2Spatqg>

JUAN PARODI



BIO

Theatre director. In 2014 he received the ACE Award for Best Alternative Theatre Director for his work on *Mau Mau or the third part of the night*. Among others he has directed the following theatrical shows: *Rosa brillando* on the poetics of Marosa di Giorgio, for which he received Teatro de Mundo Award in the areas of Literary Adaptation and Lighting. He was selected for FIBA in 2011. *Cariño Yacaré* at the Payró Theatre was nominated for the Clarín awards in the category Best Off Circuit Show. Selected FIBA 2009. *Fotos de Infancias* by Jorge Goldenberg for which he was distinguished by the Teatros del Mundo Award in the category of direction, was selected for Fiesta Teatro Buenos Aires 2005, Rafaela Festival 2005. He conceived and directed *El 3340*, a show that performed for four seasons and had many of the city's alternative theatre performers in its cast. In 1998 he started to put into practice the crossing of theatre with oral narration together with the oral narrator and actress Georgina Parpagnoli, with whom he performed the shows *Cuentos de Colección* and *Cuentos de la mediatarde* at the Eduardo Sívori Museum in Buenos Aires City, during 4 seasons. *Mundo Cortázar* at the Argentine Embassy in Washington, remembering the 25th anniversary of Julio Cortázar's death. *Paint your village* starring Marcela Ganapol at the Gargantúa Theatre. He coordinated the "Stories and Encounters" group at the Café Tortoni for 10 years. And he coordinates the group "Déjame que te cuente" by Moreno. He has given workshops on theatre and oral narration at the Buenos Aires Book Fair, and in various cities. He was a founding member and artistic director of the Teatro Anfitrión.

POETICS

"Theatre is basically made up of ties. I always say that it is about links and choices or decisions, it would be more correct. Because the theatre is always to make decisions, as in life. A director is that, a great decision maker. Although my shyness makes me suffer from certain bonding issues, I enjoy this a lot, it makes me grow. That's what theatre is all about, it's a space where you build through desire and commitment to the other. Most of the work I did came from the desire to work with a certain actress, actor or group. That desire sometimes came before the play or the material, almost always I would tell you. Literature was always a driving force and was always present in all the work, and present in life. But literature has some punctual norms and rules and theatre has different ones, and to be able to combine those two is also a challenge. Because literature is a material that is thought to be read in solitude and the theatre, when it sits down to write it, is thinking that it is going to be transferred to the stage" [*El teatro es un espacio donde se construye a través del deseo y el compromiso con el otro*], by Pablo Pagès, *Resvistadura* - <https://bit.ly/3d2FDgE>

LINKS

Juan Parodi: un artista uruguayense que obtiene reconocimiento internacional by AMÉRICO SCHVARTZMAN, *El Mircoles Digita* (interview)
<https://bit.ly/36Dfllt>
Rosa Brillando
<https://bit.ly/2GCbmJz>

MARIANO TENCONI BLANCO

1982

ARGENTINA



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absence

BIO

Dramatist and Theatre Director. Together with the musician and composer Ian Shifres and the producer Carolina Castro, he is part of the Teatro Futuro Company, a research, creation and production structure that premiered the works *La Fiera* (2013), *Las Lágrimas* (2014) and *Futuro* (2015).

As author and director he premiered *Montevideo es mi futuro eterno* in 2010, *Lima Japan Bonsai* in 2011, *Quiero decir te amo* in 2012, *La Fiera* in 2013, *Las Lágrimas* in 2014 and *Futuro* in 2015. *La Fiera* has participated in several festivals in Argentina and abroad and has received awards and distinctions (Trinidad Guevara, Hugo Awards, World Theatre Awards from the University of Buenos Aires). Tenconi has been awarded the World Theatre Award for Best Playwright for *Quiero decir te amo* and *La Fiera*, and the Hugo Awards for Best Book and Best Director for *La Fiera*.

In 2015 he won the first prize in the ninth edition of the "Germán Rozenmacher" Award for New Drama, organized by the Buenos Aires International Festival (FIBA) and the Centro Cultural Rector Ricardo Rojas, with his work *Todo tendría sentido si no existiera la muerte*, which will be premiered in 2017.

Lima Japan Bonsai and *Quiero decir te amo* have been published by Libros Drama, *Quiero decir te amo* has also been included in the anthology "Teatro Queer" of Colihue Publishing House, and *La Fiera* has been included in the anthology "Novísima Dramaturgia argentina" of Universidad del Sur Publishing House. Editorial Losada will publish a book with their first five plays premiered in mid 2015. In 2016 they will premiere *Le Malentendu*, an opera composed by Fabián Panisello on Camus' play of the same name. It will be premiered at the Centro de Experimentación del Teatro Colón in March 2016. It will also be performed at the Warsaw Autumn Festival and at the Neue Opera in Vienna.

He was régisseur of the opera *La Libertad Total*, by Fagin-Katchadjian, premiered in the Ciclo de Música Contemporánea at the Teatro San Martín, in October 2014. In 2013 he participated in "Pueblo Tomado", a theatre festival in Querétaro, Mexico and in *Long Distance Affaire*, a skype theatre project based in New York. His works from this cycle were shown in New York, Bucharest and at the Edinburgh Festival Fringe. In 2011 he wrote, together with eight authors, the libretto of the opera *Mentir* (about Ada Falcón), premiered at the Teatro Colón Experimentation Center. In 2010 he was invited to the Frankfurt Book Fair.

He currently teaches dramaturgy and acting.

MAIN WORKS

"I believe that drama is closer to poetry than to cinema, because I am interested in thinking of theatre writing as poetry, taking away from language its use, "misusing it", and taking language for its sound rather than for its meaning. I am particularly interested in writing theatre by reading, and I feel that in novels and poetry I have enormously fertile territory in which to continue working. I believe that working on time is one of the greatest powers of art in general and theatre in particular. In times when theatre is more than anything else a play, when actors act, don't act, and on stage they say a text they invented the night before, I wanted to make a play with capital letters." (M. Tenconi Blanco)

LINK

<https://bit.ly/2HJo4qn>

<https://bit.ly/2GB50Kh>

<https://bit.ly/30q5F8H>

VIDEO

<https://bit.ly/2Spryka>

POETICS

Previa Timbrera: Jazmín Carbonell y Mercedes Méndez conversan con Mariano Tenconi (Intérprete)
Tintas frescas (Actor)
La vida extraordinaria (Autor, Director)
Astronautas (Dramaturgo, Director)
Todo tendría sentido si no existiera la muerte (Dramaturgo, Musicalizador, Director)
Quiero decir te amo (Autor)
Walsh. Todas las revoluciones juntas (Dramaturgo, Video, Director, Narrador)
Mariano Tenconi Blanco. Walsh artista contemporáneo (Narrador, Espacio escénico)
La fiera, la leyenda de la mujer tigre (Dramaturgo)
Lima Japón Bonsai (Video, Letras de canciones)
Futuro (Espacio escénico, Dramaturgo, Director)
Las lágrimas (Letras de canciones, Autor, Director)
La fiera (Dramaturgo, Letras de canciones, Director)
Quiero decir te amo (Texto, Escenógrafo, Iluminador, Director)
Cenizas (Asistente de dirección)
Cliff (Acantilado) (Asistente de dirección)
MENTIR (Sobre Ada Falcón) (Libro)
Blackbird (Asistente de dirección)
Lima Japón Bonsai (Dramaturgo, Director)
Las islas (Asistente artístico)
Montevideo es mi futuro eterno (Realizador escenográfico, Autor, Director)
Amor de Fedra (Actuación en video)
Un maestro es como un niño para un policía (Autor, Director)
Arroró, mi muñequita (Actor)

SANTIAGO LOZA

1971

ARGENTINA



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absence

BIO

Born April 15, 1971 in Córdoba, Argentina is an Argentine film director. He studied at Universidad Nacional Film School, Instituto Nacional de Cine y Artes Audiovisuales (INCAA)'s Escuela Nacional de Experimentación y Realización Cinematográfica (ENERC), and Escuela Municipal de Artes Dramáticas. In 1998, he directed the short film *Lara y Los Trenes*. In 2003, his first feature film, *Extraño*, was an Official Selection of the Rotterdam Film Festival, where it won the Tiger Award for best film. In 2008 he directed the films *Artico* and *Rosa Patria*. In 2009, his film *La Invencion de la Carne* was an Official Selection of the Locarno Film Festival. That same year he co-founded the Elefante Theater Club, and continues to write plays and direct films. His film *The Lips* (*Los Labios*) won the Cannes Film Festival for Best Actress in 2010.

In 2019, his film *Brief Story from the Green Planet* (*Breve historia del planeta verde*) won the Teddy Award for best LGBTQ-themed feature film at the 2019 Berlin Film Festival.

MAIN WORKS

Winter animals and Nothing to do with love

As a playwright, he wrote *Amarás la noche*, *Nada del amor me produce envidia*, *La vida terrenal*, *He was born to see you smile*, *Matar cansa*, *Pudor en animales de invierno*, *Todo verde*, *La mujer puerca*, *El mal de la montaña*, *Tu parte maldita*, *Mau Mau o la tercera parte de la noche*, *Yo te vi caer*, *Almas Ardientes*, *Esplendor*, *Un minuto feliz* (GAM, Chile), *El mar de noche*, *La enamorada* and *Todas las canciones de amor*, among others.

LINKS

Trabajamos a la altura de los ojos del personaje,
by Edith Scher (interview)

<https://bit.ly/3d4AtAL>

Argentine Playwright Is Bold and
Real in Two One-Acts by Barbara Adams (article)

POETICS

“The political is in everything. It seems to me that those other materials that are blatantly sentimental or emotional also constitute a position towards the theatre, a political attitude of confrontation with the dominant aesthetic, at that time, of an extremely parodic nature. Hence this dedication to melodrama, to comedy, to genres considered minor, genres that are not the ones that the coolest theatre was working on at that time” (...)

“In film I have worked with male characters. There is something about women, about the female character, that facilitates a sentimental, emotional exposure, which a male character, perhaps, does not provide. And then, a certain closeness, sometimes delicate and other times very visceral, with the pain that the feminine has, that the masculine has more forbidden. Also because of a role that women have had – although they no longer have it - of being a kind of observer of the great History, a more secluded place that today is no longer so. Mine are characters who are on the margins but not on the fringes, who are in the shade, and sometimes women were given that role. I am moved to narrate from there because I also identify with that margin; my place in the theatre or in the cinema is a place of margins. [REPORTAJE A SANTIAGO LOZA, UN DRAMATURGO “EN CRISIS by Marta Casale, *El Espectador Compulsivo* - <https://bit.ly/3jBhwIF>]

ALFREDO CASTRO

1955

CHILE



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absence

BIO

Castro graduated from the Art Faculty of the University of Chile. In 1977 he began to collaborate with various theatre companies then he received two prestigious invitations abroad. The French government hosted him in Paris, Lyon and Strasbourg for a capillary cultural promotion of the theatre. Meanwhile the British Council of London grants him a scholarship, allowing him to study acting at the Academy of Music and Dramatic Art. In 1990 Castro founded Teatro la Memoria, his theatre company where he played the dual role of actor and director. After a few sporadic television appearances, the 90s sanctioned a definitive affirmation on the Chilean small screen. Famous in his homeland for several soap operas, Castro garnered a lot of acclaim for his theatrical activity, so appreciated that he earned not only several APES awards, but also important positions within the national cultural panorama. In fact, in 1997 he became the first president of the "Asociación Gremial de Directores" of Chile, an institution committed to the recovery and dissemination of the Chilean theatrical tradition. The arrival at the cinema in an important role comes together with *Fuga* (2006) the first work by director Pablo Larraín and the initial chapter of a long collaboration between the two. Indeed, two years later the same author disguises him as a fanatic and obsessive protagonist of *Tony Manero* (2008) for which Castro also works as a screenwriter. The gloomy tones of the work and the exasperated actions of a hallucinated character bring to mind another Tony, always white dressed. That *Montana Scarface* compared to which Castro manages not to disfigure. Always deadly atmospheres in the third film together with Larraín, *Post Mortem* (2009), a story about the alienation of a destabilized man to whom Castro grants the right amount of unease and disquiet. More interior dramas in *Carne de Perro* (2011) before changing register in the grotesque *He was the son* (2012) and closing the Larraín trilogy on Chile of the Pinochet regime. In fact, with *No - The days of the rainbow* (2013), nominated for the 2013 Oscars for Best Foreign Film, the parallel story between an oppressed country and characters equally destabilized in the soul, people to whom Castro managed to give shape, breath and credibility.

Later he will also work for Italian directors such as Daniele Cipri, alongside Toni Servillo in the film *He was the son*, and Alessandro Lunardelli, for whom he starred in "The world to the end". In 2015 he starred in Lorenzo Vigas' film *I look at you*, Golden Lion at the Venice Film Festival. He later returns to work with Larraín in *The Club*, a film about the redemption of a group of priests, who had lost the right path to the spiritual life.

STYLE

Alfredo Castro is an edgy interpreter, capable of oscillating between a strong charismatic presence and a disturbing absence of emotions. Expressive anesthesia and violent attitudes surround an enigmatic, ambiguous actor, constant presence in works with a strong social and political value. Actor engaged in various declinations of public drama that becomes private (and vice versa), Castro experiments on himself the eternal dichotomy between substance and appearance, lending his charm to different characters who draw a rainbow of gray souls. His belated talent was discovered by the cinema only after many years of theatre and television, facilitated by Pablo Larraín who has always chosen him as the cornerstone of his cinema dedicated to the dark sides of people, institutions, icons and entire nations.

LINKS

<https://bit.ly/2GpvCyd>

VIDEO

<https://bit.ly/36xRmmf>

<https://bit.ly/3ngNs7p>

MAIN WORKS

Fuga, regia di Pablo Larraín (2006)
Casa de Remolienda, regia di Joaquín Eyzaguirre (2007)
Secretos, regia di Valeria Sarmiento (2008)
Tony Manero, regia di Pablo Larraín (2008)
La buena vida, regia di Andrés Wood (2008)
Post Mortem, regia di Pablo Larraín (2010)
È stato il figlio, regia di Daniele Cipri (2012)
No - I giorni dell'arcobaleno (No), regia di Pablo Larraín (2012)
Carne de perro, regia di Fernando Guzzoni (2012)
Il mondo fino in fondo, regia di Alessandro Lunardelli (2013)
Las niñas Quispe, regia di Sebastián Sepúlveda (2013)
Aurora, regia di Rodrigo Sepúlveda (2014)
Ventana, regia di Rodrigo Susarte (2014)
Il club (El club), regia di Pablo Larraín (2015)
Ti guardo (Desde allá), regia di Lorenzo Vigas (2015)
Neruda, regia di Pablo Larraín (2016)
Il presidente (La cordillera), regia di Santiago Mitre (2017)
Museo - Folle rapina a Città del Messico (Museo), regia di Alonso Ruizpalacios (2018)
Rajo, regia di Benjamín Naishtat (2018)
Medea, regia di Alejandro Moreno (2019)
El príncipe, regia di Sebastián Muñoz (2019)
Blanco en blanco, regia di Théo Court (2019)

CRISTIÀN PLANA

1979

CHILE



TAXONOMY
INDEX

absence

BIO

He is an actor by training and a theater director.

Lives and works in Chile.

His works include Partido, an adaptation of a piece by Thomas Bernhard that participated in the Santiago a Mil Festival in 2009 in the Emerging Theater category. The following year, he made a second adaptation of Bernhard, German Food, appearing again at the festival in 2010. Plana's work on these adaptations has been characterized by relocating the original stories to recent Chile and creating suffocating atmospheres.

VIDEO

<https://bit.ly/2EWlmge>

LINKS

<https://bit.ly/2GxQFP2>

TEATRO LA MARÍA

1999

CHILE



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absence

BIO

The artistic group Teatro La María was born in 1999 led by actors graduated from the University of Chile Alexandra Von Hummel and Alexis Moreno responsible for the work of the company and the creation and generation of projects, with the theatrical design in charge of Ricardo Romero. Alexis Moreno also contributes to the company with his own works and acts as its director, a work that Alejandra Von Hummel has added in recent years, both sharing the role of directors.

MAIN WORKS

This company has achieved notorious continuity in its work thanks to a very adequate selection of repertoires, the generation of a characteristic scenic poetics and a demanding schedule of premieres, thereby creating a corpus of works that give institutional identification to the group. Teatro La María has made 17 productions through its first decade: El apocalypse de mi vida (1999), Trauma (2001), Pity (2002), Sin corazón (2002) –all by Alexis Moreno-, Pelicano de A. Strindberg (2002), Hamlet by Shakespeare (2003, production of the National Theater), The ruffian on the ladder by J. Orton (2004), La gaviota by Chejov (2004), Superhéroes de Moreno (2005), Numancia de Cervantes (2005); The third work based on texts by Brecht (2005), Abel (2007), Las huachas (2008, produced by TEUC) and Caín (2009) – all with dramaturgy by Moreno- and Topography of a nude by Jorge Díaz (2010, part of the project Bicentenario de Santiago a Mil), calling for each work different artists with whom they establish a fertile collaboration, such as Rodrigo Ruiz, Tamara Acosta, Rodrigo Soto, Manuel Peña and Marcelo Alonso.

VIDEO

<https://bit.ly/3jvnHxC>

LINK

<https://bit.ly/3ng6Gd6>

STYLE/TOPICS

La María has been invited to Exhibitions and Festivals in the country, such as the National Dramaturgy Exhibition, the European Dramaturgy Exhibition and the North American Dramaturgy Festival, turning out successfully. They have started their internationalization in festivals and international stages with La Tercera obra, obtaining a very good reception. In these years of work, the Teatro La María company has settled in the national artistic environment for the excellence and seriousness of its work as well as for the particular look with which theatrical creation faces; With an aesthetic that cites cinematographic codes and the cultural industry, they constitute worlds of characters that are usually displaced or different from their environment. The critical and discouraged gaze regarding the present and dark about the future is reiterated as an articulating concept in his staging, to which a refinement in his visual resources has been added that has gone from parody, in his first bets, to neatness and the use of technological resources.

The work of the leading Moreno-Von Hummel duo together with the permanent presence of the designer Ricardo Romero has promoted the different phases of the staging equally, seeing progressive and coherent slides in all areas, which allows us to indicate advances and searches such as company. Its members combine their tight theatrical calendar with university teaching, and their participation in juries and working groups on cultural policies is also frequent.