

ARQUEOLOGÍA DEL FUTURO FESTIVAL

2014

ARGENTINA



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body

BIO/STORY

ARQUEOLOGIAS DEL FUTURO I is an encounter that involves artists, choreographers, researchers and public from Argentina, Mexico, Uruguay, Chile and Brazil, motivated to provoke and build a future. It seeks to deepen the production of practices, dramaturgies and thought around contemporary dance and the performing arts of the present time, understood as tools for the development of human knowledge in its relationship with matter, people, ideas, things. It will be put into operation to promote links of thought, action and affection, from which to build a network not only as a “mailing list” but, mainly, as an aesthetic-political experience of mutual coexistence and contamination.

VISION

Vision: a-f understands the practices of the body, the language of movement and choreography as processes of meaning and not as products isolated from their context, whose value is the power to transform the ways of being together, of inhabiting meetings, cities, public spaces and collective intimacy in a complex global present. It seeks to remain open to innovative experiences of exhibition, transmission and collective learning. It is organised along the following lines of work:

- >WORK PROGRAMMING >PRACTICE WORKS >WRITING CHAIRS a transdisciplinary team that accompanies through writing.
- >TRANSNATIONAL CREATION IN RESIDENCE research and creation in residence programme
- >FUTURE ARCHIVE an exhibition archive of collaboratively selected textual materials
- >PROVOCATIONS special activities and proposals that try to land certain questions and intuitions about the time.

Type of festival: Private, non-profit

Organisation or institution responsible for the festival: Alina Ruiz Folini and Catalina Lescano / Archaeologies of the Future

Periodicity: Annual

Duration in days: Between 7 and 14 days

What disciplines does it cover: Theatre, Dance, Performance

Audience profile: Adult

First edition made in the year: 2014

Number of editions made: 5

MISSION

ARQUEOLOGIAS DEL FUTURO (a-f), is a panorama of Living Arts; a platform that provides a context for research and an annual meeting for exchange and updating between artists, students and the public. Created and directed by Alina Ruiz Folini and Catalina Lescano, it is the result of numerous processes of displacement, travel and translation, in other words, a political action of reading and dialogue. Its central interest is to mobilise a critical question by exhibiting products that are perfectly adapted to the institutional market and, therefore, to its possibilities of commercialisation. This concern responds to the interest of a certain part of the artistic community that derives in different forms of learning that emerge as we participate in artistic processes where information is manipulated and transformed by various people. a-f builds an active spectator that fully relates to projects that run risks and experiment with forms and ways of doing.

LINKS

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

MARIE BARDET

ARGENTINA



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BIO

Marie Bardet is a doctor in philosophy (Paris 8) and in social sciences (UBA), currently a researcher at CONICET with a special post-doctoral grant. Her research between philosophy and dance about sensations, images and attention in improvisation and somatic practices nourishes her writing (*Pensar con Mover*, ed. Cactus), her artistic projects (*Des-articulando*, *Alrededor de la mesa*) and her teaching in university institutions (IDAES-UNSAM, UNDAV, UNA, Paris 8). She is an associate researcher at LLCP and Soma&Po (Paris 8), *Cuerpos y Bienes* (IDAES-UNSAM - Paris 8 - Paris 7) and Project IDEA-USACH Chile. He directs the Small Sensitive Library collection at Editorial Cactus.

POETICS

Her Ph.D. thesis, co-directed by Stéphane Douailler and Horacio González, has transformed subsequently in the book *Penser et mouvoir. Une rencontre entre danse et philosophie*, published in 2010 by L'Harmattan. Two years later, the book was translated to spanish and published by Cactus. *Pensar con mover. Un encuentro entre danza y filosofía* constitutes a lucid exercise in thinking, in which body arts and philosophy interconnect without pretending a totalizing fusion. Bardet plunges there in conceptual issues involved in dancing, from a philosophical perspective that, recurring to french philosophers such as Henri Bergson, Gilles Deleuze, Jacques Rancière and Jean-Luc Nancy, questions the traditional conceptions of the body and of dancing, putting into play a real movement of thought. In order to think movement –underlies in Bardet's thinking–, it is necessary that thought itself moves. "I would only believe in a god that knows how to dance", Nietzsche's Zarathustra used to say. The developments of this singular thinker and artist seem to have appropriated this motto.

MAIN WORKS

[Formato Living](#) - 1 bailarín, 1 músicx (Intérprete)
[LO PERSONAL ES POLITICO](#), ciclo teórico, poético y musical. Función 1 (Intérprete)
[Los miércoles son reales](#). NDR (Performer)

PUBLICATIONS

«Ce que peut une surface». Implications Philosophiques.: Implications Philosophiques. 2016. s/n ISSN : 2105-0864
«A Atencao atraves do Movimento: o metodo Feldenkrais como disparador de um pensamento sobre a atencion». Revista Brasileira de Estudos da Presenca.: Universidad Federal do Rio Grande do Sul. 2015 vol.5 n°1. p191 – 205. . eissn 2237-2660 «L'improvisation en danse.» Ligea Dossiers sur l'Art.: Ligea. 2014 vol.129 n°. p28 – 37. Issn 0989-6023.

LINKS

<https://bit.ly/2F0Obs2>

VIDEO

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

PABLO ROTEMBERG



BIO

Director, choreographer, musician, and writer. He graduated from the Argentine Conservatory of Music (Conservatorio Nacional de Música) and the Argentine Film University (Universidad del Cine) in Buenos Aires. He received an extensive education in dance and theater from various international teachers including Cristina Barnils, Gloria Kazda, Ricardo Bartís, Gabriel Chamé Buendía (Argentina), Renate Schottelius (Germany/Argentina), Julyen Hamilton (England), Mark Haim, Kirstie Simson (United States), and Wim Vandekeybus (Belgium). He also collaborated with artists such as Margarita Bali, Gustavo Lesgart, Rubén Szchumacher, and Alejandro Tantanián among others. As a choreographer, he directed various plays: El Lobo («The Wolf», created in El Camarín de las Musas, 2005-08), Bajo la luna de Egipto («The Setting of the Egyptian Moon», Ricardo Rojas Cultural Center, 2007-08), Los Sensuales («The Sensuous», direction by Alejandro Tantanián and choreography of Pablo Rotemberg, El Camarín de las Musas, 2008-13), Nada te turbe, Nada te espante («Let Nothing Trouble or Frighten You», Ricardo Rojas Cultural Center, 2008), La Noche más negra («The Blackest Night», created for the Contemporary Ballet Company of the General San Martín Theater, 2012), Joan Crawford (created for the Ballet Argentino directed by Julio Bocca, 2010), La Idea Fija («The Fixed Idea», El Portón de Sánchez, 2010/14, IX FIBA), La Casa del Diablo (created for the Contemporary Ballet Company of the General San Martín Theater, 2012) Las Vírgenes («The Virgins», created for the UNA -National University of the Arts, 2012), Savage (created for the UNA -National University of the Arts Dance Company, 2013), The Stubborn Night (GAM-Gabriela Mistral Cultural Center in Santiago, Chile, 2014), and Todos o Ninguno («All or None», La Casona Iluminada, 2014).

His work as a choreographer has been on display in various international, dance and theater festivals such as the FIBA -the International Festival of Buenos Aires, the Theater Festival of Rafaela, the Cipolletti Festival of Contemporary Dance, the National Theater Festival of ECUNHI, the International Festival 'El Teatro Festeja', the International Festival 'El Cruce', the Fiesta Nacional del Teatro (Argentina), The Dance Festival Danza en la ciudad (Colombia), the International Festival of Danza Usina do Gasômetro (Brazil); and TanzFest (Germany). He also received support from the Argentine National Foundation of the Arts, the ProDanza Institute, the Antorchas Foundation, the National Theater Institute, and the American Dance Festival. La Idea Fija received the Trinidad Guevara prize for best choreography and best lighting and also the World Theater prize for best choreography, best directing, best lighting, and best original music. In 2014, La Wagner received the World Theater prize for best choreography and was nominated in the category for best lighting.

POETICA

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

LINKS

<https://vimeo.com/pablorotemberg>

MAIN WORKS

La oscuridad cubrió la tierra (co-production between the XII Festival Internacional de Buenos Aires/FIBA and the X Festival Buenos Aires Danza Contemporánea, 2019); *Savage* (Dance Company of the Universidad Nacional de las Artes/UNA, 2018); *El cisne salvaje* (Complejo Teatral de Buenos Aires, 2018); *El verdadero arte es el que no te deja ileso* (CCK, 2017); *Tango Alemán* (Complejo Teatral de Buenos Aires, 2016); *Mujeres Enamoradas* (2016); *La noche obstinada* (Artistic Residence held at the Centro Cultural Gabriela Mistral/GAM, Santiago de Chile, 2015); *La Wagner* (Winner of the First Prize in Choreographic Direction and Choreography at the Teatro del Mundo Awards, 2014); *Todos o Ninguno* (Fondo Nacional de las Artes, 2014); *Las Vírgenes* (Graduation Project of the Dramatic Arts Department of the Universidad Nacional de las Artes/UNA, 2013); *La idea fija* (Winner of 2 Trinidad Guevara Awards: Choreography and Lighting Awards; 4 Outstanding Works of the World Theater Awards in the categories of Choreography, Direction, Lighting and Original Music, 2010); *La casa del diablo and La noche más negra* (Contemporary Ballet of the General San Martín Theater of Buenos Aires, 2008 and 2012); *Joan Crawford* (Argentine Ballet of Julio Bocca, 2010); *Nada te turbe, nada te espante* (C. Óperas Primas). C. Ricardo Rojas, 2009); *Bajo la luna de Egipto* (C.C. Ricardo Rojas, 2008); *Sudeste* (Centro de Experimentación del Teatro Colón/CETC, 2008); *El Lobo* (2008). For his work as an actor in Stephen Temperley's *Souvenir* (direction: Ricky Pashkus) he received the María Guerrero Award "Stimulus Category", and was nominated for the ACE and Clarín Awards as a Newcomer Actor

RODRIGO ARENA

1991

ARGENTINA



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BIO

Rodrigo Arena is a director, creator and performer. His artistic work consists of questioning the aesthetic monopoly and intellectual principles of so-called “contemporary” dance. He directed the works *Mis días sin Victoria*, *Cómo explicar el arte a una hare muerta en “###”*, *Testimonio Transmasculino*, *El Mártir*, among others.

He was part of the Argentinean retinue of stage directors, within the framework of the Avignon Festival (France, 2019).

He won the award as Best Director in The Biennial of Young Art 2019, to assist the Director’s Lab in Lincoln Center, New York (United States).

In 2015 he created the production of the intimate newspaper “*Mis días sin Victoria*” participating in several national and international festivals, such as FIBA/Maratón Abasto (CABA), Santiago Off (Chile), El Aleph (Universidad Nacional de México), participation pending due to health crisis, Mexico), *Danzafuera* (La Plata), *GIRART* (Córdoba), *Rafaela Theatre Festival* (Santa Fe), *Biennial of Young Art* (winning play *Best Direction*, CABA) and *RADAR Escénicas* (CC Recoleta, CABA), *Plataforma LODO* (CABA), among others.

The work “*How to explain art to a dead hare in #####*” (2019) was presented at FIBA/Maratón Abasto/Teatro Bombón, Festival SOY (CC Recoleta), starting its creation process in the artistic residence of the same name given by Arena at the Buenos Aires Contemporary Dance Festival.

He participated in the Action Laboratory at the Buenos Aires Theatre Complex, 2019.

He worked as an actor in the play “*Siglo de oro trans: Don Gil de las calzas verdes*”, directed by Pablo Maritano (Complejo Teatral de Buenos Aires 2020).

POETIC

His artistic work consists of questioning the moral of the stage, the political exposure of personal life, the practice of expression of a dissident scene. He works in the field of dance, performance and writing. he exposes, in first person, her experience in relation to a frustrated and obsessive lesbian love.

MAIN WORKS

[Siglo de oro trans, basado en Don Gil de las calzas verdes](#) (Intérprete)

[Cómo explicar el arte a una liebre muerta en 2059](#) (Autor)

[El Mártir. Capítulo II: IMQP](#) (Autor, Actor, Director)

[Intermedio](#) (El Mártir) (Autor, Actor, Director)

[El Mártir. Capítulo I: La liebre](#) (Actor, Autor, Director)

[Cómo explicar el arte a una liebre muerta en 2059](#) (Director)

[Testimonio transmasculino](#) (Texto, Performer, Director)

[Nuevo complejo bailotage](#) (Asistente)

[Historia y desarrollo de mi sentimiento político](#) (Autor, Director)

[Mis días sin Victoria](#) (Intérprete)

[Cuerpos Dóciles](#) (Colaborador artístico)

[Los ojos en los perros de Alejandro](#) (Colaborador artístico)

[Si yo fuera yo](#) (Asistente artístico)

[Entrevistas frustradas a bailarinas exitosas](#) (Director)

[Bayonesa](#) (Texto, Performer)

[Ciberpunks](#) (Intérprete)

[Mis días sin Victoria](#) (Texto, Director, Autor, Performer)

[Recordar 30 años para vivir 65 minutos](#) (Asistente de dirección)

[Muerte en Abril](#) (Intérprete, Creatividad, Director)

[Enaguas](#) (Bailarín)

[TRASH, una basura musical](#) (Dramaturgo, Productor, Director)

[Exit](#) (Idea, Intérprete, Director general)

[Ocupación](#) (Intérprete)

LINK

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

ELÍAS COHEN

1973

CHILE



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body

BIO

Theater Director, Choreographer and Somatic Researcher. He studied theater, dance, and somatic exploration in Denmark, Germany, India, and Israel. In Chile he studied Transpersonal Psychology (Catholic University) and Knowledge Biology (Instituto Matriztico), under the direction of Humberto Maturana.

MAIN WORKS

Since 1999, he has practically investigated the relationship between the essential principles of martial arts and the principles within dance and movement, systematizing the “Contact Dao” as a body language between martial arts and contact dance. Artistic Director of KiM Performance Platform in Berlin, Germany and South America. He lived two years in Kerala, South India, creating physical theater groups and studying Indian classical dance (Bharata Natyam), Yoga and philosophy. He has traveled, worked and studied extensively in various Asian countries, traditions and cultures.

Meditation practitioner since 1995. In 2006 he built and created the “Zen-tro Titicaca” space on Isla del Sol (Bolivia) for personal development through somatic work and meditation. Installs with academic credits the subject “Theory and Practice of Meditation” at the Pontificia Universidad Católica de Chile where he has also been Professor of Oriental Theater. As a teacher he has developed his artistic vision and body work in universities and institutions in Chile, Brazil, South Korea, India and Germany.

He currently directs the KiM Post School of Visual Theater-Dance program in Olmué (Chile), is Coordinator of the SerCuerpo Area of the Francisco Varela School and works as an adjunct professor at the Catholic University of Chile.

His theater and dance works have been invited in South America, Europe and Asia. During the first semester of 2014 he premiered his latest artistic creation as a guest director of the Chilean National Ballet.

VIDEO

<https://bit.ly/2Glh172>

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

ELISABETH RODRIGUEZ

CHILE



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body

BIO

Graduated from the Computer Engineering career at USACH University. In 1985 she entered the Spiral Dance Center, directed by Patricio Bunster and Joan Jara, where she studied and practiced dance. In 1995 she obtained a residency scholarship at Movement Research, N.York where she continues her dance studies.

TOPICS

Teacher Cultural Management / Production, Research Methodology, Contemporary Theater and Performance, Movement / Physical Theater, Dance, Direction.

MAIN WORK

Among her most outstanding works there are, "Entre Luna"- 1990, "Espacios Invertidos" -1998, "Sin Respiro" - 2000, ALTAZOR Award - 2001 and "When I Dance, I Dance; When I Sleep, I Sleep" - 2007, Prize Circle of Art Critics, 2007 and Altazor Prize 2007. her most recent works are Radicales Libres 2014, Sin Respiro 2016, Violeta, Jardín Humano, premiered at the Corpartes Theater 2017 and Co \ Lapse in co-direction with the choreographer Rocío Rivera, premiered at PCdV, Valparaíso and M100, Santiago. In theatre she participated as an interpreter in the play "Body" and "Father" of the Trilogy La Patria by Rodrigo Pérez. He played also the role of choreographer for productions of the company Sombrero Verde, several productions Teatro UC and Graduates of Theater School among others. She has performed choreographic work for the Chilean films "Neruda" by Pablo Larraín and "Una mujer fantástica" by Sebastián Lelio, winner of the Oscar for Best Foreign Film 2018. She also participated as an actress in the film "7 weeks" by the Chilean filmmaker Constanza Figari. As a teacher, she has taught at the dance schools of the U. de Chile, UAHC and Arcis.

VIDEO

<https://bit.ly/2Gmmx9t>

<https://bit.ly/3itBN18>

LINK

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

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

PAULINA MELLADO

[COMPANY]
2000

CHILE



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BIO

Director, choreographer and teacher, with dance studies in Chile. She has performed the choreographies “Solo” in 1991, “The body that stains” in 1992, “One hundred blows” in 1993, “Febrile bodies” in 1995, “Tall, thin, fragile” in 1998, “Place of desire” in 2001, “Ser Tocado” in 2003, and “What happens” in 2007. “Little man”, 2010, choreography that wins the Critics Award specialized in dance 2010. “Pretext Body”, 2010. It has been benefited five times (1991-2009) with funding from FONDART, the Fund for the Development of Culture and the Arts, granted by the Ministry of Education of the Government of Chile. In 2003 she received the Andes Foundation Scholarship, the main Scholarship granted by private capital to Chilean artists. For three years she has been director of the Balmaceda Arte Joven Dance Company and from 1991 to date she has taught in Schools of Theater and Dance in different Institutions. Since 2000 she has managed the Sala Santa Elena 1332 cultural space and is Director of the CIEC Center for Research and Choreographic Studies. She has been invited to dance her choreographies in Salvador Bahía, Paraty, Caracas, Lyon, Madrid, Uruguay and Korea. She is currently teacher and coordinator of Research and Creation of the Dance Department of the University of Chile.

COMPANY

Cía. Pe Mellado Danza is constituted in 2000 with the objective of establishing a space in which both the performers (dancers, actors) and the director could research and experiment freely from the interweaving experiences; all of them were mobilized to find an answer to their creative restlessness, as well as installing new questions about the experience of making contemporary dance. The work of the members of Cía. Pe Mellado Danza is focused on developing a body language that is its own and authorial, whose central axes are the subjectivities of the performers-bodies and its expressive possibilities always oriented to the encounter each other and their different ways of relating.

VIDEO

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

<https://bit.ly/3jx7kkg>

LINK

<https://bit.ly/34mzt77>

<https://bit.ly/3nf2bQg>

MAIN WORKS

Cía. Pe Mellado Danza has created more than 10 choreographies which have earned a relevant place in the national scene, receiving awards and recognitions granted by the public and specialized critics. Recently (October 2018), Paulina Mellado has been honored for her outstanding career and contribution to Dance, under the International Festival Santiago a Mil.

Cuerpo que mancha Financed by Fondart 1992. Reprised under the Choreographic Heritage (2015).

Lugar del Deseo Financed by Fondart 2000. 10ª La biennale de Lyon (France 2002). Festival Escena Contemporánea (Madrid 2006); Diálogos Montevideo (Uruguay 2008). Festival Santiago a Mil (Chile 2002).

Ser Tocado Financed by Fundación Andes 2004.

Lo que Acontece Project Choreography, Seminary and Publication of the book "Para qué se hace y cómo se hace lo que se hace" Financed by Fondart of Excellence 2005.

Pequeño Hombrecito Financed by Fondart Bicentennial of Excellence 2009. National and International Itinerancy. Best Work Award by the Circle of Art Critics 2010.

El Baile Senior Project Choreography GAM Gabriela Mistral Cultural Center.

Cuerpo Pretexto Self-Managed, CIEC 2011.

Diana Self-Managed, CIEC 2012.

La Bailarina Self-Managed, CIEC 2015-2018. Festivals and Fairs :

International Tanzmesse nrw in Düsseldorf, Germany. 2018, Festival Santiago a Mil 2016. Best of GAM 2016, FINTDAZ 2017.

Decisiones Compartidas Premieres May 2019

COMPANY

"When it is said that CIA. PE MELLADO DANZA has a kind of style, it has to do with the body treatment and how we got into that body. I read a lot, I got fed up with the psychoanalytic thing and I began to understand that if the word betrays us, the body can also betray us. It was then that we believed in the existence of a way of working on corporality in a super-personal way, which corresponds to each one, each being. We work with the parts of the body that we do not like, with the anchors, recognizing the body memory and envisioning that the somatic and psychic parts are super united. An example, the way in which you were treated as a child structures your body image, your body scheme, your being. Today, CIA. PE MELLADO DANZA has a kind of methodology where it is important for the interpreter to be responsible for his own actions, placing the body in a special way on stage."

PAULINA MELLADO

NATACHA MELO

1972

URUGUAY



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BIO

Performer, Teacher, Cultural manager. Uruguay Dancer and teacher of contemporary dance and tango. Founder and manager of the South American Dance Network, an organisation that has developed articulation, mobility and training programmes for the sector since 2001. She has co-produced ten regional dance meetings and has collaborated with international projects such as Diálogos, REM 2.0, Movimiento.org, Movimiento TV, Still_Móvil, Territorios en Red and Cultura de Red. She has been a dance curator at FIDAE and has served as a juror for programmes of the Ministries of Culture of Colombia, Ecuador and Uruguay, as well as for the Contemporary Dance Commission of the Municipality of Montevideo.

BIO

“At the end of 2013, the South American Dance Network (RSD) proposes to the governmental institutions responsible for developing public policies for dance in the countries of the region, to initiate a process of continuous and visible coordination and cooperation, with the aim of sharing knowledge, strengthening resources and promoting joint projects. The RSD, which has existed since 2001, is a collaborative initiative between various dance and cultural actors from South American countries. The main objective of this network is to contribute to the enrichment of Latin American relations by projecting spaces for dialogue, favouring training, mobility and systematisation of knowledge, promoting tools, modalities and associative work spaces” (RSD, 2014). [*Pensar la danza, crear política. Aportes para la construcción de políticas públicas en el contexto uruguayo* - <https://bit.ly/3d49DbY>]

MAIN WORKS

Diálogos, REM 2.0, Movimiento.org, Movimiento TV, Still_Móvil, Territorios en Red y Cultura de Red, Red Sudamericana de Danza

LINK

Interview Canal Danza Sur

<https://bit.ly/3jl5CNe>

Natacha Melo:

“Aspiramos Redactar un Plan de Danza Para Desarrollar en Diez Años”

<https://bit.ly/30C6FGE>

Red Sudamericana de la Danza

<https://bit.ly/30DWi58>

Interview

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

TAMARA CUBAS

1972

URUGUAY



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BIO

Degree in Plastic and Visual Arts, at the Instituto Escuela Nacional de Bellas Artes, Universidad de la República (IENBA/UDELAR). Master in Art and Technology in EMMA, School of Arts of Utrech, The Netherlands, EMMA Award in Image & Technology. She is artistic co-director of the collective Perro Rabioso, from where she has carried out numerous cultural projects related to the diffusion, formation and artistic production such as the FIVU, Festival Internacional de VideoDanza de Uruguay and the Videoteca Montevideo. In the last years she has focused from Perro Rabioso to her artistic production. She designed and was the general coordinator between 2006 and 2009 of PLATAFORMA, Program of Incentive to the Production and the Artistic Innovation (Ministry of Education and Culture, Uruguay), director of the International Festival of Scenic Arts, FIDAE 2009 (MEC), she advised in dance material to several projects of the Direction of Culture of Uruguay like Fondos Concursables, AEscena! She was a dance programme advisor at the Solís Theatre, Montevideo, 2008-2009. Jury of the Uruguayan Competitive Fund 2010. She was a scholarship holder 2012-2014 of the FECFA, an incentive fund for artistic creation of the Ministry of Culture of Uruguay. She is currently a member of the Advisory Council for programming at the Solís Theatre in Montevideo and of the Dance Degree Career Commission at UDELAR. She is the director of Campo Abierto, Center for the Promotion of Creative Thought located in Rivera, Uruguay, from where she carries out an extensive program and cultural activities of regional and international character. She is a member of the Civil Association PROAC as a manager producing socio-cultural projects.

MAIN WORKS

Among his recent artistic works, the following stand out: *Trilogía Antropofágica*, *Multitud*, *Puto Gallo Conquistador* and the exhibitions *El día mas hermoso*, (Montevideo 2012) and *El lugar de la ausencia* (Mexico 2015).

LINK

<http://perrorabioso.com/tamaracubas/>

MAIN WORKS

Her recurrent themes are Memory, Power, Politics, the Other and the Collective, using different formats for his artistic proposals. "The indiscernible tie between the personal and the public, the political and the aesthetical, the personal and the national, the public and the private.

But also the non-dissociative way in which she thinks the proper and the alien, focussing instead on the complex relations between their components. Through an appropriationist aesthetic, Cubas choreographically approaches issues related to national and personal identities, undoing them and reframing some of their main components in an intercultural and transhistorical tissue of references. The questionless "other" in me – thought by authors such as Jean Luc Nancy, Emmanuel Levinas, Maurice Blanchot, Jacques Derrida, among others – is easy to identify as far as the foreign, the conqueror, the enemy are involved. But the issue gets more complex when the questions are oriented towards that blurry line where the "me", the "we" and the "them" are impossible to fathom, and are no less frequently taken for granted. Cubas' works not only try to think about the "others" who are constructed by hegemonic forces, but also the "others" of the selfempowering, decolonial processes too often lead by local, white, heterosexual, middle-class, cultural elites." [The choreography of history and belonging in Tamara Cubas's works Written by Lucía Naser] <https://bit.ly/3ad7cCP>