
ALEJANDRO CATALÀN

1971

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BIO

Born 23 November 1971 in Buenos Aires, Alejandro Catalàn is a director, actor and theatre teacher. From 1991 to 1997 he trained as an actor in Sportivo Teatral, with Ricardo Bartis, and from 1991 to 1993 he studied dramaturgy with Mauricio Kartun. He also trained in the Object Theatre Workshop with Daniel Veronese and Ana Alvarado. From 1995 to 1998 he also studied Greek philosophy with Santiago Kovadloff. As a theatre educator, he has been coordinating a theatre workshop since 1999 which is a reference in the area. He also gives classes and courses in different educational institutions in Buenos Aires and the interior of Argentina, such as Sportivo Teatral (where he was trained), the Centro Cultural Ricardo Rojas, the Centro Cultural San Martín and the Universidad de Córdoba. He also gave seminars abroad, at the Organic Theatre (France), Sala Beckett and Sala Trono (in Barcelona and Tarragona, respectively) and at the Actors' Association of Barcelona and Girona.

MAIN WORKS

Amar, Fos, Dos Minas

LINKS

<http://alecatalan.blogspot.com/>

Una fiesta creadora by Sonia Jaroslavsky – Alternativa Teatral

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

Dos minas. El regreso de un creativo

<https://bit.ly/36Cl6xe>

VISION

“Acting is a bond. In it, as in social life, the links that enable the depth of transformative expansion are exceptional. They are usually the ones that make up our friendships, engagements, teachers, children. Acting can be something with that same dimension.

Acting is not reduced to knowing how to do it, having a job, doing it well, putting in the effort, seriousness and commitment, having talent, loving doing it. This does not guarantee a deep bond or avoid the dynamic conditions that professionalism must admit. The exacerbation of the verbal speed and dissociation of ideas and impacts that currently crosses works of all kinds, reveals a link generated from the isolation of the need for personal efficiency and the fear of boredom with which we are pressed to survive in the entertainment industry. It happens that at this time the only clear practical reference and motorization of the exercise and the expectation of our art is the one offered by the labor market. That's why a work with ignorant actors and exiguous borderaux, handles the same procedures, mode of exhibition, pressures and expectations that the most media and economically elevated work. This limits the performance to a professional approach that necessarily reduces the linking dimension since, with or without money, the conditions that mainly gather and organise us, prevailing over the human and artistic ones, are those of production and efficiency. Depending on these conditions, it is acceptable to act without making contact, or to fall in love with another performance, but without the possibility of questioning and transforming it. Under conditions of production and efficiency there can be no deep crisis and that is a limit to the encounter.

But the art of acting is not a morality that condemns the professional use of acting, but a practice that needs to think about how to avoid the obstacles of its time. The labour market drives us all crazy to the point of making us believe that it is the only, exclusive and reasonable possibility of deploying our action. Once this first obstacle has been identified, we can then see what this does to our bodies, to see how we can provide ourselves with a link whose main purpose is that our bodies can live an experience in acting that does not pay tribute to the yoke of this world. In its deepest and most beautiful dimension, acting is helping to act.

To help to act is to enable the being we see the other behind the way we have seen it up to now. We help it by letting our body generate the performance that summons it with esteem and enjoyment. We both give ourselves permission by enabling the permission of the other. The director there is the look that accompanies, demands and celebrates the honesty made fiction. This in life is called love and

is compared to birth; in acting it is something with that same dimension. When the audience arrives, it is time to share the process of that radical intimacy, and be those we achieve together, together with others. To offer the community of which we are a part, transporting them to the bond that takes it out of our body. In social life it is called host and party, in acting something with no lesser dimension.”

JOSÉ MARIA MUSCARI

1976

ARGENTINA



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BIO

José María Muscari is an Argentinean actor, playwright and director. His first experience as an actor was at age 16 with his own show *Necesitamos oxígeno* (We Need Oxygen) at the Centro Parakultural de Buenos Aires, and at age 18 he made his debut as a playwright and director of *Creatures of Shadows*, a poetic intertextual show. Since his childhood he took acting courses, then he studied at the Escuela Municipal de Arte Dramático and complemented his training with contemporary dance classes.

In addition to his role as a playwright and stage director, in many of his works he intervenes in theatrical scenery and composition, achieving a variety of aesthetic formats. The circuits in which he presents his shows and production are also varied: he alternates between self-management, official, commercial and independent theatre. Throughout his career, he has been summoned several times as a festival jury member; he has given seminars on acting, directing and dramaturgy in several institutions; he gives workshops on staging in the Espacio Callejón and Espacio Ecléctico theatres and classes on directing in the General San Martín Municipal Theatre and in the Ricardo Rojas Cultural Centre.

He has a performance column twice a week on Reynaldo Sietecase's *Gueta* programme on Mario Pergolini's *Vortex* Rock radio, and a programme on the Ciudad abierta channel, *Muy Muscari*, in which he presents interviews with famous people conducted in his home.

VIDEO

<https://bit.ly/33rWJ4l>

LINKS

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

MAIN WORKS

- 2019 - Sex, lived your experience (Dramaturgy, direction)
- 2019 - Happy people (Dramaturgy, direction)
- 2018 / 2019 - Right (Dramaturgy, direction)
- 2018 - Mother courage (Dramaturgy, direction)
- 2018 - Fatal attraction (Dramaturgy, direction)
- 2017 - Bollywood, an industry without stars (Dramaturgy, direction)
- 2017 - Los Corruptelli (Direction)
- 2016 - Falladas (Direction)
- 2016 - Casa Valentina (Address)
- 2015 - Extinguished (adaptation, direction)
- 2015 - La cage de las locas (adaptation, direction)
- 2015 - Lionesses (performance)
- 2014 - The secret of life (direction)
- 2014 - Crazy Grimaldi (performance)
- 2013 - Bernarda Alba's house . (adaptation, direction)
- 2012/2013 - The Grimaldi . (Performance)
- 2012/2013 - Posthumous . (Authorship, direction)
- 2012 - Three halves . (Direction)
- 2012 - Women in the air .
- 2012 - Raw . (Authorship, acting)
- 2012 - Private lives . (Direction)
- 2011/2012 - Eight women . (Direction)
- 2011 - Shangay . (Acting, authorship, direction)
- 2010/2011 - Feizbuk Freaks . (Idea, dramaturgy, direction)
- 2010/2011 - Feizbuk Teens . (Idea, dramaturgy, direction)
- 2010/2011 - Feizbuk Stars . (Idea, dramaturgy, direction)
- 2010/2011 - Feizbuk Hot . (Idea, dramaturgy, direction)
- 2010/2011 - Feizbuk Tours . (Idea, dramaturgy, direction)
- 2010/2011 - Feizbuk Sex . (Idea, dramaturgy, direction)
- 2010/2011 - Mythical Feizbuk . (Idea, dramaturgy, direction)
- 2010/2011 - The anatomist . (Direction)
- 2010 - Catch . (Authorship)
- 2010 - How to have sex all your life with the same person .
- 2010 - Piranhas .
- 2010 - Fire among women . (Dramaturgy, direction)
- 2009 - Julius Caesar . Adaptation of the classic text to a modern and feminine version. (Adaptation, direction)
- 2009 - Authentic .
- 2009 - Cash .
- 2009 - Scum. The B side of fame .
- 2008 - Crude .
- 2008 - LaboratoryMuscarilaboratory Theater . (Direction)
- 2008 - In bed .
- 2007 - Fetish .
- 2007 - Give me morbid . Show of humor and free vision on stand up .
- 2006 - Pig skin . (Dramaturgy, direction)
- 2006 - Sensitivity. A whimsical look at public health .
- 2006 - Cotillion .
- 2005 - Kagaret. Raid Cordovan sensuality . (Dramaturgy, direction)
- 2004 - Raw Beauty . (Direction)
- 2004 - Shangay. Green tea and sushi in eight scenes . (Dramaturgy, direction) - Estrella de Mar Award .
- 2004 - Electra-shock . Tragedy show and high voltage (Dramaturgy, direction)
- 2003 - Fat . (Dramaturgy, direction)
- 2003 - Fashion failure . (Dramaturgy, direction)
- 2002 - Open couple . (Direction)
- 2002 - Catch, fight in the mud and sex between girls . (Dramaturgy, direction)
- 2001 - Alice Wonder . Children's show. (Direction)
- 2001 - Right . (Direction)
- 2000 - Disco. Genetics in motion . (Direction)
- 1999 - Cumbia, village anarchy . (Dramaturgy, direction)
- 1999 - Bled in glamor . (Direction) Co-authored with Alejandro Quesada.
- 1999 - Intergalactic stars . Children's show. (Direction)
- 1998 - Thumb, what theatrical pop! (Dramaturgy, direction, acting)
- 1998 - Emotional pornography . (Direction and dramaturgy).
- 1996 - Withered as the day . Comedy. (Dramaturgy, direction)
- 1995 - Salsipuedes . (Dramaturgy, direction)
- 1995 - Women of rotten meat . (Dramaturgy, direction)
- 1995 - Creatures of the shadows . (Dramaturgy, direction).

JOSEFINA GOROSTIZA

ARGENTINA



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BIO

Josefina Gorostiza is a performer, choreographer and teacher. Her research is focused on movement work, understanding the body as an enormous creative power. She has a degree in Choreographic Composition from the Universidad Nacional del Arte. She received scholarships and grants from F.N.A, Prodanza, and La Bienal de Arte Joven. She has participated in festivals in Argentina, Uruguay, Brazil, Chile, Bolivia, Belgium and Spain.

MAIN WORKS

[Zooming in](#) (Guest Artist)
[Pandemonium for culture](#) (Conduction)
[Download schedule](#) (Choreographer)
[Fervor](#) (Choreographer, Director)
[Precarized](#) (Idea, Interpreter, Director)
[The third mare](#) (Thanks)
[Blanca](#) (Choreographer)
[All I want is to dance](#) (Idea, Director)
[Me](#) (Artistic Contributor)
[Dance of Atonement](#) (Idea, Actress)
[Transplantado](#) (Choreographic Assistant)
[Room 3 - Robbery](#) (Movement Design)
[Five hours - Da da danza](#) (Idea, Dancer, Director)
[Coreomania -I can't stop-](#) (Director)
[Pornosonetos](#) (Artistic collaborator)
[One of Vampires](#) (Idea, Director)
[Mariano Tenconi Blanco. Contemporary Artist Walsh](#) (Choreographer)
[Paraje Das Unheimlich](#) (Idea, Interpreter, Director)
[The stubborn night](#) (Interpreter)
[La Wagner](#) (Performer, Choreographer)
[From time to time I come back](#) (Interpreter)
[The Virgins](#) (Assistant Director)
[Villa Argüello](#) (Interpreter)
[We will bury the party costumes](#) (Actress, Choreographer)
[Devil's House](#) (Choreographic Assistant)

[In the noise](#) (Assistant director, Artistic collaborator)
[Download schedule](#) (Dancer)
[Paradiso](#) (Performer)
[Vengeance](#) (Performer, Movement Design)
[A Transfer](#) (Interpreter)
[Pathos](#) (In Search of Lost Emotion) (Sound Operator, Assistant Director)
Piano and choreographers with four hands. Choreographers Happening (Performer)
[Argentina is outside](#) (Dancer)
[Zamacueca](#) (Dancer)

LINKS

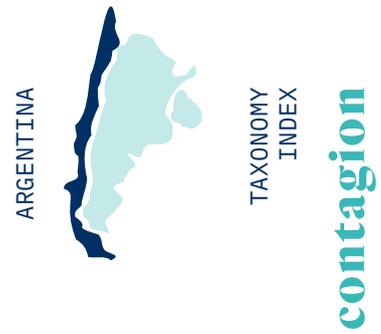
<https://bit.ly/34kNKkR>

VIDEO

<https://bit.ly/33wgA2J>

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

LORENA VEGA



BIO

Lorena Vega is an actress, director and theatre teacher trained in acting mainly with Nora Moseinco; Ciro Zorzoli; Paco Giménez; Guillermo Angellelli and Alejandro Catalán. She complements her training with clown seminars with Gabriel Chame Buendía and Cristina Moreira; Staging with Rubén Szchumacher and Graciela Shuster, and Dramaturgy with Mauricio Kartún. During 9 years he was part of the Grupo Sanguíneo Company with which he carried out the works "Chapter XV" (1999-2002), "Afuera" (2002-05) and "Kualalumpur" (2006-07). The last two were directed by Gustavo Tarrío and he participated in the V International Festival of Buenos Aires, Festival Porto Alegre 2005; Encuentro Argentino de Teatro 2005; Rafaela Theatre Festival; CABA Theatre Festival 2006. In addition, since 1997 she has participated as an actress in around 30 other plays.

Among them, "Salomé de chacra" in the leading role of Salomé, written and directed by Mauricio Kartun, stands out. With premiere in the San Martín Theatre and 2012 season in the Teatro del Pueblo. In 2010 "Amar" directed by Alejandro Catalán. El Camarín de las Musas. And "El pasado es un animal grotesco" directed by Mariano Pensotti with performances at the Festival Theaterformen (Braunschweig-Germany) In 2009 "Reflexes" by Matías Feldman at Teatro Def. De Bravard. And "Amor a tiros" directed by Bernardo Cappa. Camarín de las Musas Theatre. Nomination "Argentine play" ACE Awards 2009. Winners CABA region "Fiesta del Teatro CABA 2009"; Festival Teatro Argentino de Santa Fe 2009. In 2008 "Colega de nadie" directed by Mariano Pensotti at the Goethe Institut with performances at the Steirischer Herbst Festival (Grazz-Austria). Also in 2008 "Reflejos" directed by Matías Feldman. Ricardo Rojas Cultural Centre. Defensores de Bravard Theatre.

Nowadays, it belongs to the Buenos Aires Escénica Company directed by Matias Feldman, who has been working in the theatre for almost a decade. She has worked in film since 2005 in feature films, television films and short films. In the teaching area she worked at the Nora Moseinco School. In C. C. Gral. San Martín, C.C. Borges; C.C. Adanbuenosayres; Extensión Universitaria-UBA (Facultad de Filosofía y Letras); I.U.N.A.-María Ruanova in the Body Expression Career.

POETIC

"The actress Lorena Vega stands out for the overwhelming force of her art. In the tragic farce, "a curious, somewhat bizarre mixture", according to its author, Vega seduced by playing the evangelical Salomé from the pampas. Vega also stood out until very recently in her role as wife of Juan Manuel de Rosas, saint or villain depending on who saw her. It was in the one-man show Yo, Encarnación Ezcurra, that she won back the approval of both the public and the critics for her committed and passionate dedication. La Negra Toribia, la Federala puta, agitadora, mulata, the show rescued Ezcurra at the end of his life with an "I" that transcends in the "we", "us", first of the singular towards the plural, multi-generic.

POETIC

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With what method did you play Encarnación, your most recent character? - Listening to what Cristina Escofet's work asks, the system of approach was not out of the ordinary. It was gradual, serene, and was put together when, first, the director Andrés Bazzalo determined the space. Then we read the play together several times and I memorized the lyrics and acted out the situations. We did the beginning first and then the end, and the middle section was left for the last. I took advice in meetings with historians, saw film material and read about history. There was a crucial stage that was the entry of the musical team that composed and performed the music. There I understood more what we were doing, given that the sound field of the work completed with greater definition the scenarios that the character travels through.

*With *Imprenteros*, did you feel that there were differences between working on pure fiction and bio-drama?* - As it was a documentary work, it required archive material and that is not the way I built other times where I was also part of the authorship. I lived differently the day before the premiere, thinking about how my family would feel if it didn't have a good reception, but I only thought about that day, never before. I was worried about his exhibition, although perhaps I was thinking of my own, of course. Many graphic workers praised the achievement of the intimacy of a graphic workshop, they told us their own stories, they cried. It is one of the greatest satisfactions that this work and my stage work in general gave me.

Were you afraid to expose yourself with such a personal work? - I had doubts, but I was very accompanied by people who trusted me, who encouraged me to continue. From Maruja with the invitation, to Vivi Tellas and my classmates, my friend Laura Nèvole with her sharp analysis, Damiana Poggi who helped me to set up and put the play together. Santiago Kuster and Fabiana Brandan were also there, and they managed to get everything that was needed there. This is fundamental in a work that depends so much on technique and which has many resources. Another essential point was the collaboration of Latingráfica, the printing house where one of my

brothers works, which from the beginning opened its doors to me for the creative process. There I recorded the sounds of the machines with Andres Buchbinder, the musician of the work. The whole group, together with the actors and actresses invited for the scenes, gave me the strength and support that made me move forward. I have a lot of support in the team and the team was always solid.

[Lorena Vega: el teatro como refugio, salvación y autoconocimiento by *Laura Haimovichi*, *The Praxis Journal* <https://bit.ly/3lipQx6>] LINKS:<http://www.lorenavega.com.ar/>

SILVIO LANG

1979

ARGENTINA



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BIO

Cultural worker and stage director. He is dedicated to production, theoretical writing, teaching, and artistic collaborations in stage practices. He has directed *Querido Ibsen: soy Nora*; *Tango Nómade*; *Meyerhold, freakshow of theatre misfortune*; *Salón Skeffington*; *El Don*; *Ensayo de Eros*; *El fiord*; *Aprender un cuerpo*; *Diarios del odio*; *Fuerzas silvestres*; *Pasadas de sexo y revolución*, *Movimiento público*, *Insurrección*, among other stage creations and performance actions. He participates in the collectives *ORGIE*, *Comparsa Drag*, *Princesas del Asfalto*, *Escuela de Técnicas Colectivas*, *Escena Política*, and collaborates with other spaces of political research activism and sex-disobedience. He teaches on the Post-Graduate Programme in Contemporary Artistic Practices at the Mauricio Kagel Institute of Arts at the National University of San Martín. He was an academic collaborator and cultural producer for the *Lectura Mundi* programme at the same university. He writes for the supplement *SOY/ Página 12*, *Lobo Suelto*, among other media, and has participated in several publications on stage theory and philosophy.

POETIC/STYLE

Before considering him as a disciplined and homogeneous artist, it is necessary to see him as a frontier artist, multiple and in the making. A participant and agitator of creative processes that move along the edges of theatre, dance and performance, Silvio is a mutant being of movement, a nonconformist who bursts like a Molotov and fills his movements with splinters of distant contagion, small eruptions that proliferate like pests, his traces are iridescent pustules that generate love and hate.

At first, the interest of this conversation had to do with an enquiry into the transmission of a poetics. In Argentina, there are several “masters” who built “schools of acting”, but probably none of them put the body and sexuality at the centre of their search in the way that characterises Lang’s productions. Although he has been in a process of transference for some time, for Silvio it is not possible to think of a systematisation, one could even say that this idea is against his creative axioms which turn to a belief in the communal rather than in the individual as a “creative genius”. Far from exhausting itself in that question, the interview gives an account of the trajectory and the diverse ideas about art and politics of a creator who, although central to the Buenos Aires scene, is always lateral and on the margins of the established.

VIDEO

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

MAIN WORKS

[Pensamientos de los órganos x Silvio Lang](#) (Voz)
[Turistas y exiliadas](#) (Agradecimientos)
[Fiesta](#) (Asesor artístico)
[Pasadas de Sexo y Revolución](#) (Director)
[Laboratorio de Creación II - Sesiones Abiertas N°3, 4, 5 y 6](#) (Director)
[Laboratorio de Creación II - Sesión Abierta N° 2](#) (Director)
[Laboratorio de Creación II - Sesión Abierta N° 1](#) (Director)
[Diarios del Odio](#) (Dramaturgo, Director)
[Integral Pavlovsky](#) (Intérprete)
[ENSAYO ABIERTO // De como estar con otros](#) (Artista invitado)
[El Fiord](#) (Director Escénico)
[Bocetados XI](#) (Director)
[Partitura inconclusa para duo desafinado](#) (Director)
[El Don](#) (Director)
[El borde de sí mismo: ensayos entre el teatro y las artes visuales](#)
(Artista invitado)
[Salón Skeffington](#) (Dramaturgo, Director)
[Piyama party](#) (Colaborador artístico)
[Meyerhold, freakshow del infortunio del teatro](#) (Dramaturgo, Director)
[Inócula](#) (Colaborador artístico)
[Querido Ibsen: soy Nora](#) (Director)
[Propiedad Trizada](#) (Asesor artístico)
[Código de Familia](#) (Asistente de dirección)
[Rosa Luxemburgo](#) (Supervisión dramaturgica)
[Yo, Olga Orozco](#) (Dramaturgo, Director)
[Nada de Dios](#) (Dramaturgo, Director)
[La Señora Macbeth](#) (Director)
[Las Troyanas](#) (Director)
[Berenice](#) (Director)
[Árida o estepa](#) (Asesor)
[La Música](#) (Director)
[La intemperie](#) (Ambientador, Director)
[Kadish](#) (Director)
[Tango Nómade](#) (Dramaturgo, Diseñador de escenografía, Director)
[Si usted lo viera como yo lo vi](#) (Dramaturgo, Director)
[Formas de hablar de las madres mientras esperan que sus hijos salgan a la superficie](#) (Diseñador de escenografía)

CADA

ART ACTIONS COLLECTIVE

1979
(UNTIL 1985)

CHILE



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BIO

The Art Actions Collective (CADA), an interdisciplinary group of Chilean artists, was established in 1979 with the pressing goal of inciting critical reflection on the dilemma between Art and Politics, an especially urgent dilemma due to the country's dictatorial situation. Because of this, CADA concentrated its efforts on structuring citizen interventions that sought to launch a new aesthetic in order to reformulate the existing artistic circles under the dictatorship. The group made an appeal to multiply the current broadcast channels and transform them into bases of support for discourses on art.

In *Para no morir de hambre*, produced in October, 1979, CADA used milk as a metaphor- a sign for white, hunger and lack – to kick off a progressive work that spanned from video recordings to political analysis magazines, including the segregated bodies of the poorest inhabitants of the city and culminating with the tools of the industry (the milk-delivery trucks) that parked in front of the National Museum of Fine Arts, indicated --for a few hours-- that Chilean art was in crisis. In 1983, the group CADA closed its citizen interventions with the striped mural *NO+*, the group's most ambitious expansion of art spaces and most socially effective piece. *NO+* had the support of a considerable number of artists from various disciplines, who contributed so that demands for democracy would be inscribed in the city and in the minds of the people dissatisfied with the dictatorship. With *NO+*, forerunner of the 1988 Chilean plebiscite, CADA completed a citizen's project in which creativity and rigor crisscrossed with the claim for a more livable social reality, from risky, plural and surprising artistic mechanisms. Eventually, the CADA group was dissolved in 1985, after completing the press-work action, *Viuda*.

MAIN WORK

1979 Aparece Purgatorio, de Raúl Zurita
1979 Surge el Colectivo Acciones de Arte (CADA), formado por Juan Castillo, Lotty Rosenfeld, Fernando Balcells, Raúl Zurita y Diamela Eltit

1979 El CADA realiza las acciones "Para no morir de hambre en el arte" e "Inversión de escena"

1981 El CADA lleva a cabo su acción "¡Ay Sudamérica!"

1983 Ya sin Fernando Balcells y Juan Castillo, el CADA realiza la instalación "Residuos americanos", en Washington, Estados Unidos

1983 Se publica *Lumpérica*, de Diamela Eltit

1984 El Colectivo Acciones de Arte (CADA) realiza la que considera la más importante y trascendente de sus acciones: "No +"

1985 El CADA, de cuyos miembros originales sólo quedan Eltit y Rosenfeld, realiza su última acción de arte: "Viuda". Colaboran en esta obra Gonzalo Muñoz, Paz Errázuriz y la Agrupación de Mujeres por la Vida.

LINKS

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

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

VIDEO

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

POETICS

Two central elements converged in the actions of CADA: the need for theoretical and practical renewal of the national artistic endeavor, linking it to world neo-avant-garde currents; and the urgency of relocating this work on the fusion of art and life, understanding this fusion as a programmatic support that was expressed in the actions carried out by the collective. Likewise, the political character of CADA is evident in the double denial of many of its interventions, which simultaneously seek to operate as dissidence within artistic discourses and as oppositional expression in the national political field. Along with denying the pre-existing artistic institutions, the CADA rejects the systemic institutions of the military regime and, more profoundly, the economic and social bases that sustain it. Despite its short life, CADA marks a turning point in the development of Chilean art, since in its actions it materializes -even when it is ambivalent- not only the old claim that seeks to tear down the walls that separate the work from the artist of the work of the social body, as is evident when they point out, in one of their writings: "every man who works for the enlargement, even mental, of his living spaces, is an artist". They also mark the moment in which an attempt is made to go from the simple logic of resistance -as the prevailing artistic strategy up to that moment- to the political-programmatic demand, typical of the avant-garde.

PEDRO LEMEBEL

1952
(DIED IN 2015)

CHILE



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BIO

Born - as he liked to say - in the 1950s, he lived a poor youth: "in my house there was not even a book, and if a newspaper entered, it was wrapped around the flesh: blood-stained paper".

In 1987 he founded, together with Francisco Casas, the "Yeguas del Apocalipsis" artistic collective. Between 1987 and 1995 the Collective created at least fifteen memorable, public events, mixing provocative performances, transformism, photography, video and installations to claim the right to life, to memory, to sexual freedom. Character beloved by the homosexual community ("I didn't like playing with dolls as a child: I wanted to be the doll") and from the left of his country, Lemebel brings to light the submerged Chile with his urban chronicles, published in the newspapers of the opposition, such as «Página Abierta», «The Clinic», or broadcast daily by Radio Tierra. Gathered progressively in volume (La Esquina es mi Corazón, Loco Afán: Crónicas de Sidario, De perlas y Cicatrices, Zanjón de la Aguada) his testimonies always appear in the charts of the best-selling books, and are more pirated than Harry Potter. His first novel, I'm afraid bullfighter, was the best-selling book in Chile in 2001. In Italy the works of Pedro Lemebel, who left us in 2015 after a long illness, are published by the publisher Marcos y Marcos. In 2019 Edicola Ediciones publishes 70 chronicles that Pedro Lemebel compiled for the Radio Tierra radio program "Cancionero".

MAIN WORK

La esquina es mi corazón

Loco afán: Crónicas del sidario (chronicles). Santiago: LOM, 1996.

De perlas y cicatrices (chronicles). Santiago: LOM, 1998.

Tengo miedo, torero (novel). Santiago: Grupo Editorial Planeta, 2001.
(translated as My Tender Matador, published by Grove)

La esquina es mi corazón (chronicles). Santiago: Seix Barral, 2001.

Zanjón de la Aguada. Santiago: Seix Barral, 2003.

Adiós, mariquita linda.

Serenata cafiola.

Háblame de amores.

Poco hombre.

Mi amiga Gladys.

Tengo miedo torero (script), 2015. (translated as My tender Matador for the film based on his homonymous novel)

POETIC / TOPICS

Lemebel's tales are stories of ordinary fascism and tolerated civil and social injustice, with which the poet recalls and denounces the horror not only of the military regime but also and above all that perpetrated by those popular characters - starlets, fake intellectuals, actors and premieres women - who stood by Pinochet's side and supported him in the years of his cruel hegemony. Vivid and sometimes heartbreaking, if not downright chilling chronicles, as in the case of the painful words spent describing the rape of a young woman, guilty of appearing free and different. Images that choke the breath, that upset the stomach, that provoke in the reader a ferocious anger, a sense of unheard of and unbearable shame.

LINKS

<https://bit.ly/3cVHK5X>

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

VIDEO

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

MARIANELLA MORENA

1968
SRANDIGRANDE

URUGUAY



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BIO

Playwright, stage director, teacher. She is one of the most internationally renowned artists on the Uruguayan scene. Her shows have been invited to perform in Spain, Germany, France, Chile, Argentina, Colombia, Ecuador, Venezuela, Mexico, Brazil, Paraguay, the United States and Peru. She has been included in research and publications in Uruguay, Argentina, Spain, North America, Italy, France and Switzerland. She was awarded by France with the Molière Prize in direction, the CCE in dramaturgy, the Prize to foreign show in the UBA (University of Buenos Aires), nominated to the ACE awards in direction and show (Buenos Aires). Also, she has obtained the Florencio Awards and the Owl Award (Channel 10) as director of the year. She has trained in Uruguay, Poland, France and Argentina. She is responsible for the opening of alternative spaces, flat theatre in her home and paratheatrical projects. She has put on thirty shows.

MAIN WORKS

Over the last two years, Morena has staged three very powerful works, conceived and produced in very different ways: *Ella sobre ella* (2018), a text that arises from work with the actress Mané Pérez based on Carlota's life; *Naturaleza Trans* (2019), a research proposal on the idea of border, territory and body that ends up on the stage; and *Un enemigo del pueblo* (2019), which, based on Henrik Ibsen's classic text, takes on the current debate in Uruguay on the installation of a paper mill.

LINKS:

Don Juan, Diario de direccion 2005

<https://vimeo.com/46040938>

Naturaleza Trans (Teaser)

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

Uruguay Feminist Drama: Marianella

Morena's "I Will Bear No Child, I Will Bear Verses" by Lola Proaño Gomez,

The Theatre Times (press)

<https://bit.ly/33AqRuA>

<https://bit.ly/2SwnAWL> (interview)

POETICS

“In Latin America we work with the immediacy of the poor. This is how millions of things appeared that are incorporated and emerged as immediate reactions to a system that tells you no. We are developing a parallel intelligence, which only those of us who live in this part of the world have. That’s why when we travel we are told about the Latin Americanisation of the language of the stage. I think it has to do with the gymnastics we have developed in adversity, which not only colours a scene with austerity and what appears is true. It also colours the look, because it sharpens your gaze. You don’t have everything resolved as in production systems where there are those who take care of everything and one is dedicated only to creation. That’s great, but be careful, when you stop attending to certain fields you start to close your eyes and harden as an artist. For a long time I was asked about the acting quality or the difference of the actor when creating, but I think that the change of theatrical paradigm is a whole in the scene and that has to do with a production model, it has to do with an economy. By this I don’t mean that we can’t compete, the issue is how you develop your own language that can compete with a model of production that is worth millions. That’s what’s happening, because the programmer’s outlook has also changed. The problem is when the theatre becomes a market. When it is not understood that the minority I was talking about also has to be protected. That the space of search, of experience and of error must be taken care of. There is no possibility without error.”

[Marianella Morena, dramaturga uruguaya: “La obra tiene que tener ese elemento cuestionador y revulsivo que no tiene el ámbito político” by Daniel Cholakian, Nodal Cultura <https://bit.ly/2SwnAWL>]

RED DES ARTES VIVAS

URUGUAY



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BIO

Founded in 2009 by graduates of the first cohort of the Interdisciplinary Master's Degree in Theatre and Living Arts, the MITAV, of the National University of Colombia, decided to take up the challenge of generating spaces in Bogotá for dialogue around their practices. The organization was formalized in 2014, as a non-profit organization. However, since 2009 it has been carrying out activities. During these years, Red Des Artes Vivas has generated and participated in various spaces of circulation, training and research which in turn have formed their own audiences for these diverse languages and projects.

MAIN WORKS

“At the end of 2018 a diverse group of artists around the performing arts decided to start meeting. It was not known what actions would be taken, if we would be under one name, or exactly what would unite us. With meetings every two weeks and work divided into commissions, the Living Arts Network began to take shape in the following months, as a collective that promotes different creations and their creators, where the (recognition of the other) becomes fundamental. Concentrating what is dispersed is a maxim within the team, responding to the general objectives of the Network: visibility, collectivisation, professionalisation as a fair place and the promotion of independent artists who are not under the forum of an institution. This is reflected in its practical objectives, which are centred on the creation of a web platform that serves as a billboard, with profiles of the different creators, among other proposals, the creation of a space for material/human collaboration, where materials can be made available or requested so that another creator can use them, and the creation of a Festival, which would be the first movement of the Network to make itself known. The latter comes from a conclusion we have reached after several hours of debate: the best way to make ourselves known is by showing what we do. Actions define us so that we can decide, behind them, which ideas we can share or not, on a theoretical level. The Living Arts Network remains in continuous expansion, open to anyone who wants to get interested and join this collaborative platform, all living arts are welcome.”

MAIN PROJECTS

Network. Advocacy. To position the Live Arts as a field that brings together borderline manifestations between the different languages of art; it favours interdisciplinarity as a propitious terrain for dialogue and confrontation between knowledge and practices, thus understanding and strengthening the aesthetic and political forces that are brought into play within creative work. “We conceive ourselves as a network, because we bring together artists, organizations and institutions, preserving the artistic autonomy of each and at the same time, joining efforts to obtain results in macro”.

LINK

<http://redartsvivas.com/>