
EMILIO GARCÍA WEHBI

1964

ARGENTINA



TAXONOMY
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image

BIO

Emilio García Wehbi was born in Buenos Aires in 1964. He is a self-taught interdisciplinary artist who works at the crossroads of scenic languages. Since 1989 - when he founded El Periférico de Objetos, a paradigmatic group of Argentinean experimental and independent theatre - he has stood out in his activities as a theatre director, régisseur, performer, actor, visual artist and teacher. His shows, operas, performances, installations and urban interventions have been presented on the main stages, festivals and cities of Argentina, Brazil, Chile, Uruguay, Peru, Colombia, Ecuador, Venezuela, Mexico, United States, Canada, Portugal, Spain, Ireland, Scotland, France, Switzerland, Holland, Belgium, Austria, Germany, Poland, Italy, Sweden, Australia and Japan. His poetics tries to confront the established aesthetic categories, hybridizing the disciplines in such a way that his creations cannot be subjected to any precise definition. His formal search always tries to establish a dialectic with the spectator, considering him as an active part of the work. He works on the basis of formal strategies that include concepts such as the obscene (that which is outside the scene), crisis, accident, provocation, instability, the extraordinary (that which departs from order), memory, death and violence. He tries to make his stagings a space for the convergence of different viewpoints.

MAIN WORKS

2019 Vida y Muerte del concepto de pública utilidad
2018 Kintsugi 100. Memorias; Las Chachas; Trilogía de la columna Durruti
2017 Antihomenaje Dadà; En la caverna de Platon; Orlando una ucronia disforica
2016 La Chinmoise; Atlas provisorio de Buenaventura
<http://emiliogarciawehbi.com.ar/archivo/>

LINKS

<http://emiliogarciawehbi.com.ar/>

Interview

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

Interview

<https://bit.ly/34yVa4b>

POETICS

"If we had to define Emilio García Wehbi's work with just one word, it could be discomfort. Although, of course, there are different forms of discomfort. There is the discomfort that paralyses, that leaves you breathless and faints. In 2007, in the framework of a supposedly friendly event at the Konex Cultural Centre, a performance was presented in which a nurse extracted blood from García Wehbi for six minutes and forty seconds, while he held a dead rabbit by the ears and recited a poem by Walt Whitman. In the audience, a young woman could not stand the blood or the rabbit with her belly open, and fell down in a faint. The comments on the forums did not wait. "These things don't move anyone," said one of them. In the middle of people showing their work, this two-pesos transgressor comes to try to scandalize us".

On the other hand, there is the discomfort that invites blindness and quickly seeks to hide to protect those who suffer from it. In 2002, shortly after the explosion, García Wehbi carried out an urban intervention by which the centre of the city dawned with hyperreal dolls of people lying in the street with stains of vomit and blood. He called it Proyecto Filoctetes, in allusion to the mythical character of Sophocles abandoned on the island of Lemnos because of the stench emanating from the rottenness of his foot being bitten by a snake. The intervention had already been carried out in Vienna, where, despite having duly informed the authorities, the ambulances turned on their sirens and ran to pick up the latex corpses. In Buenos Aires, the responses were among the most varied. Between giving them alms and a cup of coffee to order the urgent removal of the bodies from the doors of a Versace store. Finally, a third modulation of discomfort is that which mobilizes, the starting point for the transgression of fixed positions. In 2013, as part of the Buenos Aires International Festival, García Wehbi presented King Lear - the last part of a trilogy by playwright Rodrigo García - at the Teatro Alvear. On the stage, an unusual world was composed through the connection of elements that at first seemed to have nothing in common: a boxer dog, a band playing David Sylvian's Money for All in a punk rock key, a giant bouncy castle, a slap fight between actors in their underwear, the distribution of a script that the festival authorities did not allow to be officially delivered ("this is meta-theatre"), a screen that projected the names of Bakunin, Goldman, Durruti and other anarchists. One of the spectators did not tolerate sitting still in the face of such stimuli, came on stage and threw a spit in the middle of the performance. When we met García Wehbi we asked him if that was part of the performance. "Not at all. If it had been the work of another director working with a different

dynamic, one might hesitate and say: oops, look, he's putting on a guy who spits at the actor. But the frame of representation of my own work inscribes the possibility of this happening, that is an emblem of representation because that accident, which was pure accident, would be building a work without any doubt for me, but many of the spectators who knew my work doubted that, in fact you are asking me about it".

[El mundo está estallado.

Entrevista con Emilio García Wehbi by Melisa Correa, Javier García, Carolina Nicora, Sebastian Stavisky]

MARTIN BORINI



BIO

He works as visual designer using video as the main essence of his research and development. His projects can easily provide outdoor stages, museum rooms and technical interior design to visual content for a wide range of performances and installations. He also developed new visual setups using technology as main support. Researcher and DIY developer, he has focused his interests and projects into the visual scene among the digital information era. He also has been working in managing introspective spaces for the last years and how to express and enhance perceptual understanding through lightning. His target aims to show the very essential structure of video through the use of light, which you can easily find as the main study among the different stages of his work. Nowadays all of this subject went into Lights Per Second, an installation series where the interaction between light and video takes place, tracing a unique line in which the digital and the analog nature performs a dialogue in a completely immersive space.

Martin took a new direction over the last years, introducing and opening his techniques for theater plays, in which he mainly acted as visual and content designer for the Fuerza Bruta Buenos Aires and New York-based artist collective.

At the moment Martin is touring and showing his talent at the Campo Minado / Minefield performance-play directed by Lola Arias, which was already presented in the most visible European festivals.

March 2018 finds Martin working at the premiere of Speed shadow, a contemporary dance theatre-work, along with director Juan Onofrio, where he uses several light devices controlled by video technology.

He developed his activities mainly in Argentina, although he visits other countries in South America aswell. These territories include Brazil, Mexico, Chile, Bolivia, Paraguay and Uruguay. Over the last years, following his work at the Fuerza Bruta company in Buenos Aires, he began to expand his network and services to Europe and USA.

Martin Borini is also former founder and artistic director at PANORAMICA along with Willy Pelоче. PANORAMICA is the first realtime visual festival for video-jockeys and realtime media artists. It is conceived as a space for exploration, research and critical thinking about the realtime video development and visual performing arts. Exhibitions there have been created with the purpose of thinking, share and establishing new techniques and concepts around the subject of realtime video performance. PANORAMICA Festival is sponsored and supported by Espacio Fundación Telefónica Argentina.

LINKS

<https://bit.ly/33s14ov>

VIDEO

<https://bit.ly/30x6HjZ>

TEATRO NACIONAL CERVANTES

ARGENTINA



TAXONOMY
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image

BIO

2020, 99 years of Teatro Cervantes. Teatro Nacional Cervantes in Buenos Aires owes its existence, in part, to the 1897 relocation to Argentina of Spanish theatre producer María Guerrero and her company, who popularized professional stage theatre in Argentina. A commercial success at the Teatro Odeón, her adaptations of classics in Spanish literature took her to theatres nationwide. Following the opening of a number of large, ornate opera houses and stage theatres in Argentina, Guerrero and her husband, Fernando Díaz de Mendoza, set aside a share of their fortune in 1918 for the creation of their own grand theatre house. The project caught the attention of both local high society and the King of Spain, Alfonso XIII, who collaborated with its construction by commissioning artisanal fixtures, material and elements of stagecraft for the theatre, built accordingly in Spanish baroque style and named in honor of Spain's legendary novelist and dramatist, Miguel de Cervantes.

The theatre was inaugurated on September 5, 1921, with a production of Lope de Vega's *La dama boba* (The Foolish Lady). The proliferation of theatres in Buenos Aires and the advent of the radio in Argentina soon eroded the Cervantes' audience base, however, and in 1926, the couple was forced to auction the institution. Lamenting this turn of events, National Music Conservatory Assistant Director Enrique García Velloso persuaded President Marcelo Torcuato de Alvear, whose wife, Regina Pacini, had been an opera chanteuse and was an avid patroness of the arts, to create the National Stage Theatre at the ailing Cervantes. The theatre also became home of the National Comedy Theatre in 1933. A massive fire in 1961 nearly destroyed the Cervantes, a misfortune leading to the aging house's extensive modernization, including the construction of a 17-story annex. The main hall itself was rebuilt according to its original specifications and the renovated institution was reopened in 1968. Tireless advocacy on the part of Lito Cruz (one of the best-known figures in Argentine cinema and theatre) led to Congressional passage of a National Theatre Law in 1997, providing yearly subsidies for the art and for the designation of the Cervantes itself as an official entity.

of the country and abroad through the quality of its shows, the richness and variety of its programming and the prestige of the artists invited. At the same time, it seeks to strengthen its presence in the interior of the country.

MAIN WORKS

Programming, Production

MAIN WORKS

El teatro Cervantes - Teatro Nacional Argentino aims at enhancing its value in the community and in the cultural scene of the country and abroad through the quality of its shows, the richness and variety of its programming and the prestige of the artists invited. At the same time, it seeks to strengthen its presence in the interior of the country.

LINK

https://www.teatrocervantes.gob.ar/99_years_of_Cervantes (teaser)

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

JORGE FRANCISCO BRANTMAYER BARRERA

1954

CHILE



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image

BIO

He has studied a Bachelor of Arts mention painting at the University of Chile between 1974 and 1979, having among his professors Adolfo Couve and Luis Lobo Parga. In parallel, since 1976, he has trained in professional photography at the Escuela de Foto Arte de Chile, a discipline that he has been passionate about and practiced since his school days. Among her solo exhibitions, *Cautivas* (2007-2008) stands out at the National Museum of Fine Arts, in Santiago, and at the Museum of Contemporary Art in Valdivia. As well as the *Muchedumbres* project, carried out since 2011, which has given rise to various exhibitions both in Chile and abroad. Added to this, there is the circulation of his work in group exhibitions in Bolivia, Peru, Ecuador, Argentina, Brazil, Spain and Belgium. In 2004 he joined the 5+ collective together with Pilar Cruz, Mariana Matthews, Mario Fonseca and Rafael Edwards (1950). He has received numerous distinctions, including those awarded by the Circle of Art Critics of Chile, who have awarded him three times (2007, 2010 and 2017). It was also the recipient of the Altazor award in four versions (2000, 2008, 2009 and 2013). In parallel to his artistic career, he has taught at the Universidad del Desarrollo and the Universidad Diego Portales, in Santiago. In turn, he has dedicated himself to commercial photography. In 1979 he travelled to Venezuela where he took photographs in different Latin American countries commissioned by the Central University of that country. In 1988 he created Brantmayer Estudio Fotográfica focused on editorial and advertising images.

POETICS / TOPICS

In his work he has addressed various topics, among which the portrait has a strong presence, making series of immigrants, students and women deprived of liberty, among others. Along with this, he has created and photographed performatic scenes in which the body of the participants faces jets and stains of paint and other substances. he has also captured city scenes in various cities around the world, as well as objects from which she makes series, for example, of natural elements in the shape of a heart, or of obsolete technological elements that she has subjected to high temperatures. Added to this, he has made photographic records of the works of numerous artists, including Arturo Duclós, Eugenio Dittborn and Samy Benmayor.

POETIC

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LINK

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

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

SILVIO LANG

1940

CHILE



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image

BIO

He currently lives and works in Santiago. Between 2006-2017 he carried out photography workshops along with independent works. Between 2001-2005 he was at Cultural Attaché at the Chilean Embassy in Belgium. Between 1998-2000 he was a teacher of photography workshops of the Museum of Fine Arts in Santiago. Between 1995-1997 he lived and worked in the USA. Between 1965-1995 He lived and worked in the press and publishing house in Chile, France and Spain (Diario El País). Between 1961-1995 he was an actor and theatre director at: Universidad de Chile Theater, Ictus Theater, Alma Theater and Professor at different academies in Barcelona (1976-1985) and Chile (1985-1993). Between the years 1990-1992, he made "Spoken Portraits" (space dedicated to photographers) for the program "Creaciones" on canal13. In 1989 he was visiting professor at the School of Art of the Universidad Católica de Chile. He was director of photography in the feature films "Los Traspasados" (France 1975) and Ocaña (Spain 1979, Official Selection at the Cannes Festival). In 1973 he was a professor at the School of Communication Arts at the Universidad Católica de Chile. From 1969 to 1973 Professor of Photography, School of Journalism of the UC de Chile. In 1971 he was visiting professor at the Catholic University of Bolivia.

He has been a photographer since 1964. Between the years 1963-1964 he received a French Government scholarship to study film and television on French Radio and Television.

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LINKS

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

VIDEO

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

MAIN WORK

He has published the following individual books: 2016 "Las Condes, Una Mirada Personal de Luis Poirot", 2016 "Al Externo", 2013 "La Sopa Spilled", 2012 "La Efimera Vulgata" (Chile), 2011 "Identidad Fortuita" (Chile), 2010 "Shattered by Light" (Chile), 2009 "Retratar la Ausencia" (Chile), 2008 "Postales de Chile" (Chile), 2006 "Tabla Rasa" (Chile), 2004 "Notebook of Bitácora" (Chile), 2001 and 2003 "Ephemera" (Chile), 1999 "14 Churches of Santiago" (Chile), "Arrasadas de Luz" (Chile), 1998 "Te Pito o Te Henua" (Chile), "Puentes de Chile" (Chile), 1997 "Clothes Hanging" (Chile), 1995 "Public Spaces of Santiago" (Chile), 1992 "Bitácora del Iceberg de Sevilla" (Chile), 1991 "Marta Colvin" (Chile), 1990 "Alamedas are opened" (Chile), 1986, 1987, 1989 "Portraying the Absence" (Chile, Spain, USA).

POETIC / STYLE

His photography is characterized by the use of black and white and the technique of analogic photography. At the beginning, his approach to the medium was more of a documentary nature, recording the ephemeral world of theatre and the social context of the 1960s and 70 in our country. In addition, he portrayed important figures for national culture such as Pablo Neruda and Nicanor Parra, to name a few. His most recent works have been linked to the subject of the nude from a more intimate approach, in addition to the landscape. His work constitutes one of the great records of the recent history of the country, that is, of the cultural memory of Chile.

SEBASTIANO ALONSO

URUGUAY



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image

BIO

Multidisciplinary artist. Professor in public education at the University of the Republic, Instituto Escuela Nacional de Bellas Artes, in charge of the Extension Unit and in charge of the Parallel Workshop of Aesthetic Pedagogical Free Orientation of the Technology in Photographic Image. He was professor of the course "Laboratory of Critical Production" of the Faculty of Architecture (2008-2011). Member of the group "Núcleo de Investigación en Cultura Visual, Educación e Identidad" (IENBA-CSIC-UDELAR) since 2004. Member of the alonso+craciun group since 2004. He has participated in and developed CSIC research projects in its R+D modality, and currently directs the project "Modes of collective work in Uruguayan art". Coordinator of the CasaMario Project since 2013. Founding member of the project "El ojo colectivo". Individual exhibitions: EAC; Blanes Museum; UDELAR; Historical Museum of Frankfurt, Germany; Intelligentsia Gallery of China. Collective exhibitions: MAPI, CCE, MNAV, Subway Exhibition Centre, MEC Platform. He represented Uruguay in different biennials in alonso+craciun: VII Mercosur Biennial, Pedagogical Project, Brazil, 2009; XII Architecture Biennial, Venice, Italy, 2010; I Montevideo Biennial, Uruguay, 2012; XII Havana Biennial, Cuba, 2015.

BIO

"In recent years, Uruguay has become part of a global network or cultural matrix that is highlighting a crisis of identification and differentiation with the world, which requires and allows us to think about ourselves as a society in time and space and as "local representatives" of the artistic and cultural in this situation. The principles of globalisation that govern the cultural and artistic scene refer less and less to a specific, localised geographical situation, and more and more resolutely to a virtual, connective situation, through networks and communication mechanisms integrated into thematic logics and of varied interest. In this sense, globalisation and its strategies combine and promote, in a contradictory way, the proliferation of large exhibitions and events, following the model of the Documenta in Kassel, of international biennials such as those of Venice and San Pablo, which are increasing in number all over the world, together with a referencing of societies from delocalised and

MAIN WORK

VideoMountain; Herr Nilsson; From the house to the hole; Dreampaths – Susanne Windelen; No creo en los pájaros del cielo; Noticias sobre ángeles; Revisitando The Golden Coast; La Celebración.

Collective works: Proyecto CasaMario; Amazónica; Atarazana; El ojo colectivo; 5 Narrativas, 5 Edificios; AMORIR

LINKS

www.sebastianalonso.com

www.alonso-craciun.net

www.facebook.com/proyectocasamario

www.nucleodeculturavisual.com

POETICS

diffuse forms. In this world, a marked spectacularization of culture and art has been developing, linked to tourism, consumption, and even urban and territorial development from real estate speculation; processes of urban and territorial gentrification, displacement of people by virtue of economic logics, all this including art and culture as tools for these purposes. The crisis or changes in the institutional as a modern figure, as a model for the constitution of identity - first modernity - give rise to an opening or confusion of identity recognition through the proliferation of communications, exchange, and the multiplication of the notion of space-time. At the same time, the forms of circulation and staging of contemporary art have been modified or have widened their horizons, the value of participation from the public has become equivalent to that of owning works by institutions. In recent years in Uruguay, the emergence of diverse artistic undertakings, artistic collectives, emerging artists and institutional cultural programmes has become evident, which have put and are putting into play this crisis of the principles of identification with the local and with the central-global international art circuits. With everything that dialogues with the very logic of the artistic and cultural system and with society in inclusive terms of exploration and experimentation, from different collective ways of doing things. Different themes have been incorporated into the agenda of these undertakings, such as: thinking of oneself as a frontier nation, as a region and as part of the world; institutional criticism as a confrontation with artistic institutions, autonomy of action of projects, being constituted or built through the relationship with these institutions that support cultural-artistic undertakings; the construction of audiences as a verifying motor for the uncertainty of those who look at us or contemplate us and as constituent parts of the artistic works themselves; the use of space as an object of analysis; the public condition of art; etc. Although in Uruguay this recent process of acceleration of human relations in the production of art and of ways of doing things in relation to the world and the art institution is taking place in a disorderly and irregular way, it is important to define it as a process of rupture with modern paradigms and even with post-modernity itself. It is essential to think of it as a historical moment that is a hinge in terms of our location in the world.

[Modos de hacer colectivo en el arte uruguayo - <https://bit.ly/2F7bPTN>]

ntry'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*.