

GRUPO KRAPP

1998

ARGENTINA



TAXONOMY
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interpretation

BIO

Krapp is one of the most relevant and irreverent groups in local dance. It is made up of a group of artists who work permanently in the search for new forms of expression, investigating the problems of representation and the limits of language.

It is made up of Luciana Acuña, Gabriel Almendros, Luis Biasotto, Edgardo Casto and Fernando Tur. The heterogeneity of its members contributed to the creation of its particular aesthetic. In 2013 a retrospective of the company with all their works was held at the San Martín Cultural Centre, as well as conferences and round tables with important choreographers and dancers of the local contemporary dance.

The Krapp group received a Konex award for their trajectory.

LUCIANA ACUÑA & LUIS BIASOTTO are Argentinean dancers, actors and choreographers. Directors of Grupo Krapp, one of the most important and irreverent groups on the Argentine dance theater and music scene. Founded in 1998 in Buenos Aires by Acuña and Biasotto. Grupo Krapp's team also includes actor-musicians Edgardo Casto, Fernando Tur and Gabriel Almendros. The ensemble's name derives from Samuel Beckett's monodrama, Krapp's Last Tape. (+info: www.grupokrapp.blogspot.com) Acuña & Biasotto works have been programmed in several festivals in Latin America, Europe and USA. They have been working together in the creation of different pieces, giving workshops on composition and improvisation and reflecting and questioning the dance, its modes of production, its possibilities of expression and its positioning in the art world. Luciana and Luis are Chair Professor in University of Buenos Aires, School of Dramatic Arts (UNA) and the National Company of Contemporary Dance in Argentina teaching Choreographic Composition.

MAIN WORKS

Did you not kiss me? (2000), Mendiolaza (2003), Olymp ica (2007), the diptych Adonde van los muertos (Side B) from 2010 and Adonde van los muertos (Side A) from 2011 and El futuro de los hipopótamos (2017), were presented in important theatres and festivals in Argentina, Latin America, USA and Europe. Some of them are: American Dance Festival (USA), Rio Cena contemporanea (Brazil), Festival Internacional de Buenos Aires, Festival de Oriente (Venezuela), Festival Internazionale Globaliza Colognede Köln (Germany), Festival Internacional de danza contemporanea DeVir Capa de Faro (Portugal), Pumpenhouse de Munster (Germany), Latino Cultural Fest at Queens Theatre in the Park - New York (USA) La guardia Performing art center New York (USA), Universal Forum of Cultures Monterrey (Mexico), Get lost fest (Netherlands - Belgium), Stadsschouwburg Amsterdam (Netherlands) Santiago a mil (Chile).

LINKS

<https://bit.ly/3nj8Sk3>

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

<https://bit.ly/3neRT2o>

VIDEO

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

MAIN WORKS

“If, as we all think, the Krapp group will go down in history, and its exploits will be written about, perhaps it would be appropriate for a witness of the times to refer to them outside of their artistic merits, in order to disillusion future historians and journalists. The Krapp Group: The largest handful of villagers to have inhabited these lands since the times of Pibe Cabeza or the unfortunate misdeeds of Mate Cosido or Zamacolla. Young people of the future: Don't think of a dance group; think of a band of evildoers. [...] I understand the reader's perplexity: How to make talent and these indecent biographies coexist. It is enough to see Krapp to answer it. Some forms of beauty come from purity and virtue; others, perhaps the most beautiful, arise from the malevolence, fright and wandering disobedience of the lumpen. Do not expect from them, my boy, the exasperating elegance of the angels. That is not where you will find this brilliance.” (Mariano Llinás)

MARIANA CHAUD

1977

ARGENTINA



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interpretation

BIO

Mariana Chaud studied acting with Nora Moseinco, Guillermo Angelelli and Ricardo Bartís, among others. She has performed in many shows, including *Anteboda*, directed by Nora Moseinco (1998), *Pornografía emocional*, directed by José María Muscari (1999-2000), *La escuálida familia*, directed by Lola Arias (2003), *Concert-varieté* at the IV Festival Internacional de Buenos Aires (2003), *Noche en las cataratas* directed by Mariano Pensotti (2003), *Schultz und Bieler und Steger* by Matías Feldman (2004), *El ##### Cabaret (varieté)* (2004), *El Rebenque Show*, directed by Vivi Tellas (2005), *Jalei* directed by Luciano Suardi (2006), *Automáticos* by Javier Daulte directed by Javier Daulte and Luciano Cáceres (2007) and *Deus ex machina* by Santiago Governori (2008). She has also worked as a film actress in Alejo Moguillansky's *La prisionera*, Mariano Llinás' *Historias Extraordinarias* and Alejandro Chomsky's *Dormir al sol*. She also co-authored *Puentes* in *La Fábrica Ciudad Cultural*, a co-production of the Complejo Teatral de Buenos Aires and a subsidy from ProTeatro. *Alicia Died of a Scare*, premiered in Casa de Américas, Madrid, and in Buenos Aires (2003). Together with Laura López Moyano she created the show *La fotito* (2003), which was presented at the Centro Cultural Rojas and at the Centro Cultural Recoleta. She collaborated with Héctor Babenco on the script of the film *El pasado* about Alan Pauls' novel, directed a play of Fritz Kater's *Time to Love Time to Die* at the Goethe Institute in Buenos Aires (2006) and wrote the play *All Fears* directed by Romina Paula (2008). He wrote and directed *Sigo mentitiendo*, premiered at the Teatro El Doble (2005), *elhehecho*, premiered at the Teatro del Pueblo (2005) and *Budín inglés*, about the life of four porteño readers within the framework of the Biodrama cycle created by Vivi Tellas at the Teatro Sarmiento in the Complejo Teatral de Buenos Aires (2006).

LINKS

<https://imdb.to/3l98anG>

VIDEO

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

MAIN WORKS

Kingdoms (Actress)
The fever (Author, Director)
Fresh Inks (Actress)
You will not dominate (Author, Interpreter)
Mechones (Performer)
Las Pibas Bazooka - Room 1 (Actress)
Variete del Virrey (Actress)
Paradise (Playwright, Director)
Gina (Director)
Solemn Sketches (Actress)
I'm not going to die (Author, Director)
JARRY Ubú patagónico (Actress)
Integral Pavlovsky (Performer)
Cliché (Playwright, Director)
Jettatore! (Adaptation, Director)
Hair on the floor (Director)
Third expedition (Playwright, Director)
According to Roxi, the play (Actress)
Everyday life and ecstasy. A box of customs (Actress, Director)
JARRY Ubú patagónico (Playwright, Director)
In the garden (Author)
English pudding. Story of four readers (Author)
The Bermuda Triangle (Actress)
English pudding (Author)
I keep lying (Playwright)
In the garden (Playwright, Director)

Isósceles (Author, Director)
The Self-Sufficient Horticulturist (Playwright, Director General)
Cohanaco's Dreams (Actress)
All Fears (Author)
Cohanaco's Dreams (Author, Director)
ALL FEARS. You will not take God's name in vain (Text)
Biodrama XIII. Deus Ex Machina (Actress)
Emotional Pornography (Actress)
Automatic (Actress)
Jalei (Performer)
English pudding (Idea, Playwright, Director)
El Rebenque Show (Actress)
Elhecho (Author, Actress, Director)
El 3340 (with cabaret fumes) (Actress)
Schultzundbielerundsteger (Actress)
I keep lying (Director, Author)
Alicia died of a fright (Text, Actress)
Night at the Falls (Actress)
La fotito (Actress)
Performances: Monologues - Humor - Stand-Up Comedy (Actress)
Mono (Author, Actress)
Bridges (Author)
The Squalid Family (Actress)
The nights of the flan club (Actress)
Theme evenings (Actress)

MARICEL ALVAREZ

ARGENTINA



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interpretation

BIO

Maricel Alvarez is a stage and film actress, director, choreographer and curator. Her practice develops at the intercrossing of theater, performance and visual arts, blending the boundaries where the body, as artistic and critical device, may reveal itself. This essentially interdisciplinary approach is reflected in her artistic and academic background: taking Literature at Universidad de Buenos Aires and courses with renowned masters in theater and contemporary dance. Since 1999 she holds close artistic collaboration with Emilio García Wehbi. She has also worked with El Periférico de Objetos, Alejandro González Iñárritu, Sophie Calle, William Kentridge, Santiago Loza, Rubén Szuchmacher, Woody Allen, Alejandro Tantanian, Martín Churba, Nora Lezano, Iván Fund, Edgardo Cozarinsky, Ana Katz, Nicolás Prividera and Diana Szeinblum, among other artists and companies. Her work was showcased in stages, galleries and museums in Argentina and abroad, such as Centro de Experimentación del Teatro Colón, Centro de Experimentación Contemporánea del Teatro Argentino de La Plata, Teatro General San Martín, Centro Cultural Kirchner, Espacio de Arte-Fundación OSDE, Konzert Theater Bern (Switzerland), Berliner Festspiele (Germany), Akademie der Künste Berlin (Germany), Museo Universitario del Chopo and Teatro El Galeón (INBA) in Mexico City. As a lecturer, she imparted courses at Ludwig Maximilian Universität (Germany), Freies Universität Berlin (Germany), Kyoto University of Arts and Design (Japan), Universidad Nacional de Colombia, Theatertreffen in Berlín (Internationales Forum) and Foro Shakespeare, in Mexico City. Participated as performer and/or director in festivals in Germany, Belgium, Brazil, Canada, Colombia, Chile, Spain, France, Japan, Mexico and Switzerland. In 2016 she was Resident Artist at Museo Universitario del Chopo in Mexico City. A faculty member at the Master Program Maestría de Teatro y Performance, Universidad Nacional de las Artes (UNA) and an international artists program Curator at Bienal de Performance de Argentina (BP.17).

LINKS

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

<https://bit.ly/3io0VGM>

<https://bit.ly/3ldfY84>

VIDEO

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

<https://bit.ly/2GF6JhJ>

MAIN WORKS

#Roseti at home: Interview with Maricel Alvarez in dialogue with Victoria Roland (Interpreter)
65 dreams about Kafka (Movement, Stage space, Staging, Director)
Vergel (Actress)
Tiestes y Atreo (Actress)
Ecdysis (Movement)
Marx is born (Performer)
Ecdisis (Concepción, Playwright, Director)
Orlando. A dysphoric uchronia (Actress)
Integral Pavlovsky (Performer)
Artaud 1: Tongue - mother (Movement)
The Royal Lemon Tree (Staging, Director)
Los Murmullos (Performer)
Burning Souls (Actress)
King Lear (Actress)
I saw you fall (Staging, Director)
I had a good soul (Concepción, Actress)
Luzazul (Actress, Singer)
Of the matter of dreams (Actress)
Hecuba or the canine gynoecium (Actress)
Dr. Faustus (Idea, Staging, Director)
The slaughterhouse. A comment. (Choreographer)
Treat her with affection (Actress)
Heldenplatz (Heroes' Square) (Actress)
Iphigenia in Aulide (Performer)
Exquisite Pain (Idea, Actress)
The Slaughterhouse. 5: Howl (Choreographer, Actress)
Children's Manifesto (Interpreter, Producer)
Woyzeck (Actress)
Bambiland (Actress)
Raft of the Medusa (Body Trainer, Art Assistant)
Hamlet by William Shakespeare (Actress)
The Last Night of Humanity (Actress)
Forgotten Prometheus (Actress)

MARINA ROSENZVAIG

1977

ARGENTINA



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interpretation

BIO

Marina Rosenzvaig was born in San Miguel de Tucumán in 1977. She graduated with a degree in theatre from the Universidad Nacional De Tucumán (2004). She obtained an annual scholarship from the Instituto Nacional del Teatro (2010), studying drama with Alejandro Tantanian. She is a JTP Professor of the Chair History of Theatre Structures I of the UNT's Theatre degree course. She is a member of the Editorial Committee of the Revista de Teatro Otra Boca of the Theatre Department of the UNT's Faculty of Arts. She participated as an actress in the plays: Turbio (group drama) in 2009, 2010 and 2011; El reverso del blanco (group drama and direction) in 2004, 2005 and 2006, which won first prize at the Festival de Las sombras a la luz in the city of Rosario in 2006; Kamikazes del amor by Mario Moretti under the direction of Carlos Alsina, in 2005; Las Miguitas by Cecilia Propato under the direction of Natalia Daona, 2002; Galileo Galilei under the direction of Rafael Nofal, 2000; Esperando A Godot by Samuel Beckett under the direction of Bernardo Brunetti, 1999; all in the city of San Miguel de Tucumán; among others. She has participated as an actress in short films, performances and urban interventions. She premiered Paraiso Agaporni, a group play, under her direction, in 2008. She published the Book of Poetic Prose: Memories of them, publications of Philosophy and Letters UNT, year 2009. She received a scholarship from the European Erasmus Mundus programme to do a Master in Performing Arts at Goethe University, Frankfurt am Main, Germany, 2011-2013.

MAIN WORKS

El reverso del blanco (dramaturgy and group direction) in 2004, 2005 and 2006, which won first prize at the Festival de Las sombras a la luz en la ciudad de Rosario in 2006; Kamikazes del amor by Mario Moretti under the direction of Carlos Alsina, 2005; Las Miguitas by Cecilia Propato under the direction of Natalia Daona, 2002; Galileo Galilei under the direction of Rafael Nofal, 2000; Esperando A Godot by Samuel Beckett under the direction of Bernardo Brunetti, 1999; Atlas of the Yukkuman

LINK

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

POETICS

“The “being a theatre person” is foundational in me, the groupness, the encounter, which allows us to think and do ourselves in community. Perhaps today I understand this more clearly and more necessarily in these hard, neoliberal, right-wing, recalcitrant times, where mercantile, individualistic, and homogenizing logics take precedence. And the interdisciplinary artist appears, or perhaps better to say transdisciplinary or interdisciplinary depending on the case; but beyond the denominations that may sound like clichés or fashions, what interests me is creation as a space for self-knowledge and collective knowledge, and I believe that this can only be achieved by putting discipline or tradition in check, which is conservative, maintains the status quo and usually does not represent us, that is to say, it does not speak of me or us, nor does it offer transforming answers. So the crossroads of theatre with life or with other artistic forms or with other spaces can be a mind-boggling journey of experimentation, but above all it is a political bet. Theorisation, or rather conceptualisations, are fundamental for me. And I say this as a teacher, researcher and creator. These three fields in my practices today are no longer dissociated, following the trans or interdisciplinary logic I mentioned earlier. Surely for researchers I’m not very academic and for theatre makers I don’t do theatre any more, but I understand the costs. Returning to the question, I think that the place occupied by theorisation in the province or the region, I prefer to talk about situated theorisation, is scarce, I think that it responds on the one hand to the old colonial practice of receiving swallowed up the knowledge of the centres of “Knowing” and “Doing” and not proposing one’s own knowledge, and on the other hand I think that in many cases the practices have remained trapped in the logics of technical reproduction that needs to know the model to repeat and not think and theorise about what is done. But also, and I claim them, we find theatre groups and theatricalities in the region that have been thinking critically about theatre and the relationship of theatre with the world within their practices or their works. Perhaps they have not put it on paper for us to read, but it is in their proposals, we can read them there”.

[Marina Rosenzvaig: “El teatro debe no hacerle el juego al neoliberalismo” by Tatjana Lujan Valdez, Colirio par que van - <https://bit.ly/2Swq8o3>]

PACO GIMÉNEZ

1952

ARGENTINA



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interpretation

BIO

Francisco Daniel Giménez (Paco) was born on 10 March 1952 in Cruz del Eje, Córdoba. He received the following degrees: Maestro Normal Nacional (1969), Lic. in Theatre Interpretation (1973) (Esc. de Artes de la Univ. Nac. de Córdoba), Antorchas Foundation Grant (1990), National Arts Fund Grant (1993), National Arts Fund Grant (1997) and Antorchas Foundation Grant (1999). Actor, director and theatre teacher, born in Cruz del Eje, Córdoba, Paco Giménez became known in 1974 as a young theatrical artist recently graduated from the University, participating in the performances of the group La Chispa. Linked to the growing theatricality of Córdoba in the 1970s and a time of political upheaval, Paco Giménez left Argentina in 1976 after directing several performances of La Chispa and Comedia Infante Juvenil. He settled in Mexico, where he continued the activity of La Chispa and joined the group Circo, Maroma and Teatro directing *Hijole Mano* in 1979. He also worked as a variety actor in the bar *El Fracaso* run by Mexican director Jesusa Rodriguez and Cordovan artist Liliana Felipe. After seven years of intense activity in Mexico, he returned to Córdoba in 1983 to start the training and research workshops that laid the foundations for the La Cochera Theatre. From 1984 until its last premiere in 2012, Paco Giménez has been the driving force behind La Cochera, the centre of theatrical activity with an international presence. His work as a trainer and director has extended in recent years to different provinces of Argentina, especially Buenos Aires, where he has directed the Group *La Noche en Vela* since 1990 and has achieved national recognition for his productions. At present, he is a full professor, by contest, of the Acting, Integration and Production chairs of the Theatre Degree of the School of Arts of the National University of Córdoba.

MAIN WORKS

“Choque de cráneos”, *La cochera* (Córdoba) (1990), “Stand By” UNAM (México) (1990), “La noche en vela”-*inexpresable amor-* Teatro IFT Bs. As. (1992), “Enfermo del culo”, Grupo Los Delicuentes, *La Cochera* (Córdoba) (1994), “Luminarias”, *La Cochera* (Córdoba) (1994), “Pecado Original”, Proyecto Museos, C.C. Ricardo rojas (Bs.As.) (1995), “Manjar de los Dioses-teatro imposible sobre el sentimiento trágico-”, Grupo *La Noche en Vela* (Bs. As.) (1997), “Por piernas y boca”, *La Cochera* (Córdoba) (1999), “Ganado en Pie-transfiguraciones del sentimiento patriótico-” *La Noche en Vela* (Bs. As.) (2000-2001). “Sacra Fauna”, *La Cochera* (Córdoba) (2000).

POETICS

He embodies one of the most radical voices in Argentine theatre. A living paradigm of a way of producing the stage without fear of making mistakes, this creator of the eternal avant-garde bases his mark between the sophisticated, the popular and endless experimentation. With more than 50 plays produced in 36 years of uninterrupted activity from La Cochera, his space founded when he returned from exile, at 68 Paco Giménez is recognized as a close and risky teacher: now in the program Integrando Saberes of the Instituto Nacional de Teatro you can see and hear him giving a master class that serves as an introduction to his thinking and his theatrical vision. The mustard-coloured house with palm tree graffiti that stands at 541 Fructuoso Rivera Street is La cochera, his theatre hall in Córdoba Capital, active since 1984, founded on his return from his exile in Mexico. Since then and until today, it is the home of theatrical experimentation that is tense between renovation and tradition. It is recognised as a place of transit, but also for locating, manoeuvring and shaping gazes. In many cases it is even the place to sleep when the need arises. It is also a space to do theatre and to live: "I myself am a garage, a parking space. There is a garage for hours and there is a boarding house. I have pensioners, who are the people who love me and whom I love, who have been there for a long time". In the codes of that space, an actor is simply someone who wants to act, and a play is the sum of the experience of each of those who have chosen to be part of that shared experience. The second myth is that Paco makes the plays that the people who are looking for him want to make. A kind of poetics of encounter. The people around him say that there are no words from this world to define everything that has happened in La Cochera. In each of his eras that space housed the "Paquian methodology". A way of saying things between pure simplicity and the core. His ways of doing and guiding bring together all the complexity that can exist within the simple. A noble irreverence runs through his view of the scene. He says he doubts the materials that emerge from the "teatroteca" (a place where he indicates how to "make theatre") and prefers to trust in "inventing theatre" in each new process. In view of this invention, La cochera - with more than 50 works produced in 36 years of uninterrupted activity - is the laboratory of experimentation. As a director and trainer he worked in various provinces. In Buenos Aires he directed the group La Noche en Vela from 1990 until a few years ago. Manjar de los dioses, Ganado en pie, Rodocrosita, La Charada, La siesta sagrada are some of the emblematic plays of the Argentine theatre of the last 50 years and all of them have been directed by him. Diverse materials, to

be seen more than once, in which the initial chaos allows to intuit an invisible order. Among his cultural consumptions he only declares the television, but he quotes books to the infinite. The encounter with others made him the daredevil he became: "Although he was ignorant, he had a personal genius. How I desire, how I love, how my sexual tastes are. A concert of these things made me a daredevil". He thinks about his creation in order to transmit it with transparency and he is not afraid to question the theatrical gaze centred on direction. Paco says that taking a difficult material is like meeting someone important that you don't know and you don't know well how to react: should you invite them to eat or not? Faced with a new approach to a world, at the beginning of a creative process, the starting point can emerge from all kinds of materials: a highly successful Brazilian soap opera, a play by Pasolini, a phrase born in a text by Roberto Arlt or a documentary by Animal Planet.

VIDEO

El teatro de Paco Giménez by Carla Pessolano, Página 12

<https://bit.ly/3np670U>

NELLY RICHARD

1948

CHILE / FRANCE



TAXONOMY
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interpretation

BIO

Richard was born in Caen, France in 1948, and studied modern literature at the Paris-Sorbonne University. She moved to Chile in 1970 and became involved in local networks of art criticism and curatorship. Her work included coordinating exhibitions of visual art at the Museo Nacional de Bellas Artes, under the direction of Nemesio Antúnez. She left this post after the violent upheaval of the 1973 Chilean coup d'état. During the dictatorship of Augusto Pinochet, Richard worked extensively within the Escena de Avanzada art movement whose focus was to confront the military regime's intervention in and censorship of museums, academia, and communications in general. Richard was a key figure in shaping this movement and broadcasting to the outside world. The movement lends its name to an entire section of *Márgenes e Instituciones, Arte en Chile desde 1973*. Escena de Avanzada was particularly active in national and international expositions, as well as publications, edited and curated by Richard. Among them is the Chilean presence at the 1982 Paris Biennale, the journals CAL and La Separata, and editions from the galleries Cromo and Sur. After the transition to democracy, Richard was founding director of the *Revista de Crítica Cultural* until it ceased publication in 2008. It was during this period that her work turned to postcolonial thought and gender theory, which further established her as a distinguished figure in the Chilean feminist movement. Richard had previously been one of the primary organizers of the First Congress of Female Latin American Literature held in 1987 in Santiago de Chile. She was a Guggenheim Fellow in 1996. Between 1997 and 2000, she was director of the Rockefeller Foundation in Chile's program *Postdictadura y transición democrática: identidades sociales, prácticas culturales y lenguajes estéticos*. She has directed the Editorial Cuarto Propio series *Crítica y ensayos*, and was an invited researcher at the Museo Nacional Centro de Arte Reina Sofía en España. She is currently director of Cultural Studies at Universidad ARCIS, and vice-rector of Outreach, Communications, and Publications. She is a member of Distinguished Professors in Aesthetics Cluster in the Faculty of Arts at the University of Chile, as well as the Advisory Council in the Spanish and Portuguese Department at Princeton University.

MAIN WORK (PUBLICATIONS)

Campos cruzados. Crítica cultural, latinoamericanismo y saberes al borde, 2009
Feminismo, Género y diferencia(s) 2008
"Fugitive Identities and Dissenting Code-Systems: Women Artists During the Military Dictatorship in Chile", in WACK! Los Angeles Museum of Contemporary Art 2007 exhibition catalogue
Fracturas de la memoria. Arte y pensamiento crítico, 2007
Intervenciones críticas (Arte, cultura, género y política), 2002
Residuos y metáforas: ensayos de crítica cultural sobre el Chile de la transición, 1998
La insubordinación de los signos: cambio político, transformaciones culturales y poéticas de la crisis, 1994
Masculino / Femenino: prácticas de la diferencia y cultura democrática, 1993
La estratificación de los márgenes: Sobre arte, cultura y política(s), 1989
Márgenes e instituciones: Arte en Chile desde 1973, 1987

MAIN TOPICS: feminism

LINKS

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

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

PAULA ZÚÑIGA

1972

CHILE



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BIO

Actress and theater educator. She studied at the University of Chile (1989-1993). An essential axis of her research has been the work of the emotions in the actor. Obtains certification at the Academic Level in the Alba Emoting methodology awarded by Susana Bloch. She carried out various studies outside the country with Abani Biswas and Rena Mireka, direct followers of Jerzy Grotowski. She receives training in Physical Action with Domenico Polidoro (Italy). There she studied classical and traditional Indian arts.

She was part of El Cancerbero and Teatro en El Blanco company, the latter becoming known for "Neva" (2006), a work that gives them recognition and the possibility of important trips to festivals in America and Europe.

She wins the Altazor Award (2012) for her performance in the play "Diciembre". She currently works in the monologues "Hilda Peña" by Isidora Stevenson, directed by Aliocha de la Sotta and "La Vida doble" by Marco Antonio de la Parra, directed by Claudia Fernández.

MAIN WORKS

Marta a las ocho (1985), *Estúpido cupido* (1995), *Borrón y cuenta nueva* (1998), *Piel canela* (2001), *Loco por ti* (2004), *Cárcel de Mujeres* (2007-08) *Los Archivos del Cardenal* (2011), *Sitiados* (2015), *12 días: Transantiago* (2018), *La Cacería: Las niñas de Alto Hospicio* (2018).

LINKS

<https://bit.ly/3inVl1G>

VIDEO

<https://bit.ly/3d144Lt>

ROBERTO SUAREZ

1979

URUGUAY



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interpretation

BIO

Actor and director. Roberto Suárez (Montevideo, 1970). He is one of the main references of the nineties generation in the Uruguayan theatre. Trained as an actor at the school of the Teatro Circular in Montevideo, he burst onto the local scene with the irreverent performance-humoristic duo “Suárez-Troncoso” (together with the actor César Troncoso -Montevideo, 1963-), active in the underground scene of the Montevidean “boliches” at the beginning of the nineties. Between 1992 and 2012 he has premiered seven shows combining the double task of dramaturgy and direction (although the last four -from *El bosque de Sasha*, 2000, to *Bienvenido a casa*, 2012- are, strictly speaking, of collective authorship and although Suárez, for this same reason, does not usually accept the category of “playwright” for himself). Among them, probably the most influential have been the two recently mentioned: *El bosque de Sasha* obtained numerous distinctions and meant for Suárez the discovery of his own poetics and working method, while *Bienvenido a casa*, besides enjoying the almost unanimous admiration of critics, colleagues and the general public (both in its two seasons in Montevideo and in the Latin American festival circuit), marked the high point of his search as a theatre artist, at least until the date of publication of this volume. Despite the undoubted consolidation, since the beginning of the last decade, of his place in the centre of the national theatre field, his figure as an artist still retains some of the traits of an outsider. Far from the media exposure and the usual circuits and rhythms of production, for example, his premieres are distanced from each other for periods of time that are never less than three years. In these long and intense research processes, Suárez and his artistic team usually appropriate - literally - their place of work, giving rise to an authentic and radical dramaturgy of space. His most recent works have explored, through refined metadramatic procedures, the limits between play and reality or between life and representation, without losing some of the “obsessive” figures or themes that have accompanied his production since the nineties: madness, death, the - sometimes pathological - search for a transcendent dimension of existence through ritual or artistic creation, and the desire to recover a lost or diffuse past through the - fragmentary and auratic - evocation of some of its remains.

LINKS

[Suarez y Troncoso \(video\)](#)

<https://bit.ly/2Sv0iAv>

<https://bit.ly/2Sv07oP>

POETICS

Although the marked tendency to experiment could be related to the so-called “theatre of the absurd” - creations in vogue between the 1940s and 1960s, with Samuel Beckett and Eugéne Ionesco among their greatest exponents - Roberto Suárez prefers not to be pigeonholed there. “I don’t exactly work with the absurd, but I work with humour and tragedy simultaneously. You may be feeling an enormous emotion but immediately afterwards you are going to laugh. Theatre is an absolute contradiction, there has to be constant conflict, whether it’s about action or concept, or subtext, or word, or climate. Everything is loaded with laughter and everything is loaded with tragedy, even in life itself, I think that is the axis of theatre, it is always in a double game, because maybe life has something of this. We never react as we naturally imagine; if there’s an accident you can have a fit of laughter, you won’t necessarily go down on the floor and cry. You never know how someone is going to react to a phenomenon. And that is what makes theatre attractive. There are aspects of theatre that take things out of life that are rarely talked about, theatre exacerbates the senses of the spectator. If you empty a stage of actors and leave the audience, and a powerful scene happened before, that energy remains on the stage, there is an energetic transmission, not a mystical one, this is real.” [*Todo está cargado de risotadas y tragedias*, by Renzo Rossello, *El Pais* - <https://bit.ly/33BvOmN>]

RED DES ARTES VIVAS

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interpretation

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://redartesvivas.com/>