
EDGARDO MERCADO



TAXONOMY
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interpretation

BIO

Director, choreographer, researcher and professor. Before he dedicated himself to dance, he studied physical science at the UBA (University of Buenos Aires) and gives maths lessons at university. He trained in the city of Buenos Aires with the most highly acclaimed dance masters and furthered his studies in the united states and europe, where he was invited to the choreographic center of Rillieux –La-Pape, directed by Maguy Marin. He danced in the United States, France, New Zeland, and in Argentina, where he joined the company Nucleodanza, directed by Margarita Bali and Susana Tambutti. His works have been a part of the Dance Biennial at Lyon, the American Dance Festival, Panorama in Rio, Lila Lopez in Mexico, and Fiba (Festival Internacional de Teatro de Buenos Aires – International Theatre Festival Buenos Aires), among others.

Several organizations have supported and awarded his work, among which are Antorchas Foundation, the Embassy of France, Fondo Nacional de Las Artes, Iberescena, special award from the jury in the Paradigma Digital Contest, 1st prize in the choreographic contest luna – Tanz im August.

His work is characterized for opening spaces for the observation and questioning of the contemporary world, using hybridizations, crossings and frontiers between different disciplines, to tackle renewed concerns about dance and body; in a space-time marked by order-disorder, recursion and self-simile; and which is pervaded by the aesthetics of a body-information, body-interface, body-presented/represented, and –post human- body. He is an adjunct professor in the graduate course, researcher, postgraduate professor and graduation thesis director in the Department of Movement Arts at IUNA. Several international institutes have summoned him to give workshops and seminars, such as the French Institute for the 3rd edition of Danza en Construccion in Cuba, or the Cultural Office of Spain in Buenos Aires and the CCEBA, for which he is now part of the interdisciplinary collective Touchandgoreality.

MAIN WORKS

He created “Argumentos a favor de la oscuridad” (Arguments in favor of darkness) especially for the CETC (Centro de Experimentación del Teatro Colón – Experimentation Center of the Teatro Colón), “Rotonda” (Roundabout) for the Contemporary Ballet of the Teatro General San Martín, “Recitaciones” (Recitations) for the TACEC (Teatro Argentino de la Plata Centro de Experimentación y Creación - Experimentation and Creation Center, Teatro Argentino de la Plata) and “M, o cualidades y variants de la masa” (M, or qualities and variants of mass) for the dance company of IUNA (Instituto Universitario Nacional del Arte – National University Institute of Arts). In 2012 he was named Director of the Dance Company of the Universidad Nacional del Litoral, for which he created the work “La Gravedad de la Cosa” (which loosely translates into “The gravity of it”).

LINKS

<https://bit.ly/30xd85S>

<https://bit.ly/36tA6yA>

POETIC / STILE

“We worked with more proximity, explicitly, making it part of the work itself without having the audience only as spectators. It also allows me to present my ideas in different spaces to the ones traditionally used in dance, bringing my concepts closer to the audience. From the point of view of production, the necessary time and the costs are more within reach of possibility. The dissolution of the boundaries between disciplines is a constant phenomenon in our time. A performance seems to be the natural experience where different art forms converge. What is a performer? The one-way technical demands have given path to a multiplicity of actions, maybe with different degrees of precision, but enriching the experience of the present moment (actions of the ‘here and now’). However, I feel that performance has reached its peak and its moment is now decreasing, and until it peaks again, we will have to observe how it has permeated the arts and other disciplines, changing their outlook, determining them to open themselves to other senses, infusing the conventional spaces with new life, providing fresh air to them. In Argentinian Contemporary Dance, there is a great gap when we talk about audience, it seems that we can’t escape endogamy,” he comments. Consumers are a reduced group of choreographers and dancers who participate in the same works. And when someone manages to push the limits “they are at fault with art international festivals, with different budgets for promotion, which are the only escape opportunity from this circuit. Since a few years ago, there have been spectators’ training programs . . . but we should go further back . . . and see the place that art, in general terms, and dance in particular, is given in our society.” (Edgardo Mercado)

FERNANDO RUBIO

1975

ARGENTINA



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interpretation

BIO

Director, playwright , visual artist. He has been carrying out projects seeking the formulation of space and the link with the spectators since 1998. Curador in Periodismo Performático project.. Currently, he is director of the multidisciplinary residence project El Jardín Sahel. In 2001 he founded your company INTIMOTEATROITINERANTE. He has presented his works in international theater and cinema festivals, biennials, museums, art centers, theaters and public spaces of Germany, Argentina, Austria, Bolivia, Brazil, Chile, Uruguay, Colombia, Ecuador, Cuba, Korea, Greece, Egypt, Spain, Singapore, Finland, France, Hungary, Ireland, Italy, England, Finland, USA, Mexico, Holland, Portugal and Russia. His texts have been translated into German, English, Korean, Greek, Finish, Dutch, Italian and French. He has published many works: Stories for a long winter (Private publish, 2003), All close by (Libros del Rojas, UBA, 2005), A cement boat in a paralytic world for abstract children (Atuel, 2006), and the book of photographs and stories 'Speak'. The world's memory (Interzona, 2005). Editorial Colihue published in 2012 his latest book Dramaturgies of action. Texts for theater, interventions and performances. In 2016 Editorial Libretto publishes his work You can leave what you want. He received national and international awards for some of his works, and among his latest works we can find: Infinity Cartography, Nobody Told Me That I Had Come To This World To Forget What I Have Once Dreamt Of, Everything By My Side, The Time between us and You Can Leave What You Want.

LINKS

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

VIDEO

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

POETICS

“Rubio’s singular poetics is mostly based on a constant exploration of repetitiveness, the ordinary element, and daily life, as a social scientist researching on how habits forge who we are. This research provides some clues, which lead him to state the following: “let us just say that discovering the presence of someone else is the most important thing”. To reach this conclusion, the actor has already shifted from his comfort zone to the alien aspect of living in his “other” house; by the river; in the Parque de la Memoria. This space, its geographical location, touches on another of the artistas nodal points: working with the footprints of social catastrophe. This is usually referred to as politics; however, all that takes place in a society is related to politics and administration. The administration of memorials come across the tribute we pay to those no longer with us, because the house che the actor lived for five days, with a smoking chimney, was like a small Buddhist temple that provided peace to the dead.” (Horacio M. R. Banega)

MAIN WORKS

2010 - Dónde comienza el día
2009 - Lost in the sunrise
2008 - Contra toda razón lo que amamos en peligro
2007 - Palabra Girondo
2006 - Un niño ha muerto
2004 - Der Morgen des roten Feuers
2004 - Hablar. La memoria del mundo
2002 - Stories for a long winter
1998 - Flowers. A minute to celebrate our deaths
2020 - Everything by my side on line
2020 - Obras sin fronteras
2019 - When the pain is over
2019 - Black Box
2019 - When we talk about love
2017 - Yo no muero, ya no más
2016 - Buenos Aires. Infinity Cartography
2015 - The time between us
2014 - Dream that you sleep on the bottom of the sea
2014 - When we were kids
2012 - Nadie me dijo que había venido a este mundo para olvidarme de aquello que una vez soñé
2012 - Everything by my side
2011 - You can leave what you want

GERARDO NAUMANN

1974

ARGENTINA



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MAIN WORKS

Among his plays are Things (dramaturgy and direction) premiered in the 5th. Festival del Rojas, Emily (subsidy for artistic creation Fundación Antorchas) premiered in a business selling furniture for bathrooms and kitchens in the town of Lanús, Province of Buenos Aires. A useful work premiered in the Panorma cycle at the Ricardo Rojas Cultural Center and then mounted in the courtyard of a school (co-production subsidy to the creation INT / Ricardo Rojas Cultural Center, Project Arts Center Ireland, DublinFringeFest Ireland, Culturgest Portugal), The factory (in the framework of the festival "Parallel Cities" co-production HAU Berlin, Germany / SchauspielhausZürich, Switzerland and the support of Pro Helvetia, Kulturstiftung des Bundes, Goethe InstitutWarsaw, NowyTeatrWarsaw), The performance (production Schauspielhaus Hannover,

His plays were premiered at festivals in Buenos Aires, Portugal, Ireland, Germany, Switzerland, Poland, Holland, India and Singapore. His short film Novios del campo co-director NeleWohlatz premiered at Bafici 2009. His feature film Ricardo Bärco-director NeleWohlatz (INCAA production) premiered at BAFICI 2013. (BAFICI, Argentine Competition, FID Marseille - MentionSpécialPrix Premier, Viennale, Mostra Sao Paulo, Mar del Plata International Film Festival, DuisburgerFilmwoche - Best First Feature Award, Forumdoc Belo Horizonte, Docpoint Helsinki, Bradford International Film Festival, Play-Doc Spain, DokumentarfilmwocheHamburg, EDOC Quito, Lima Independiente, DokufestPrizren). Her short film Industrial Work won the INCAA Short Stories contest. It will be released during 2015.

He gave classes in Film Script (UBA) Theater Direction at the Goethe Universität (Frankfurt, Germany) and the HochschulefürGestaltung (Karlsruhe, Germany). He was tutor of final diploma at Akademifor Scenekunst, University of Dramatic Art (Norway) and tutor of theater projects at MAKE TheatreforumIreland (Ireland). He gave a conducting seminar at the Dublin Festival called Cities as Text. He received scholarships from the Proa Foundation, the Typa Foundation and the TheaterforumBerlin, where he participated in a seminar on "political theater".

BIO

He graduated from the career of Communication Sciences (UBA, thesis in writing process) and studied undergraduate subjects in the degrees of Philosophy and Letters (UBA).

VIDEO

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

CECILIA VICUÑA

1948

CHILE



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interpretation

BIO

Cecilia Vicuña is a Chilean poet and filmmaker based in New York and Santiago, Chile. Cecilia Vicuña was honoured with Premio Velázquez de Artes Plásticas 2019, Spain's most prominent art award and given out by the Spanish Ministry of Culture to an artist based in the country or from the Ibero-American Community of Nations. The jury statement said that she has received the award for her "outstanding work as a poet, visual artist and activist" and her "multidimensional art that interacts with the earth, written language, and weaving."

MAIN WORKS

Vicuña has become increasingly recognized for her monumental works featuring raw wool and other fibers, dyed crimson and suspended or draped overhead. Audience and critics often react to the works as evocative of blood. Vicuña refers to these fiber installations as quipus, referencing the indigenous writing systems suppressed by Spanish colonizing forces. Unlike transportable pre-Columbian quipus, Vicuña's quipus are integrated into the landscape or the gallery in which they appear. Vicuña referred to her first quipu as the "quipu that remembers nothing," it was an empty cord as well as her first precario. Vicuña creates "precarious works" characterized by her use of materials that are often fragile, worn by the elements and/or biodegradable: a return to the environment. She describes her work as a way of "hearing an ancient silence waiting to be heard." In 1966, she began to create sculptural interventions called *precarios*, combining ritual and assemblage using typically throw-away materials such as yarn, sticks, feathers, leaves, stones and bones. Between June 24, 1973-August 1974, she created over 400 *precarios* as an act of political resistance in response to General Pinochet's military coup of President Salvador Allende. This series of *precarios* were called *A Journal of Objects* for the Chilean Resistance. The 12 books of the journal are now in the collection of the Tate Gallery in London. Vicuña's installations often consist of large wool strands of various colours and textures. In her Cloud-Net installation series, she utilized the wool of the sacred wild Andean vicuña animal (linked to her by name) in large-scale warp and weft weavings incorporated into rural and urban environments. This

LINK

<https://bit.ly/2Sn8BP1>

VIDEO

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

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

installation in particular linked Vicuña to the Feminist Art Movement's Pattern and Decoration Movement. In her solo exhibition at the Museum of Fine Arts Boston, she combined the use of these wool installations with projection technology and sound systems to create an immersive and atmospheric experience for museum visitors. Vicuña made numerous paintings in the late 1960s and early 1970s. Many of these paintings referred to 16th-Century indigenous artists who included their own cultural influences within their paintings of angels and saints for the Catholic Church. In Vicuña's paintings, religious icons are replaced by personal, political, and literary figures such as Karl Marx, Lenin, Salvador Allende, Ho Chi Minh, and members of her own family. In 2018, the Solomon R. Guggenheim Museum, New York acquired the 1972 portrait of Karl Marx from her *Heroes of the Revolution* series. Later, in 1981, Vicuña performed *Parti si Pasión* (Share – Yes – Passion) in New York, where she wrote "Parti si Pasión" in the colors of the American and Chilean flags on the road to the World Trade Center. The name of this work is a dissection of the word "participation." Vicuña calls this deconstruction of language *palabramas*, translating to "armswords." This is a combination of the Spanish word "armas" (arms, weapons) and "palabra" (words). POETICS: Her work is noted for themes of language, memory, dissolution, extinction and exile. Critics also note the relevance of her work to the politics of ecological destruction, cultural homogenization, and economic disparity, particularly the way in which such phenomena disenfranchise the already powerless. Her commitment to feminist forms and methodologies is considered to be a unifying theme across her diverse body of work, among which quipus, *palabramas* and precarious stand out. Her practice has been specifically linked to the term eco-feminism.

RAÚL ZURITA

1950

CHILE



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BIO

Son of Raúl Zurita Inostroza, of Chilean origin, and Ana Canessa Pessolo, an Italian emigrant to Chile in the 1930s, Raúl Zurita Canessa was born in Santiago de Chile on 10 January 1950. When he was just two years old, his father died prematurely and his mother had to find a job as secretary to support the family, and Raúl and his sister Ana María are entrusted to their grandmother, Josefina Pessolo. Raúl first attended an English school, then was enrolled at the José Victorino Lastarria Lyceum, where he took part in the first student mobilizations that characterized the 1960s in Chile, and wrote his first texts. In 1967, thanks to a scholarship, he was admitted to the Faculty of Civil Engineering at the Universidad Técnica Federico Santa María de Valparaíso. In that same year he joined the University occupation, a student strike and a three-week hunger strike, the first recorded in Chile. 1968 was a crucial year for Raúl: he joined the youth organization of the Chilean Communist Party, the Communist Youth of Chile, and writes the poem *El sermón de la montaña*, considered by the prophetic criticism of the sad events that marked the history of Chile, including the dictatorship of Pinochet, and of the future poetic work of the author. In 1971 he married the visual artist Miriam Martínez, with whom he had three children: Ivan, Sileba and, in 1974, Sebastián. The birth of the third child coincides with a moment of marriage crisis which will end with the separation from his wife. The poet, in addition to Miriam, undertakes three other important relationships in the course of his life: the first, with Diamela Eltit, mother of the fourth son Felipe; the second with Amparo Mardones, and the third with Paulina Wendt, with whom he will marry in 2009. 11 September 1973, the date of the Chilean coup that will put an end to the government of Salvador Allende, represents for Raúl a crucial day in his life, destined to mark him deeply. Picked up by a military patrol, he will be transported to the Playa Ancha Stadium, where he will suffer beatings and torture, before being transferred, with other prisoners, to the Maipo cargo ship. His release takes place in October. The period of the dictatorship in Chile strongly marks its production and its political activism. In 1979 he founded the CADA project (Colectivo de Acciones de Arte) [5] [6] with the writer Diamela Eltit, which involves the realization of interventions and performances of resistance to the regime in public places. During this same period Zurita stages artistic protest actions that provoke great controversy: using the body as a means of expression, she tries to blind herself with a hot iron and burns her face by pouring acid, to denounce torture and injustice. suffered by opponents of the Chilean dictatorial

regime. In 1982 he made one of his most famous performances: through the wake drawn by five planes, he wrote a poem of fifteen sentences in the skies of New York, to support the rights of minorities in the world. In 1983 he promoted the NO + campaign against Pinochet, active until 1988, the year of the Chilean plebiscite that put an end to the dictatorship. In 1993 he wrote his famous verse “Ni pena ni miedo” in the desert of Atacama, visible from above ?. In the early twenty-first century, he was diagnosed with Parkinson’s disease and his marriage to Miriam Martínez ended. In 2002 he was in Berlin thanks to a scholarship, and after a period of crisis in which he came to meditate on suicide, he began his monumental book, *Zurita*, completed in 2011.

VIDEO

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

LINKS

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

<https://bit.ly/30zpm1>

MAIN WORKS

The poetic vocation of the author develops from the first years of high school, when he begins to write his first poems. After obtaining the Guggenheim scholarship, he became a professor of literature at the California State University. Fame arrives in 1979 with *Purgatorio*, the first part of a trilogy that will continue in 1982 with *Anteparaiso* and in 1994 with *La Vida Nueva*. With the election of Chilean President Patricio Aylwin, Zurita was appointed cultural attaché in the Chilean Embassy in Rome, the city where he lived until 1995. In 2000 *Poemas militantes* and *Sobre el amor y el sufrimiento* were published and he was awarded the National Literature Prize of Chile.

In 2006 he received the José Lezama Lima Poetry Prize for the work *INRI*; in that same year it appears in the *Los Países Muertos* bookstores. In 2007 it will be the turn of *Las ciudades de agua* and *Cinco Fragmentos*. In 2011 the work *Zurita* was published, of over 700 pages, on which the author worked for about ten years. The book, which has its background in the hours preceding the coup of 11 September 1973, collects parts of some works previously published and mixes different genres: poetry, novel, history, biography. In 2012 Zurita began to translate the *Divine Comedy*; the following year the publishing house LOM Ediciones publishes *Nuevas Ficciones*.

In 2015 he received the title of Doctor Honoris Causa from the University of Alicante and the Universidad Técnica Federico Santa María; for the occasion, the Miguel de Cervantes Virtual Library Foundation dedicates an entire page to Raúl Zurita on its website. In 2016, for his literary contribution to the Latin American world, he received the Ibero-American Pablo Neruda Poetry Award from the Chilean National Council of Culture and Art, and the Alberto Dubito International Lifetime Achievement Award from the Ca' Foscari University of Venice.

Lecturer at the Diego Portales University, he was also a visiting professor at the universities of Tufts, California, Harvard.

POETICS

Raúl Zurita holds an important position in the field of contemporary poetry for the originality of the language, for its style and for the existentialist theme. His models are mainly drawn from the literary tradition; his sources of inspiration range from the Bible to Whitman, from Pablo Neruda to Dante, his main teacher. *Divine Comedy* is the fundamental text for understanding the author's poetics: two of his works, *Purgatorio* (1979) and *Anteparaiso* (1982), reinterpret Dante's journeys into the underworld and the kingdom of heaven. The author finds inspiration in his personal biography, in the most intimate experiences, in music and landscapes. The nature in its various manifestations and the memory linked to a country that has known the dictatorship, which in his first performances he opposed by practicing forms of self-harm, represent the central themes of his work. The compositional registers used are many, from novel to history to biography, from poetry and the dream dimension to logical reasoning, from the psalm to the desecrating curse, as well as fluctuating and co-present pain and hope, desperation and resistance in his work. Writing takes on a salvific value, it is defined by Zurita in an interview as "my private practice of resurrection". All the author's texts can be inscribed within a "poetic project": his poems are not to be read in isolation, but put in relation to each other. It is common for some compositions, using the flashback technique, to refer to previously discussed topics, to emphasize them or to re-read them.

In the essay *Literature, Language and Zurite Society* he states that language also suffers from repression and that the use of language is itself a punishment. For this reason, the "unspoken" plays a fundamental position and becomes central in his writings. His poetic theory is expressed in the second issue of *Monografías de I & L*, from 1985; in a series of texts written in collaboration with some members of the CADA (Colectivo de Acciones de Arte) and in some interviews granted to magazines and periodicals.

CAMPO ABIERTO

RIVERA, URUGUAY



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BIO

Chacra Cultural y Recreativa. Campo Abierto is a platform dedicated to stimulating and promoting creative thinking and practice in various areas of knowledge such as education, culture, art and technology. It seeks to put this knowledge in relation to social needs and problems with the idea of generating innovative prototypes that favour social development. 10 hectares of field located 10 kilometres from the centre of the city of Rivera, Uruguay, bordering Livramento, Brazil. Under a model of inter-institutional management, both in the public and private spheres, Campo Abierto works and promotes association, collaboration, networking and the impact on cultural policies as public policies for decentralisation, professionalisation, mobility and employment generation in the field of culture. All the projects are carried out in association with different public and private institutions, as a way of joining efforts, crossing objectives and growing together by contributing to each other. All activities have a local impact, as even the most specialised ones are connected to the community, through workshops, talks, meetings. The main partners are the National Directorate of Culture, the Ministry of Education and Culture, the National Theatre Institute, the Ministry of Social Development, UDELAR, the Directorate of Culture of the IMR, MEC Centres, Iberescena, among others.

VISION

La frontera como intersticio."The border suggests a third landscape. A territorial space that is constituted from the ungraspable and that emerges intentionally from a geography never before named. The Border is founded from the mixture of one's own and another, in order to transform it into that confusing border that will never admit possessive pronouns. It is the overcoming of a dualistic or dichotomous conception between two cultures, transforming itself into a dense biosphere of pure hybrids. Separate forms and practices recombine to form new forms and new practices. It is no longer possible to speak in terms of cultures; everything that emerges is intercultural, and this is the enabler of the most improbable encounters. Customs, languages, fashions and economies are accompanied by a particular vision of the horizon. The melange par excellence. Without a centre or a periphery, the border is a frontier. A cultural institution that in its path encounters

local ways of doing and thinking, and that reinforce in their combination, the expression of the global, the regional and the micro regional. The Border does not allow us to speak of the Nation-State as the only organizational path. For the first time in history, most of the goods and messages that are received in each nation have not been produced in its own territory, do not arise from particular production relationships, and therefore do not bear signs that link them exclusively to delimited regions. Instead, they come from a transnational, deterritorialised system of production and communication (García Canclini, 1994, 9). This hybrid state does not mean either an ignorance of inequality. Inequality coexists, or what is better, it is part of the Border, allowing diversity and escaping from uniformity and standardisation. There is no monotony on the border, as it is an endless number of new configurations produced by a particular chronotope of diverse exchange flows. For this last reason it is possible to refer to the border as a social interstice. A space for human relations which suggests the possibility of another type of exchange than the mere and hegemonic economic one."

MAIN PROJECTS residency, social projects, community projects.

LINKS

<https://campoabierto.uy/> (website)

<https://vimeo.com/279547097> (teaser)

VEICULO SUR

MONTEVIDEO
SÃO PAULO
BOURGES
LYON
MÜNCHEN



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BIO

Veiculo SUR is an impulse platform for artistic networks which proposes an itinerant international residency. It aims at the encounter and dialogue between artists from different countries, a continuous journey of movement and reflection, a displacement from south to north. The platform is an invitation to approach the economic, social, political and artistic contexts of the respective place and to get to know the ways in which local artists work and produce their art. 2020/2021 artists selected by VeiculoSur are: Candelaria Fernández > Uruguay; Paula Baeza Pailamilla > Chile; Eliara Queiroz > Brésil; Anna Tjé > France; Anna Konjetzky > Allemagne; Fjolla Hoxha > Finlande

VISION

Veiculo Sur its a project that creates a circuit within Brazil, Mexico, Chile and Germany. We work with artistic tools to communicate, trade, exchange, share and give. Creating experiences around the world for those that live in the public spaces that we work on. Its 4 people core group (one from each country) ensembles with more people in each city. This year Veiculo SUR decided to work with street markets, invisibility, intangible, dar y recibir, and recognition of the communities they live with, promoting a voice from those cultural experiences that grow in the south hemisphere within a global exercise. Using artistic tools to create an interface among public space, its users and its visitors. People and its economy before objects and paper. Travelling from south to north, creating a path that others will walk after them, with they're own immaterial and material objects to give, and bodies to receive. In this way, different forms of creation and production are brought into dialogue. Seeking to relativize the concept of a "north" as a point of orientation, other models of artistic creation and production are developed, producing new, diverse "norths" beyond geo-political conventions. Curation/ Concept: Maëlys Meyer, Marcela Olate, Mario Lopes, Thais Ushirobira Co-founders: Maëlys Meyer, Marcela Olate, Mario Lopes, Martin Lanz, Thais Ushirobira

MAIN PROJECTS

Platform for artistic networks; itinerant international residency

LINKS

<http://veiculosur.com/en/>