

GUILLERMO CACACE

1964

ARGENTINA



TAXONOMY
INDEX

public

MAIN WORKS

[Quarantine Love](#) (Director)
[The Lover](#) (Director)
[Monna Vanna](#) (Thanks)
[DESEOS, death and redemption cumbiera](#) (Thanks)
[About Mirjana and those around her](#) (Director)
[Parias](#) (Playwright, Director)
[The sea at night](#) (Director)
[Mateo](#) (Actor)
[Experience / Alicia](#) (Director)
[Lump Magno](#) (Artistic Supervisor)
[Directional Cycle - Guillermo Cacace](#) (Author, Director)
[Cruelty to Animals](#) (Director)
[Drama about Mirjana and those around her](#) (Director)
[My son just walks a little slower](#) (Director)
[To Mom](#) (Playwright)
[Mustafa](#) (Director)
[To Mom, Part Two of a Vernacular Oresteia](#) (Playwright, Director)
[Hikikomori](#) (Artistic Contributor)
[Mateo](#) (Director)
[The pantheon of the fatherland](#) (Director)
[Blind Date](#) (Director)
[Bleeds, New Babylons](#) (Playwright, Director)
[All that he does is wind, you will not desire your neighbor's wife.](#)
(Illuminator, Space Designer, Director)
[Macbeth, pictures](#) (Performer)
[Stéfano](#) (Costume designer, Set designer, Director)
[Mad Doctor](#) (Adaptation, Director)
[An impostor](#) (bathroom magazine) (Playwright, Staging, Director)
[Ajena](#) (Director)
[The child in question](#) (Psychological advisor, Artistic collaborator)
[Acis y Galatea](#) (Stage Art Director)
[Bacchantes](#) (Simulacra of the same) (Director)
[An asshole](#) (Director)
[Händel Rehearsal](#) (Staging)
[To mom](#) (Director)
[La Serva Padrona](#) (Light Design, Stage Art Director)
[The Will](#) (Playwright, Director)
[Clytemnestra](#) (Director)
[Domestic](#) (Playwright, Director)
[One Kiss Away](#) (Actor)
[Living, Last Landscape](#) (Actor)
[Host](#) (Director)

BIO

Actor, director and acting teacher. Graduated as an actor from the National School of Dramatic Art (current IUNA) and Bachelor of Psychopedagogy from the National University of Lomas de Zamora. Specialization in Psychoanalysis. He carried out seminars and trainings with different acting teachers as well as complementary disciplines such as clown, acrobatics, fencing, dance, masks, mime, and workshops on vocal work and Meyerhold biomechanics (by Valentín Bogdanov, Russia). His professional work has found him working in countries such as Brazil (Blumenao, Florianopolis, Fortaleza), Spain (Madrid, Barcelona), Turkey (Ankara), the United States (New York), Russia (Moscow), the Dominican Republic (Santo Domingo), Paraguay (Asunción), Bolivia (Sucre, Potosí), Venezuela, England (Leicester) and Belarus (Minsk).

LINKS

<https://bit.ly/3ngjr7E>

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

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

VIDEO

<https://bit.ly/3liuqM9>

MANOJO DE CALLES

1993

ARGENTINA



TAXONOMY
INDEX

public

BIO

Manojo de Calles is an independent theatre group from Tucumán, in the north-western province of Argentina, devoted to stage production and research, with 25 years of uninterrupted work in the region. Its coordinator, Verónica Pérez Luna, defines three poetic stages in the group's trajectory: maturation (1993-1998), consolidation (1999-2005) and dubitation (from 2006 to the present) (Pérez Luna, 2013: 37).

POETICS

"In 1993 Manojo de Calles was founded as a research, training and theatre production group with the idea of investigating the different methods and techniques of the actor's work in search of his own language that will reflect our Latin American roots. His name, Manojo de Calles, refers precisely to this research that has led each member to achieve a personal and subjective form of work, alongside a group consciousness that manifests itself against individualism and esiticism. Theatre is for us research, research and deep encounter. What we seek is to communicate with others, which is why our theatre does not aim at large audiences but at more intimate and personal encounters with the spectator. Our proposals seek this encounter starting from a deeply vivencial work of the actor with the spectator, we are interested in the personal perspective, the diffused look according to one's own desires to watch and to choose what to watch: for this reason also every spectator is a road that passes towards himself through his memories, feelings, thoughts, desires, impulses that his personal reading puts into play. Manojo de Calles is a national reference of research theatre and group theatre, his artistic and pedagogical work has circulated throughout the Argentine Northwest and repeatedly in Rosario and Cordoba. Articles about the group have been published by numerous theatre scholars and our work has become the subject of study for numerous chairs of the theatre degree. Being or belonging to the Theatre of the Group implies a policy of work in which no matter how much time remains in the group, but that timeshare is a challenge in which all those involved in this project can coincide and grow together, we conceive each work as a process of self-construction in which we always start from scratch.

MAIN WORKS

"Antigona Vélez " (1993), "Silverio"(1994), "The Ritual de la Palabra" (1994), "Watching la Luna" (1995), "The Galería de Personajes y el Pintor y la Boca" (1996), "The Tierra de lágrimas o arrepentimiento de Ariadna" (1998), "Tango Cha-Cha-Cha" (1998-2001), "Canción gitana" (1999 y 2000) y "Cuarta fiesta o como agua para el chocolate" (2000), "La tierra de las lágrimas o del arrepentimiento de Ariadna" (segunda versión-2001), "Los ojos de la noche" (2001-2008)."Parte 5" (2003 a 2005), "Fire Fire Project" (2003 a 2011). "How to Kill a Body of Water" (2007), 3 X3 (2008-2009), "Tabla a Tabla" (Performance 2010), "Episodio inicial" (2010), "Holiday Artists" (Performance 2010), "What's Lost" (Performance 2011 / Book and Dir. Leonel Giacometto, "Solo a tre" (2011), "Memoria delle azioni" (Interventi 2012) "Tango Cha Cha Cha" (versión 2) y "Dopo i morti" 2012 6 (seis)" (2013), "Fiesta 20" (Actuación 2013). "Mujeres de la nuca" (Ópera performática en los capítulos-2013 a 2015), "El Postre" (2015), "Boulevard Fuori Focus" (Intervenciones 2015), "30.000 grúas" (Performance 2016), "Pietro e le Pelonas o Exvotos en el Teatro" (2017).

LINKS

<https://bit.ly/3iCk6g1>

POETICS

Our axioms are:

- an actor launched with all his psychophysical organism at the risk of emptiness.

This has led us to develop a methodology proper to the actor's work that combines different techniques aimed at discovering and putting in permanent crisis the actor's body, voice, affectivity and thought in an integrated way and with all its possibilities, and that these are translated into images and actions with a high symbolic content that have their roots in our third world, peripheral and performative culture.

- a spectator launched also at the risk of his own emptiness.

A critical spectator in permanent crisis, an active spectator who lives the aesthetic fact with all his subjectivity put into play and capable of deconstructing the principles supported by the logic of culture, to create a new and more critical relationship with its historical, political and cultural context.

- an empty space

Where every meaning is achieved by creating actors fighting with the audience, and the meaning of the work is always new and questionable. The seduction of the theatre for us lies in the incident of glances, which is why we promote discomfort and risk in both actor and spectator. Space is the total space and all its possible dynamics, the space of sleep and poetry, the inhospitable and absent space, the space of excess and celebration.

Manojo de Calles has developed his own dramaturgy through the techniques of collective creation and actor dramaturgy and has also produced author's texts, as well as theoretical texts reflecting his research within theatrical practice. In 2000 the group also decided to start an extension work with the main objective of reversing our efforts to promote and contribute from interdisciplinary community work, the changes necessary to build a new subjectivity: theatre is for us in addition to our profession, a fundamental tool to generate social, cultural and psychological transformations that problematise and historicize the times ahead. The way we have chosen to realize our contribution to the critical construction of our society is the artistic concept of artistic intervention, around this we have elaborated our project "Fuori focus" which we have been developing since 2003.

The Fuori Focus Project includes a still open and growing series of activities that are interconnected by their sense of intervening in the urban environment. We take art out of its established sectors and take it everywhere, the street, a pub, the mall, the fair, even marginal spaces like rubbish. We also take public buildings and alter their usual functioning or work with the social imaginary of some significant dates and use mood and irony to install a critical look.

Fuori focus identifies itself with various contemporary art movements proposed and expose different and differentiating points of view, either by experimental, informal characteristics, by the degree

MARIANO PENSOTTI

1973

ARGENTINA



TAXONOMY
INDEX

public

BIO

Mariano Pensotti is a playwright and a director for cinema and the theatre. He studied cinema, visual arts, and theatre in Argentina, Spain, and Italy. In 2005, as his country is going through an important economic and political crisis, Mariano Pensotti founds the Grupo Marea, informally bringing together artists preoccupied by the same questions but working in various fields and with very different backgrounds: scenographer Mariana Tirantte, musician Diego Vainer, and electrician Alejandro Le Roux. Born of the desire to work together within a hostile context, the Grupo Marea creates dramatic shows, but also artistic interventions in public spaces. Mariano Pensotti likes to tell great stories by combining different modes of expression on the stage and to put the complex borders between reality and fiction to the test. He even uses in his texts elements from his own life, or from the lives of his collaborators. Mariano Pensotti has notably created La Marea, Enciclopedia de vidas no vividas, A veces creo que te veo, El Pasado es un animal grotesco, or Cineastas, which played and received many awards in South American and throughout the world.

POETIC / TOPICS

“I saw so many stories floating around me. Everything, person, every little detail my eye fell on made me think, fantasize. At a certain point with all these ideas I had to do something with them, try to frame the moments, the images, the impressions. The experience of time and the ephemeral is a recurring theme in my works, I suppose it has something to do with the reasons why I found myself as an artist. I don't know how to relate in any other way to the world, I react to every experience I have, already imagining it as a story to be staged. The real is always, inevitably, a construction of us and the things around us, which we do in relation to a given situation. And this is what interests me: what makes us what we are? How do we get to be in the precise way we are and not in another? But what interests me more than anything else is to ask myself to what extent is transformable what for some reason we come to call reality.”
(Mariano Pensotti)

LINK

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

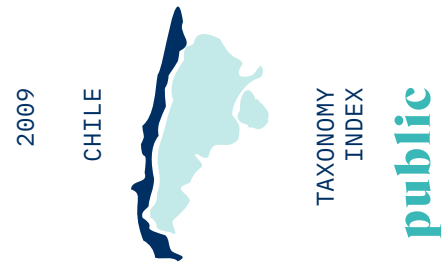
<https://bit.ly/3jxz0W9>

VIDEO

<https://bit.ly/30zuG14>

MAIN WORKS

The Public (Author, Director)
Before / After (Actor)
Burn bright in the woods of the night (Playwright, Director)
Things that Happen (Dramaturgical Advisor)
Directional Cycle - Mariano Pensotti (Author, Director)
When I come home I will be someone else (Author, Director)
Filmmakers (Author, Director)
Steam (Playwright)
Where the Dead Go (Side A) (Artistic Contributor)
Parallel Cities. Work diaries (Participation)
Parallel Cities - Tour 4 (Director)
Train station. Sometimes I think I see you (Director)
The past is a grotesque animal (Author, Director)
Bodies in Desire (Author)
Nobody's Colleague (Director)
Dirty (Author)
Low, ugly and made of wood (a forgotten piece) (Text)
Interiors (Author, Text, Director)
Sucio (Author, Director)
Los Muertos (Playwright, Director)
Laura (Text, Director)
El Río (interior spaces) (Author, Director)
Vapor (Author, Director)
Festival of Theatrical Fragments (Actor)
Night at the Falls (Author, Director)
The eight of July (Playwright, Director)
The Noise Hour (Author, Actor, Director)
Trieste (Author, Director)
Some travelers are dying (Assistant director)



BIO

Delight Lab is a study of audiovisual design and experimentation around video, light and space. Established since 2009, covering a variety of projects such as large-scale videomapping projections on architecture, museology audiovisual installations, audiovisual stage design for performing arts, audiovisual content for commercial events, and audioreactive visuals for live shows among other things. The origin of Delight Lab goes back when two brothers decided to make their projects of university grade together, Germán from the career of Design and Andrea from the career of Art and Aesthetics. Both had developed investigations and experimentations concerning the light, the phantasmagoria, the videoprojection and the intervention of spaces. The project culminates in a projection mapping in the front of the Contemporary Art museum of Santiago. This projection realized in January, 2009 it would be one of the first projections mapping realized in Chile. This milestone opens the way for a philosophy of investigation, artistic and technological experimentation, interdisciplinary exchange and cultural management. These values become present in every project that they keep on developing together to the date.

MAIN WORKS

Architecture, Beamvertising, Experiments, Festival, Heritage, Interactivity, Mapping, Motion Graphics, Museography, Stage

POETICS

“We are interested in reflective language, word games. It is also good to emphasize that the supports where we project have a second message, a meaning. There appears the artistic category of a site specific, that is, they are designed for specific places. Places have a value and each proposal is adapted to that place. For example, Telefónica is a communication building at the epicentre of demonstrations. Each one has its burden and message. Depending on the context, it is not the same thing to project a message onto one as another.” Andrea Catalina Gana Muñoz (1985, Chile)

“We feel like artists who have things to say. For this reason, we have been adopting this aesthetic and this poetic. Do not fall into the hashtag, in the obvious, because that is what all the networks are for, where there is a lot of signs. So, it is to be able to go a little further, to what extent we can extend the resonance, and continue expanding the imaginary framework that exists for demands and what we want the country in which we live to be.” Germán Octavio Gana Muñoz (Chile, 1983) Architecture, Beamvertising, Experiments, Festival, Heritage, Interactivity, Mapping, Motion Graphics, Museography, Stage

LINK

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

VIDEO

<https://bit.ly/3ncH2WV>

<https://bit.ly/3iwK0BT>

<https://bit.ly/3iv8knR>

LA PATO GALLINA

1996

CHILE



TAXONOMY
INDEX

public

BIO

A Street theatre company born in 1996 with the gestation of an experimental theatrical and street work called "A Sangre e Pato", a play that lacked a linear plot and was presented in the format of a series of scenic blocks with live music; a kind of theatrical clip where musicians also performed.

From that first staging they were invited to the first circus and street theatre meeting that took place in Argentina. This situation was translated into a milestone when we soaked ourselves with the interesting Argentine independent art movement related to an aesthetic of which it felt part and that had achieved an impressive development there. In 1999, a settlement in the theatrical proposal arrived and they gave shape to one of the most successful shows of the company: "El Húsar de la muerte", under the artistic direction of Martin Erazo, being the starting point of the formal organization of La Patogallina. The new artistic challenge required to form a larger team and the group was rearticulated into 15 members between men and women.

POETICS

The reception achieved with the public and the critics that faces the Hussar of death, highlights them notoriously and make a difference in the Chilean theatre convention held towards the end of the 20th century, breaks the schemes until then experienced, the work enters the world of Chilean cinema from the theater, and installs the image of a national hero at a time when political issues were taboo. Artistically in Chile, there was no montage that brought together diverse elements such as cinema, live music, tragicomedy, among others, and also with a marked political theme, it was transformed into a transversal montage seen by different spectators from different socioeconomic, age and territorial areas shaped an incomparable artistic stamp composed of certain elements that together and separately, signify the paths that lead them to educational theater, with a high energy impact and with the transgressive personality that characterizes them.

MAIN WORK

A sangre e pato - 1996
El húsar de la muerte - 2000
1907 el año de la flor negra - 2004
Karrocéricas - 2005 (nueva versión)
Los caminos de don floridor - 2008
Frikchou - 2008
Extranjero - 2011
Paloma Ausente -2017
Tragedia Futurista -2019

LAS TESIS

2019

CHILE



TAXONOMY
INDEX

public

BIO

They are Dafne Valdés, Sibila Sotomayor, Paula Cometa and Lea Cáceres. The first two work in the theatrical field, the others in teaching and fashion. The interest in art, the humanities and their transversal application was the starting point of Las Tesis, the collective born about a year ago with one task: to “translate” feminist theories into a body language, musical, performative and replicable by the community. And so it was. The collective focused, in particular, on the book *Calibán y la bruja* by the Italian-American Silvia Federici and on the theses of Rita Segato, a feminist anthropologist of Argentine-Brazilian origins among the most celebrated in Latin America.

VISION

The interdisciplinary collective Las Tesis was created to take up feminist theses and translate them into representations that reach as many people as possible. Las Tesis managed to transform the thinking of the anthropologist Rita Segato - one of the most important figures of contemporary feminism - making it a choreographic representation that in recent months has been exported all over the world. From Valparaiso to Istanbul, New Delhito Pamplona, up to Italy. For example, in Taranto, on December 31st, thousands of women made their own the canticle *Un violador en el camino*, which expresses a simple but very important concept: strongman violence is a political act.

WORK

The debut was on November 20, 2019 in a street in Valparaíso, in the context of a theater festival; the performance, initially attended by a few women, was filmed immediately attracting the interest of local feminist associations. The crucial date was November 25, International Day for the Elimination of Violence Against Women: in Santiago de Chile, over a hundred protesters released their cry of denunciation against the oppressive logics of the patriarchy, starting an unstoppable wave. A protest that coincided with abuse and torture by the police and the state of women participating in anti-government protests that have recently shaken the South American country. A number that has gradually increased up to - it is estimated - 10,000 women of all ages united to sing *Un violador en tu camino* in front of the Estadio Nacional in Santiago on 4 December. It is not a coincidence that the text contains an explicit accusation of “system” violence generated, therefore, by a structure that subtly legitimizes it. The police, the judges, the state, the president, are the subjects at which the performers who have followed in the footsteps of Las Tesis point the finger.

VIDEO

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

LINK

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

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

CENTRO NAVE

SANTIAGO, CHILE



TAXONOMY
INDEX

public

VISION

Nave is a creation and residency center whose mission is to support, collaborate and nurture processes of creation and investigation of the Live Arts –dance, performance, music, theater and all of its imaginable crosses- opening dialogue with other disciplines. “We define ourselves as an experimentation center that, from the movement and with the body as its axis, wants to reflect on the new ways of making art at present. It is our priority to facilitate the creative work and the artistic investigation providing for it a place, through the residency programs, in order for these practices to unfold and to transform. Our approach on the area transcends the concept of traditional scene. That is why we make sure that NAVE is a versatile territory, constantly moving, in such a way that the creative possibilities are able to expand.

We understand the art and its patrimony as a source of experience, reflection and knowledge, that’s why, we believe its value and transmission to society are necessary.

Located at the west side of the Santiago borough, just at the border of Quinta Normal, the Yungay neighbourhood is one of the most culturally active areas of the Metropolitan Region. Its birth goes back to the XIX century, although some of its constructions are from the XVIII century. Under the mandate of the president Prieto, this was the first planned neighbourhood of the city of Santiago. In addition to the colonial style of the current constructions, the highlight of Yungay is the history surrounding it: years of great economic prosperity, middle and high class residents with great level of culture, and famous characters and families that contributed to the educational, cultural, political and institutional development of Santiago of Chile, such as the poet and musician Mauricio Redolés, the writer Augusto d’Halmar and the also writer Nicomedes Guzmán, among others. Nowadays, the Peruvian, Haitian and Colombian immigration has increased during recent years, the majority of them lives in precarious and overcrowded conditions. Yungay is best known for being one of the most active and organized neighborhoods, at a citizen – involvement level, the struggle of these neighbouring organizations allowed the official denomination of the neighbourhood as Typical Zone, thus protecting its material and immaterial patrimony.

MAIN PROJECTS

Production, research and residency center

LINK

<https://vimeo.com/126814815>

<http://nave.io/en/proyecto/>