
LAURA FIGUERAS & CARLA RIMOLA ARGENTINA



BIO

Laura Figueras is a dancer, choreographer and teacher. She has a degree in Choreographic Composition with a mention in DANCE from the Department of Arts of Movement of the National University of the Arts (UNA). She has trained in classical and contemporary dance, singing and acting.

As a choreographer and director she has been working with Carla Rimola since 2011. Soon she will premiere "Bajo el Signo de Saturo", a piece created especially for the Ballet Contempoáneo of the Teatro Gral. They have created "Polvaredal", premiered in the framework of FIBA 2019, "Amarradero", created for the Dance Company of the UNA and premiered in the Teatro de la Ribera in the cycle Danza al Borde in the 2017 season of the Complejo Teatral de Buenos Aires; "El Laberinto de la Historia" (The Labyrinth of History) a piece created for the Dance Company of the UNA and premiered at the CETC- Teatro Colón in Buenos Aires, within the framework of the Biennial of Young Art 2015 and programmed in the cycle "Vamos al Colón" 2016. "La Muerte y La Doncella" (2014) specially created for the cycle Bombón II -ILU and "Acto Blanco" (2013), premiered at the El Portón Theatre in Sánchez de Buenos Aires, winner of the FAUNA Festival 2015 and finalist of the Bienal de Arte Joven 2013, selected in many cycles and national and international festivals.

She also works as a freelance choreographer for theatres, musicals or interdisciplinary projects.

She has worked as a dancer and assistant director for renowned choreographers and directors such as Silvina Grinberg, Pablo Rotemberg, Eleonora Comelli, Tatiana Santana, Gerardo Litvak, Marina Brusco, Mónica Fracchia, Facundo Mercado, among others. Her last work as a performer was in the play "Que Azul Que Es Ese Mar" by Eleonora Comelli. She was a dancer with the Contemporary Dance Company of the Department of Arts of Movement, UNA, under the direction of Roxana Grinstein, performing works by Gerardo Litvak, Roberto Galván, Gustavo Lesgart, Carlos Casella, Ramiro Soñez, Walter Cammertoni, Margarita Bali, Roxana Grinstein, Ruben Szuchmacher, Luciana Acuña and Luis Biazotto.

As a teacher, she is part of the Introductory Leveling and Orientation Course (CINO) of the UNA in the subject "Fundamentals of Contemporary Dance I and II" (Gabriela Prado Chair). She teaches the subject "Modern Dance Technique III and IV" in the Department of Movement Arts at the National Autonomous University of Mexico (R. Grinstein Chair). She teaches contemporary dance at the Ricardo Rojas Cultural Centre (UBA); she gives contemporary dance classes

at the El Portón Theatre in Sánchez and at Las Juanas Artes Escénicas; she teaches classical dance and dance for children at Las Juanas Escuela de Danza and has worked with the same tasks at the Ana Pavlova Cultural Association.

In 2008 she created, together with Ayelén Calvin, Marisa Villar and Natacha Visconti, the GRUPOdelPATIO, an experience of self-management, production and collective creation with which they produced numerous works of contemporary dance: "ANS" (2009) by Liliana Tasso premiered at the Centro Cultural de la Cooperación; "Apriete la teta" (2011) by Silvina Grinberg, premiered at Espacio Callejón; "Una Obvia" (2012) by Marisa Villar premiered at the Camarín de las Musas; "Acto Blanco" (2013) by Laura Figueiras and Carla Rimola premiered at the Teatro El portón de Sanchez; "Patrimonio" (2014) by Ayelén Calvin premiered at the Festival 1,2,3 DANZA.

Carla Rimola is a dancer and teacher. She is a graduate of the Instituto Superior de Danzas Terpsicore in the city of Salto de la Tecnicatura en Danza Clásica. At present she is preparing her thesis for a degree in Choreographic Composition with a mention in Dance from the I.U.N.A. She studied with the masters Claudia Barreta, Marijó Álvarez, Rodolfo Prante, Liliana Tocacelli, Roxana Grinstein, Liliana Belfiore, Leticia Miramontes, Ana Valeria Guerra, Fernanda Blanco, Gerardo Litvak, Silvina Grimberg, Susana Tambutti, Alfredo Gurquel, Luis Baldasarre, Gabriel

Contreras, Gustavo Lecce, Lucía Lacabana, Gustavo Lesgart, Cecilia Pagano, David Señorán, Gustavo Tarrío, among others.

He has also attended international seminars given by Jennifer Müller; Jeremy Nelson, Douglas Henderson and Luis Lara Maldecías; Augusto Cuvilas; Claude Brumachon and Benjamin Lamarche, Charlotta Öfverholm, among others.

She was a member of the IUNA contemporary dance company directed by Roxana Grinstein. She has performed works by Inés Sanguinetti, Gerardo Litvak, Gabriela Prado, Ramiro Soñez, Rodolfo Prante, Roxana Grinstein, Roberto Galván, Gustavo Lesgart, Octavio Zeivy (Mexico), Juan Onofri, "La Voraz" and Edgardo Mercado.

In the independent field he works with Ayelén Clavin, Laura Figueiras, Soledad Gutierrez, Milena Burnell and Silvina Linzuain.

In the teaching field, he taught folklore and classical at the Instituto Terpsícore in the city of Salto. From 2005 to 2007 she was a member of the IUNA chair "modern dance 1 and 2" of the teacher María Joaquina Alvarez. In April 2010 she gave a seminar on Argentine folklore in Maputo, Mozambique, Africa. She currently teaches Pilates and Contemporary Dance.

MAIN WORKS

Under the sign of Saturn (Choreographer, Director)

The Ugly (Choreographer)

Polvaredal (Idea, Director)

White Act - Da da Danza (Idea, Director)

Supporto - Da da Danza (Thanks)

Body to body. Music and dance experiences (Choreographer)

To the good of God (Choreographer)

Fanny and the Admiral (Choreographer)

Dear Daddy (Actress)

The Labyrinth of History (Author, Idea, Director)

Night on the river (Choreographer)

Song Zone: Of City and Fables (Staging)

Heritage (Actress)

The Blond Beast (Actress)

Death and the Maiden (Idea, Director)

Work in progress Grupo del Patio (Choreographer)

How blue that sea is (Interpreter)

White act (Idea, Choreographer, Director)

IEES intersubjectivity in simultaneous scene (Interpreter)

An Obvious (Interpreter)

Squeeze the tit (Performer)

ANS (Not Satisfied Yet) (Performer)

Blanca (Performer, Choreographer)

Carnival. The time is after ... (Dancer, Assistant director)

Dinner, romantic comedy in three courses (Choreographer)

Prefix des (Interpreter)

LINKS

<https://bit.ly/36xN2ne>

VIDEO

<https://bit.ly/34n4sA5>

MARINA OTERO

1984

ARGENTINA



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BIO

Marina Otero born in Buenos Aires in 1984. She has outstanding in her activities as a performer, writer, director, researcher and teacher. Creates the project Remember to live, based on the construction of an endless theatrical piece about her life. Some of his shows such as FUCK ME, Remember 30 years to live 65 minutes and 200 blows of serrano ham have been presented at various festivals such as Santiago a mil festival (Chile), Singapore international festival of arts (Singapur), Bosnia & Herzegovina Mess festival (Sarajevo), Fae Lima (Perú), Fiba (Buenos Aires, Argentina), Performance Bienal (Buenos Aires, Argentina), and Young art Bieniale (Buenos Aires, Argentina) with which she obtained an award as Best Dance Director and a grant for the Watch and talk programme in Theatre Spektakel, (Zurich). As a performer, she has worked with Pablo Rotemberg and Emilio García Wehbi, amongst others. As a teacher, she coordinates the creative workshop The body as work and destiny. Her research has the 'self' as a starting point, it intends to transvestite reality and transform ego in an act of delivery to another. In most of her pieces there is documentary record, live music and dance. In her poetry she includes concepts such as provocation, memory, death, pain, money, violence and time.

MAIN WORKS

Fuck Me (Playwright, Performer, Director, Managing Director)

Meat and Bone (Thanks)

The show of life must go on (Author, Playwright, Director)

The Darkness Covered The Earth (Performer)

The show of life must go on (General Coordinator)

Chajá (Body Advisor)

Bonus track (Movement design)

My days without Victoria (Staging collaborator)

200 strokes of Serrano ham (Playwright, Text, Actress, Director)

Home (Author, Playwright, Photographer, Director)

Home (Director)

Nomophobia (Author, Director)

Pornodrama 3.0 The Edge of Desire (Thanks)

My days without Victoria (Director)

Bayonesa (Idea, Text, Performer, Staging, Director)

My days without Victoria (Staging)

Remember 30 years to live 65 minutes (Director)

Antihero off (Choreographer)

Remember 30 years to live 65 minutes (General Director)

The zero degree of insomnia (Actress)

My days without Victoria (Director)

Remember 30 years to live 65 minutes (Author, Performer)

Remember 29 years to dance 22 minutes (Idea, Interpreter)

Remember 28 years to live 50 minutes (Actress)

The fixed idea (Interpreter)

Andrea (Author, Actress, Director)

An Obvious (Interpreter)

Les miserere (Performer)

Unveil, Suggest, Glimpse Cycle (Actress)

The Fixed Idea (Choreographic Assistant)

Sudakas (Performer)

Amanda's First Drama (Actress)

Piano and choreographers with four hands. Choreographers Happening (Performer)

Artificial Paradises (Performer)

First magnitude (Performer)

Zamacueca (Dancer)

Martirio, Woman and Tango (Dancer)

LINKS

<https://bit.ly/3ioG9qw>

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

VIDEO

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

MANUELA INFANTE

1980

CHILE



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BIO

When left school, Manuela Infante wanted to study music or acting; so she studied Theater Acting at the University of Chile. She has a degree in Arts from the University of Chile and a Master's in Cultural Analysis from the University of Amsterdam. At the age of 22, she premiered the play *Prat* with a group of colleagues, in which she presented a frictionless review of some episodes in the life of Arturo Prat. This play had a lot of media coverage due to the reaction from various media, people linked to the Armed Forces and the heirs of Arturo Prat, who presented a protection appeal against Manuela Infante and the Teatro de Chile.

It was part of the Teatro de Chile company from its inception in 2001 until its dissolution in 2016, with which they made 12 plays in their 15-year history. Together with this company she achieved national and international recognition. After the dissolution of the company, she independently created the works *Loros Negros*, *Xuarez* (2015), *Estado Vegetal* (2017) and *Idomeneo* (2018). It has been deserving of the distinction "best play of the year" from the *Círculo de Críticos de Artes de Chile* with *Xuarez* and *Estado Vegetal* (2017), the *Altazor* award for best dramaturgy and best direction with *Narciso* (2006), the *Nuez Martín* award with *Xuarez*, and the 2019 *Stükemarkt* award at the *Theatertreffen Berlin* with *Plant Status*.

In 2019 she was invited with her works *Vegetal State* and *Realism* to the 47th Venice Theater Biennial. Her work has been presented in Germany, Belgium, Holland, Ireland, Spain, Italy, Switzerland, the United States, Singapore, Korea, Japan, Uruguay, Peru, Mexico, Argentina and Brazil. She has co-produced with *Festival Santiago a Mil* (Chile), *Festival de Modena* (Italy), *The Watermill Center* (USA), *Hebbel am Uffer* (Germany), *FIBA* (Argentina), *TheaterWorks* (Singapore) and *KVS* (Belgium). Three of her works have been published in Chile and abroad. In 2014 she was the first woman to be appointed Artistic Director of the National Dramaturgy Exhibition of Chile. She has written two plays for children, *El Corazón del Gigante Egoísta* (2016) and *Helping to Feel* (2017). As a musician, she has composed, written, and produced two albums with her band *Bahía Inutil*: *Stand Scared* (2011) and *Bahía Inutil* (2015). She has also been in charge of the sound design of most of her works. As a screenwriter she has worked in audiovisual productions in Chile with renowned directors such as *Cristián Jiménez*, *Alicia Scherson* and *Marialy Rivas*. sHer co-authored series *Invisible Heroes* (2019), produced by YLE Finland and *Parox Chile*, recently premiered in Finland.

MAIN WORKS

Playwriter: *Prat* (2001), *Juana* (2004), *Narciso* (2005), *Rey Planta* (2006), *It's never the last supper* (2007), *Cristo* (2008), *Ernesto* (2010), *Zoo* (2013), *Xuarez* (2015), *El corazón del Gigante Egoísta* (2016), *Realismo* (2016), *Estado Vegetal* (2017), *Ayudandole a Sentir* (2017).

Director: *Prat*, *Juana*, *Narciso*, *Ernesto*, *Multicancha*, *Loros Negros*, *Zoo*, *Realismo*, *Estado Vegetal*, *Idomeneo*, *Xuarez*.

LINK

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

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

VIDEO

<https://bit.ly/3lpeK9Z>

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

RE-SENTIDA

2008

CHILE



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BIO

“La Re-sentida” was born in 2008 and it is made up of young artists from the Chilean national scene, who are dedicated to the research and consolidation of a poetics capable of embodying pulses, visions and ideas of their generation. The objective is to specify authorial creations, thus distancing oneself from the hegemonizing artistic forms and discourses. From this perspective, the company assumes as a duty the impudence, the desecration of taboos and the reflection from the provocation, granting to theatrical creation a great political responsibility, understanding it as an instrument of criticism, reflection and construction. Its shows have been presented in 15 cities in Chile and in more than 25 countries, participating in more than 80 international stages, among which are the most prestigious in the world.

STYLE / TOPICS

For the choice of the topic to be discussed, they start out of their own interest on some contingent question in Chile, something that is urgent to raise with the public. From this first premise or idea are born other ideas and sketches that revolve around it, both writings and highly improvised scenic works, in which everyone participates collectively.

This is how it is possible to point out with complete certainty that they are one of the most important consolidated companies of the moment in Chile. They have managed to create their own world and language, always renewed in each of their montages. In dealing with the issues there is, without a doubt, a frightening impudence, a direct provocation towards the public so that it questions its own practices, the manifestation of private vices of the political sector, the questioning of how culture is handled in the country, its financing and those who decide how to administer it, even questioning and making fun of themselves, without ceasing to be right in those meta-theatrical moments.

With regard to both acting and material technique, referring to the objects and tools used on stage, it could be said that mistakes are not allowed. There is no work in which at some point or another there is no euphoria and where that euphoria is translated into shouted speeches, doodles, throwing themselves or some object

away, where things get disordered, drip, bleed, spit, sweat or erupt into perfectly coordinated chaos. Sometimes surrounded by technical objects like cameras, studio lights and HD screens, they all always work in full coordination with the action. So do the sounds and lights. For each montage, a machine of protest and social sarcasm is armed in one way or another, full of black humor and anarchically organized.

MAIN WORKS

Paisajes para no colorear (2018)
La dicatdura de lo cool (2016)
La imaginación del futuro (2013)
Tratando de hacer una obra que cambie el mundo (2010)
Simulacro (2008)

LINK

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

VIDEO

<https://bit.ly/34ni7Hx>

<https://bit.ly/30x0gwe>