
ALEJANDRO URDAPILLETA

1954

ARGENTINA



TAXONOMY
INDEX

tradition

BIO

He was born in 1954, in Montevideo, Uruguay. He is one of the most important representatives of the new Argentinean theatre. From 1984 he began to participate, individually or in groups, together with Batato Barea, Humberto Tortonese and other artists, in the so-called “underground” circuit, until the beginning of the nineties. Among his most important shows are *Alfonsina y el mal*, *El método de Juana*, *La carancha*, *Mamita querida*, *Poemas decorados*, *Carne de chancha*, *La moribunda*. In the official theatre he was part of the cast of *Hamlet o la guerra de los teatros* (Teatro San Martín, dir. Ricardo Bartís), *El relampago* by Strindberg (dir. Augusto Fernandes), *Martha Stutz* by Javier Daulte (dir. de Diego Kogan, 1997), *Lunch at Ludwig W.'s house* by Thomas Bernhard (dir. de Roberto Villanueva) and *Mein Kampf* (a farce) by George Tabori (Teatro San Martín, dir. Jorge Lavelli). As an actor he has been awarded many times.

MAIN WORKS

He has published *Vagones transportan humo* (2000), *Legión Re-ligión. Las 13 Oraciones* (2007), a small booklet with monologues, poems, stories and drawings edited in facsimile form. Among his latest acting works, we can highlight *Mein Kampf* (a farce) by George Tabori and *King Lear* by William Shakespeare (respectively in 2000 and 2006, both directed by Jorge Lavelli, at the Teatro San Martín), and *Atendiendo al Sr. Sloane* (2007, directed by Claudio Tolcachir, Ciudad Konex). He filmed numerous films, *The Sleepwalker* and *Farewell Dear Moon* (1998 and 2003, both directed by Fernando Spiner) and *The Holy Girl* (2004, directed by Lucrecia Martel)

LINKS

Actores. Urdapilleta: *Me gusta la gente normal* by Leila Guerriero, *La Nación*
<https://bit.ly/3nsW6Qc>

POETICS

“Alejandro Urdapilleta’s life is balanced between two movements: exhibition and introspection. Actor and writer. While at night he moves the spectators on the stage, in the mornings he writes in notebooks, by hand and without pause. Then he hides or forgets those notebooks in boots. He has dozens of them. One more fascinating than the other. Although he says that he is not a writer nor does he do literature.

-How did your link with writing come about? It came about over time. I started writing when I was very young, with Señora de Núñez, my third grade teacher. I would make compositions that she loved and she would make me read them in front of people. I read from a very young age. My old man noticed that I liked to read and started buying me books. He gave me a twelve-volume encyclopaedia - I still have them - with Sufi stories, Bible legends, mythology, with wonderful drawings. From a very young age I knew who David and Goliath were, Prometheus, the biblical characters. From there I went on to the Robin Hood collection. I remember coming back from a trip, in the car, finishing Uncle Tom’s Cabin. Reading always accompanied me. Maybe because of loneliness. I write to get to know myself, because I am lonely. Writing is a vice.

-Not a virtue? It is a vice. I never write to be read later. I write for myself. I need to write to know myself. I look at myself in what I write. It seems like a set phrase, but it’s true. When I start writing stories I think that someone will read it, but I get it out of my head, because I want to be free. I don’t want to write for someone. My writing always has something of me. I don’t do pure fiction. The starting point is usually something that is happening to me at the moment

-Is acting present in writing, your voice as an actor? Your texts resonate as spoken by you on stage. -No. I don’t feel that way. My writing is about a mental journey. The inner journey, my fantasy world, my madness, poetry, what comes out only because it must come out, what is not said, what I cannot say. What I cannot speak, what is wrong, what should not be said, I take it there. It’s a long warehouse against a person I hate and who I can’t tell...

[Alejandro Urdapilleta: “No soy un autor, quiero ser libre”.by Jorge Dubatti <https://bit.ly/30l4voZ>]

CIRO ZORZOLI

1977

ARGENTINA



TAXONOMY
INDEX

tradition

BIO

Argentinean actor, playwright and director. He trained as an actor at the Escuela Municipal de Arte Dramático de la Ciudad de Buenos Aires. Mainly devoted to stage experimentation, Ciro Zorzoli usually goes into deep research processes based on theatrical and non-theatrical points of interest and materials, from which fictitious, complex and attractive worlds are derived.

Acclaimed by the specialised critics, *Estado de ira* has been acclaimed by the specialised critics, the production has a cast of actors with talent and a recognised career, with whom Zorzoli carried out a process of experimental research.

The production has received numerous awards in Argentina, including the Florencio Sánchez award for best leading actress for Paola Barrientos, the Trinidad Guevara Award, the María Guerrero Award and the Spectator's Award from the Buenos Aires Spectator School for best direction for Ciro Zorzoli. *Estado de ira* was premiered at the Sarmiento Theatre in Buenos Aires (CTBA) and has participated in the XXVIII Autumn Festival in Spring in Madrid, among others.

As a stage director, he has worked in the shows *Las criadas* by Jean Genet, at the Teatro Presidente Alvear (CTBA); *Traición* by Harold Pinter, at the Teatro Picadero; *La selva interior*, a musical by Marcelo Toledo, for the Centro de Experimentación del Teatro Colón in Buenos Aires; *Decir sí* by Griselda Gambaro, as part of the tribute to the Teatro Abierto, and *Unos días afuera*, a work of stage experimentation with Eugenia Estévez.

Since 1992 he has been a professor of acting training at the Escuela Metropolitana de Arte Dramático de la Ciudad de Buenos Aires.

MAIN WORKS

Among his works are *Ars higiénica*, a play that participated, among other festivals, in the Buenos Aires International Theatre Festival and the Santiago a Mil International Theatre Festival, *Crónicas de Xavier Durringer*, *23.344* de Lautaro Vilo, *El niño en cuestión*, for the Biodrama project, and the most recent, *Estado de ira*, which arose as a result of working on the limitations and enigmas of theatrical representation; *Las criadas* by Jean Genet

LINKS

Producción de Obra Escénica:

Entrevista a Ciro Zorzoli. Convocatoria La Bienal 2019

<https://bit.ly/30HV8Wu>

POETICS

Starring Juan Minujín, Jorgelina Aruzzi, Valeria Lois and Héctor Díaz, *La verdad* had 201 performances in 2019 and the plan is for it to give another forty this season, again in the Sala Neruda on the Paseo La Plaza, if the theatres reopen their doors, of course. This is a special case because this work achieved this success in a context of severe economic crisis and with the theatre's box office results in constant decline. "It may sound naive, but I think the secret of *La verdad* is that the actors have found a space for the game. That makes the play dynamic and very entertaining," says Zorzoli. I found it very stimulating to work with this cast. We managed to adapt to the production times of commercial theatre, which are short, and build that playful space together. Beyond the fact that a material arouses my curiosity, the result always depends on the group of actors, on the fact that meeting them is attractive to us and allows us to discover something together" (...) I prioritise play and meeting between the actors, the coming and going which is fundamental for the scene to work. Both in the case of *La verdad*, which was an existing piece, and in *Fantasmatic*, a poetic elaboration of a material and the creation of an imaginary in a process of experimentation, the scheme was the same. This encounter between the actors encourages them to continue talking about every detail of the scenes after many performances, something that prevents the work from becoming mechanised. We question, we rethink, we get into trouble positively. (...) I try not to be naive about the audience that each play is aimed at, it's clear. But there are always possibilities of running away from what is most common in the commercial space. Commercial theatre is not an aesthetic in itself and it allows you to get a bit out of the conventions. In *La Verdad* this can be seen in the use of the stage space, for example. Afterwards, I like people to have fun in the theatre, especially if it's a comedy. I want the audience to feel involved in the play. [Ciro Zorzoli: "El arte escénico implica un compromiso ético" by Alejandro Lingenti, *La Nación* <https://bit.ly/3nuEWBy>]

DIANA SZEIMBLUM

1964

ARGENTINA



TAXONOMY
INDEX

tradition

BIO

As a dancer, Szeinblum trained at San Martín Theatre and joined the Theatre's Ballet directed by Oscar Araiz. Then she travelled to the United States where she got to know the works of Jennifer Muller, Janette Paneta, Nikolais and Twila Tharp. In 1990 the Goethe Institute granted her a scholarship to study at Folkwang Tanz Schule. In Germany she became part of the FTS Company directed by Pina Bausch and danced pieces by Pina Bausch, Susanne Linke, Urs Dietrich, Rainer Bear and others.

In 2000 she began her philosophy studies with Raul Cerdeiras.

MAIN WORKS

In her choreographic work she explored the fields of staging and performance in "Secreto y Malibú" (2000), "Alaska" (2007), "One thing at a time" (2013) and "And go!" (2017).

The Experimentation Centres of Colón Theatre and the Argentino Theatre invited her to be a guest resident artist. She created "34 metres" (2004) for the Colón Theatre and "The table is a piece of wood" (2011) for the Argentino Theatre. She has also reopened La Rivera Theatre in Buenos Aires with her new show "And go!" (2016).

Diana has directed pieces for San Martín Theatre's Dance Company (Buenos Aires, 2003) "At the golden hour", Julio Boca Dance Company (2005) "Cielosiena", Luna Negra Dance Company (Chicago, 2011) "Brasilia", Tumakat Group (Mexico, 2012) "Irrational numbers", National Company (Buenos Aires, 2014) "Samson".

She has created performances such as "My sound situation" (2016) for the Buenos Aires Museum of Modern Art, "Sketched # 11" for Café Muller - opening piece of FIDEBA- (2016), "The gazers" (2015) for the Performance Biennial 2015, and "At Victoria Ocampo's house there is a boy reading" (2015) for the National Endowment for the Arts.

She also participated in the Autobody exhibition at Faena Museum (Buenos Aires) with her piece "One thing at a time" (2013) and created "The beast" (2012) for Tecnópolis.

Szeinblum's work has been shown in DTW (New York, US), Yokohama Dance Festival (Japan), Red Cat (Los Angeles, US), On the Boards (Seattle, US), Arts International Festival (Singapore), Walker Art Centre (Minneapolis, US), PS 21 (Austin, US), Biennale de la Danse de Lyon (Lyon, France), FIBA (Buenos Aires, Argentina), Cadiz Festival

LINKS

<https://bit.ly/2Gyaw0z>

VIDEO

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

(Cadiz, Spain), Danza a Mil (Chile), Mostra SESC de Artes (Sao Paulo, Brazil), Casa de las Américas (Mexico), Rencontres chorégraphiques internationales de Seine-Saint-Denis (Paris, France), PICA (Portland, US), Valladolid Festival (Valladolid, Spain), San Sebastián Festival (San Sebastián, Spain), Escena Contemporánea (Madrid, Spain), Festival Movimiento Sur (Valparaíso, Chile), Museum of Contemporary Art Chicago (Chicago, US), FIDEBA Buenos Aires, II Contemporary Dance Meeting (Quito, Ecuador).

Many institutions such as Prodanza, the National Endowment for the Arts, the Portland Institute of Contemporary Art, Buenos Aires Patronage and the National Performance Network have supported her work.

She has delivered workshops in the United States, Latin America, throughout all Argentina and regularly in Buenos Aires.

As an actress she has trained with Augusto Fernández and participated in theatre pieces and films. Her last performance as an actress was "Yo te vi caer" (2014) written by Santiago Loza and directed by Maricel Álvarez.

Szeinblum has received the Coca Cola Award as Best Female Contemporary Dancer (1987), the Trinidad Guevara Award as Best New Female Artist for "Secreto y Malibú" (2000), the Trinidad Guevara Award for "At the golden hour" (2002), the Teatro XXI Award for "Secreto y Malibú" and "At the golden hour" (2002), Teatro del Mundo Award for "Alaska" (2007). The National Performance Network chose "Alaska" as the Latin American show on tour of the year (2007). Teatro Del Mundo Award (outstanding choreography and choreographic direction) for "Adentro!" (2017).

Her recent performatic works are Peep Show (2018) for Art Basel Cities, Biology of aggression in the box performance of ARTEBA (2018), Crashing instrument (2017) for the CCK within the exhibition Les Visitants.

FIESTA NACIONAL DEL TEATRO

1985

ARGENTINA



TAXONOMY
INDEX

tradition

BIO

The project began in 1985, organised by (at that time) the National Theatre and Dance Directorate, which was part of the National Ministry of Education and Culture. The aim was to bring together, inside the Teatro Nacional Cervantes, a large part of the theatre production that was being carried out in the different provinces. From 1991 onwards, the National Festival began to be held outside Buenos Aires. The Instituto Nacional del Teatro, created in 1997, continued with that criterion and so every year the Festival has a different venue. The casts that make up the programme are selected by a jury specialised in the Festivals organised in each province. The winners are also programmed in the Regional Theatre Festivals that are held annually. During the Fiesta Nacional, in addition to the shows, there are parallel activities such as training seminars and book presentations.

MAIN WORKS

Festival, programming

LINK

<http://fiestanacional.inteatro.gob.ar/>

MARÍA MARULL

1974

ARGENTINA



TAXONOMY
INDEX

tradition

BIO

She is an actress, playwright and director. She graduated from the Metropolitan School of Dramatic Arts, EMAD. Directed by Mauricio Kartun. She also trained with Ricardo Monti and attended the workshops of Ariel Barchilon and Lautaro Vilo. Her training as an actress was with the masters Raúl Serrano, Fernando Orechio, Helena Trittek, Julio Chavez, Javier Daulte, Roxana Randón and Joy Morris. She studied direction and staging with Rubén Szuchmacher and Graciela Schuster. In theatre she was part of the casts: Women's Wardrobe, by and directed by Javier Daulte, Chekhov in Elkafka, directed by Emilse Díaz and María Marull; Dear Family, directed by Matías Umpierrez; The Fox's Lair and various adaptations, directed by Carlos Moreno; Amelia al Ballo, directed by Concepción Perre. In film, she has worked on the feature films, Relatos Salvajes, by Damián Szifron, El día fuera del tiempo, by Cristina Fasulino, Antes del estreno, directed by Santiago Girart, Naranja en flor, directed by Antonio Gonzales Vigil, La devaluación, telefilm directed by Eduardo Españaolo and La mujer rota, directed by Sebastián Faena, among others.

In television he was part of the cast of Ana y el vino (unitary digital TV), Hermanos & Detectives (Telefe), Historias de sexo de gente común II (Telefe), Conflictos en red (Telefé), El club del Zorro (Canal 13), Epitafios (HBO), Simuladores segunda temporada (Telefe). As a scriptwriter he participated in the scripts of Hermanos & Detectives (Telecinco Spain). In theatre he directed El Oso, by Chekhov, and La más fuerte, by Strindberg (together with María Zambelli and Emilse Diaz), both in the Elkafka theatre. He is currently performing in Paula Marull's Vuelve and is preparing to stage a play of his own. She has recently been nominated for the TRINIDAD GUEVARA awards under the category of Female Revelation for her performance in Vuelve.

MAIN WORKS

Bombón Casa Teatro. El Sueño De Rosita (Dramaturg, Director)
Hidalgo (Dramaturg, Director)
Hidalgo (Dramaturg, Director)
Los ojos de Ana (Actress)
Según Roxi, la obrita de teatro (Actress)
Yo no duermo la siesta (Actress)
La Pilarcita (Dramaturg, Director)
Vuelve (Actress)
Cuinera Tropical (Actress)
Proyecto Vestuarios: Vestuario de mujeres (Actress)
Chejov en Elkafka (Farsas II) (General director)
El oso (Director)
Aniversario (Actress)
La mas fuerte (Director)

LINK

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

<https://bit.ly/3cXI30I>

TEATRO ESTABLE DE TUCUMAN

ARGENTINA



TAXONOMY
INDEX

tradition

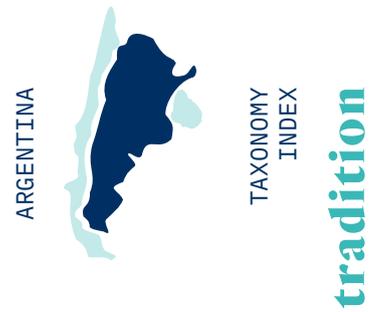
BIO / MAIN WORKS

Its mission is to promote, stimulate and develop the province's theatrical activity in the fields of artistic production, teaching and research. It is in charge of the programming of the Teatro Estable de la Provincia, a 45-year old cast that currently has a permanent staff of 13 actors. It also has the task of implementing support policies for independent groups and promoting theatrical activity in inland towns. Together with the National Theatre Institute, it organizes the Provincial Theatre Festival every year, where groups representing Tucumán are selected for the Regional Festival and later for the National Theatre Festival. Its function is to establish contacts at local, regional, national and international level, in order to make concrete exchanges in matters of its competence.

LINKS

<https://enteculturaltucuman.gob.ar/>

TEATRO SAN MARTÍN



BIO

60 years of Teatro San Martín. Projects for the construction of this theater date to 1908, when Socialist Congressman Alfredo Palacios introduced a bill to that effect. A similar resolution passed the Deliberative Council of the City of Buenos Aires, which authorized the creation of the Buenos Aires People's Theater, and the bill was signed by Mayor Joaquín de Anchorena.

On November 26, 1936, Mayor Mariano de Vedia and Mitre provided for the construction of a building to house the Teatro del Pueblo, and on December 23, a theater located on 1530 Corrientes Avenue was expropriated for the purpose. Directed by Leonidas Barletta, the New Theatre received a 25-year concession from the city, though a nationalist 1943 coup d'état resulted in its rescission on December 3. The Municipal Theater of Buenos Aires was inaugurated in its stead on May 23, 1944, for the promotion and expansion of the theatre in Argentina. The institution was renamed Teatro General San Martín (in honor of the centennial of the death of General José de San Martín, the hero of the Argentine War of Independence) by order of President Juan Perón, in 1950. Perón commissioned local architects Mario Roberto Álvarez and Macedonio Ruiz for the design of a new building for the San Martín, and work on the present building began June 24, 1954.

The new building was inaugurated on May 25, 1960, but began operating the following year. It became one of the most influential cultural centers in Latin America. Its 30,000 m², distributed among thirteen floors and four basements, includes three performance stages, several exhibition halls, and a cinema. Both the theater and adjacent cultural center were extensively renovated between 2010 and 2011.

LINKS

<https://complejoteatral.gob.ar/>

MAIN WORKS

"It is impossible for me to think of Buenos Aires without the Teatro San Martín. Nor can I imagine my own life far from this true cultural icon of the city which, as such, belongs to all of us. First as a fervent spectator, then as Minister of Culture and now as director of the Buenos Aires Theatre Complex, the stages of this theatre have crossed my mind. The fact that the San Martín is 60 years old offers me, personally, the possibility of strengthening the commitment I took on when I took over the direction of the CTBA: to make this beloved theatre achieve a real flourishing, with increasingly ambitious artistic performances, and a progressive and sustained growth in the number of spectators. That is why I am very satisfied with the magnificent response we have achieved in these last years with shows such as Hamlet, Oil or Mined Field, to name just a few of the productions that sold out all their performances as it was not the case some time ago. Also, to see the Central Hall filled with spectators of all ages joining the multiple proposals of this space of freedom so significant for the people of Buenos Aires. I celebrate then, in this new anniversary, the talent, commitment and loving dedication of the artists and workers who make dreams come true. And that the San Martín Theatre can reinvent itself each time so that the spectator continues to be dazzled". [Jorge Telerman. General and Artistic Director of the Buenos Aires Theatre Complex <https://bit.ly/2GzCzmv>]

TEATRO ICTUS

BIO

From the beginning the company was made up of students from the third year of acting at the Rehearsal Theater of the Catholic University (TEUC), made up of Sonia Azócar, Carmen Undurraga, Marina González, Paz Yrarrázabal, Julio Rubio, Julio Retamal Favereau, Claudio di Girolamo Carlini, Gabriela Ossa, Irene Domínguez, Mónica Echeverría and the theater teacher Germán Becker. The first staging was La tertulia de los dos brothers de Echeverría. The group had separated from the house of studies due to theatrical differences. At first it was characterized by a search in the repertoire; however, since 1962 that search was consolidated in a contemporary theater repertoire. Later Jaime Celedón and Jorge Díaz joined. The independent company Teatro ICTUS was legally established in 1959 as a non-profit Private Law Corporation. Economically it was organized as a cooperative that was financed mainly with the resources of the box office of the La Comedia theater. The independent company Teatro ICTUS was legally established in 1959 as a non-profit Private Law Corporation. Economically it was organized as a cooperative that was financed mainly with the resources of the box office of the La Comedia theater. The actor Patricio Contreras left the company in 1975 to continue his career in Argentina, 3 while the actors Jaime Vadell and José Manuel Salcedo left the company in 1976 to create the company La Feria, installed in a marquee where they would premiere their hit work Leaves of Vine, mortal jump in an act, repudiated by the military dictatorship and that would trigger the burning of its tent in strange circumstances. In 2008 the theater celebrated 50 years of existence together with various actors and companies from the local Chilean environment and with an audience of around 7,000 spectators.

BIO

With the premiere in 1956 of "La tertulia de los dos hermanos" and "Las suplicantes", the adventure of the Teatro Ictus company officially began. More than 60 years later, the troupe continues to perform premieres and revivals of works by the same company or by authors such as Jorge Díaz, Eugéne Ionesco, Mónica Echeverría and William Shakespeare. Collective Creation will become a fundamental working methodology of the company.

1956
CHILE
(MERCED 349 BARRIO
LASTARRIA, SANTIAGO)



TAXONOMY
INDEX

tradition

MAIN WORKS

1955 - The gathering of the two brothers (premiere)
The supplicants
1959 - The bald singer Works made in this period:
Pedro, Juan and Diego (released in 1976)
Cute corner country with ocean views (released 1977)
How old is a day? (released in 1978)
The sea was serene (premiered in 1981)
Crummy Dreams (released 1982)
Nice country corner with an ocean view that was serene
Spring with a broken corner

LINKS

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

VIDEO

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