

---

# ARIEL FARACE

1982

ARGENTINA



TAXONOMY  
INDEX

word

## BIO

Argentinian artist working in the areas of theatre, literature and music, writer and director. He graduated from the Metropolitan School of Dramatic Art Course in 2006. He studied literature at the University of Buenos Aires. He trained in acting with Pompey Audivert and Graciela Camino, in physical preparation with Viviana Iasparra, in directing with Emilio García Wehbi, and in dramaturgy with Alejandro Tantanian, Marcelo Bertuccio, Beatriz Catani and Mauricio Kartun, among other teachers. His creations have been staged and participated in festivals in Argentina, Brazil, Uruguay, Chile, Mexico, Germany and Spain. He received the Odysée-ACCR Scholarship (France) in 2019 and was author in residence at La chartreuse - Centre national des écrivains du spectacle (Villeneuve lez Avignon), a scholarship from the Goethe Institut in Munich in 2013 to reside in Ebenböck Haus (Passing) and one from the Goethe Institut (Bogotá) in 2014 for the Experimenta Sur residence.

Together with Cecilia Zuvialde, he was awarded the Trinidad Guevara Prize for his work in "Scenographic Creativity" in 2009 and was nominated in the "Direction" triad for the play Luisa se estrella contra su casa. Outstanding in the 2015 World Theatre Awards in the categories of Direction and Dramaturgy for the play Constanza dies. Winner of the ARTEI Independent Theatre Production Award 2015 for Constanza dies. He received the Armando Discépolo Award for Din and the Grand Prize of the Fondo Nacional de las Artes for Galope en niebla.

His work includes creations and collaborations with composers and performers of contemporary music. Since 2007 he has been regularly coordinating dramaturgy workshops in different cities in Argentina and abroad. His work also expands towards curatorial tasks. In 2005 he conceived, curated and coordinated the cycle Nuevos Dramas Argentinos, Laboratorio de Nueva Dramaturgia at the Centro Cultural de España in Buenos Aires. In 2017 and 2018 he was part of the curatorial team of the Teatro Nacional Argentino - Teatro Cervantes. He founded the company VILMADIAMANTE.

He directs the publishing project Libros Drama

## POETICS

La vida del Drama. Conversaciones con Ariel Farace <https://bit.ly/36EVtx6>

## LINKS

<https://librosdrama.tumblr.com/>

[Vilmadiamante](#)

<https://bit.ly/2Gpyrj4>

## MAIN WORKS

Una línea y muchos puntos (Creación en el marco del ciclo El borde de sí mismo, curado por Alejandro Tantanian y Javier Villa. Museo de Arte Moderno de Buenos Aires, 2015)

Constanza muere (Dirección propia. Coproducción Proyecto ENTRE\_Espaço Cultural Municipal Sergio Porto y Festival Dois Pontos, Rio de Janeiro, Brasil, 2015. Premio ARTEI a la producción de teatro independiente 2015.

Plural. Una multitud desconcertada (Música-Teatro, creada junto a Valentín Pelisch. Oratorio del Espacio Unzué, Festival SUENASUR organizado por el INAMU Instituto Nacional de la Música en el marco de la Bienal del Fin del Mundo, Mar del Plata, 2015)

Constanza (Lectura escénica de obra en proceso bajo su dirección en el ciclo Teatros Ejemplares organizado por el Centro Cultural de España en Buenos Aires, Teatro Nacional Cervantes, 2013)

Luísa se choca contra sua casa (Espacio y Dirección propia.

Asociación entre la VILMADIAMANTE y Cia D Teatro -Brasil-. Coproducción IBERESCENA. Estreno: Sesc Consolacao, Sao Paulo, Brasil, 2012. Festival Daqui pro fim do mundo, Sesc Sao José dos Campos, Brasil, 2012. Teatro Municipal de Maua, Sesc Sao Caetano, Brasil, 2012)

Amancay. Una pieza para la escena (Dirección de Julia Lavatelli.

Escritura comisionada por la Comedia de la Provincia de Buenos Aires. Sala La Fábrica, Tandil, 2012)

Ulises no sabe contar (VILMADIAMANTE. Dirección propia. Producción del Complejo Teatral de Buenos Aires. Teatro Sarmiento, 2011.

Publicada por Editorial Libretto, 2014)

Luisa se estrella contra su casa (VILMADIAMANTE. Espacio y Dirección propia. Producción del Festival Internacional de Buenos Aires y la Compañía Vilma Diamante.

Galope en niebla (Premio "50° Aniversario Fondo Nacional de las Artes - Obras Inéditas de Teatro - Año 2008". Dirección propia.

Producción por encargo de la Comedia de la Provincia de Buenos Aires. Sala Armando Discépolo, La Plata, 2009. Versión para Radio, 2010. Publicada por Libros Drama, 2013)

Lisa y las fotos (Dirección de Cristina Gómez Comini, Centro Cultural María Castaña, Córdoba, 2007. Publicada en Silencios nº 8

, Univ. Complutense de Madrid, 2006. Dirección de Lydia Margules, Dramafest Bicentenario, Mexico DF, 2009. Dirección de Agustina Gómez Hoffman, Tandil, 2017. Dirección de Flavia Rodriguez, Tucuman, 2017)

La libertad (escrita con Alejandro Tantanian y Martin Tufró. Dirección de Tantanian. Actuación junto a Analia Couceyro. Producida por encargo del 14.Internationale Schillertage: festival dedicado a la obra de Friedrich Schiller, y el Nationaltheater Mannheim, Alemania, con el apoyo de Akademie Schloss Solitude y Goethe-Institut Buenos Aires, 2007)

Pájaros Jóvenes (Lectura Pública junto a Ximena Banús en la Casa de la Lectura, Buenos Aires, 2010. Publicada en La carnicería

argentina , edición coordinada por Luis Cano, INTeatro, 2007); Din (Premio Armando Discepolo, La Plata, 2006. Dirección de Agustina Gómez Hoffman, La Fábrica, Tandil, 2013-2014. Publicada en Confluencias. Dramaturgias serranas, INTeatro, 2013); s/t (Dirección propia. Invitado al ciclo Inversión de la carga de la prueba , CCRojas-UBA, V FIBA, 2005. Dirección de Wallyson Mota, SESC Consolacao, San Pablo, Brasil, 2014. Publicada en la colección Teatro Vivo nº 25, 2006); Reptilis ballare (Dirección propia. CCRojas-UBA, 2002. Falsa escuadra, 2003. Publicada por Libros del Rojas-UBA, 2003. Dirección de Milagro Lalli, Casa de América, Madrid, 2005); Piara (escrita y dirigida junto a Carolina Balbi, Luciana Mastromauro y Juan Pablo Piemonte: Grupo Comando. Sala Contemporánea, Centro Cultural Recoleta, 2001).

---

# FESTIVAL NUEVAS DRAMATURGIAS EUROPA + AMÉRICA

2014

ARGENTINA



TAXONOMY  
INDEX

**word**

## BIO

Through Plataforma Fluorescente, a transdisciplinary program that promotes collaboration between institutions and creators of different geographies, the International Dramaturgy Festival goes further into the center of its endeavour and reflects about narratives in contemporaneity.

Idea & Curatorship: Matías Umpierrez

General Production: Malena Schnitzer

Production coordination: Eleonora Di Bello

Production assistance: Pilar Mato

Graphic design: Sergio Calvo

Web: El Dodo

Video: Matías Fabro

Video support: Alejandro Mangeres

LINKS

<https://bit.ly/3ivdTT9>

---

# LOLA ARIAS

1976

ARGENTINA



TAXONOMY  
INDEX

word

## BIO

Lola Arias (Argentina, 1976) is a writer, theatre and film director. She is a multifaceted artist whose work brings together people from different backgrounds (war veterans, former communists, migrant children, etc.) in theatre, film, literature, music and visual art projects. Arias' productions play with the overlap between reality and fiction. "Sitting in the theatre, wandering a site-specific location or watching a film, we are inculcated into others' narratives, wound into their complexities, joys and disappointments. At the same time, we are also invited and at times confronted, in an extraordinary and acute way, to reflect on the contingencies and fragilities of our own stories, individual and collective, as well as on our shifting, unresolved relation to the precarious and dangerous machinery that is social and political history." (Etchells, in *Re-enacting Life*, 2019).

Arias studied Literature at the Universidad de Buenos Aires, and Dramaturgy at the Escuela de Artes Dramáticas (Buenos Aires), the Royal Court Theatre (London) and Casa de América (Madrid). In 2014 she completed the Film Laboratory Programme at the Universidad Di Tella (Buenos Aires), one of the most prestigious cinema programmes in Argentina.

Between 2001 and 2007 she wrote and directed six fictional pieces *The Squalid Family*, *Studies of Loving Memory*, *Poses for Sleeping* and the trilogy *Love is a Sniper*, *Revolver Dream* and *Striptease*.

## MAIN WORKS

Since 2007 she has worked in the field of documentary theatre, creating over twelve plays in collaboration with people who have lived through different events or historical experiences. People who have, one way or another, survived.

*My Life After* (CTBA, Buenos Aires, 2009) is based on the biography of six performers who re-enact their parents' lives during the dictatorship in Argentina. *Familienbande* (Münchner Kammerspiele, Munich, 2009) deals with role models in a contemporary family with three parents. *That Enemy Within* (HAU, Berlin, 2010) is a project about identity made in collaboration with two identical twins. *The Year I was Born* (Teatro a Mil, Santiago, 2012) is based on biographies of people born during Pinochet's dictatorship. *Melancholy and Demonstrations* (Wiener Festwochen, Vienna, 2012) is a play about

## POETICS

"I started my artistic practice with writing. I have always been a writer. Then I started acting. Moving on to directing, I introduced video on stage and so I started to be interested in visual arts. But it is the development of the same practice that takes different forms: storytelling, the desire to tell other people's stories, biographies often, giving them back life, reenactment of the past. This is the core of my work."

(Lola Arias)

## LINKS

<https://bit.ly/36uQO0m>

## VIDEO

<https://bit.ly/3nkc2UC>

her mother's depression. *The Art of Making Money* (Stadttheater Bremen, 2013) takes a concept from *The Threepenny Opera* by Brecht for a play performed by beggars, prostitutes and street musicians from the city of Bremen. And *The Art of Arriving* (Stadttheater Bremen, 2015) uses the example of Bulgarian kids living in Germany to develop a scenic tutorial that reflects on how to start a new life in another country.

Her most recent plays are *Minefield* (Royal Court Theatre, London, 2016), which brings together British and Argentinian veterans of the Falklands/Malvinas War to share their experience of the conflict and life since then, *Atlas des Kommunismus* (Maxim-Gorki Theatre, Berlin, 2016), which gathers stories of women between the ages of 8 and 84 with backgrounds in the GDR, *What they want to hear* (Münchner Kammerspiele, Munich, 2018), the reconstruction of the real case of a Syrian archaeologist trapped in German bureaucracy without any legal status for four years, and *Futureland* (Maxim-Gorki Theatre, Berlin, 2019), a science-fiction documentary piece with unaccompanied minors, teenagers who escaped from war, poverty and violence and travelled to Germany on their own.

Lola began her film career with the video installation *Veterans* (Battersea Art Centre, London, 2014), the starting point of her multi-disciplinary art project about the Falklands/Malvinas War. In this series, veterans reconstruct their experience of the war in a space they inhabit in the present day.

Her first feature film *Theatre of War* (2018) was selected for the 68th Forum of the Berlinale Film Festival and received several prizes including the CICAIE Art Cinema Award, the International Confederation of Art House Cinemas Award and the Prize of the Ecumenical Jury. Arias also won the Best Director Award at the 20th BAFICI Festival in Buenos Aires and the film received the Movistar+ Prize for Best Documentary Film at Documenta Madrid and the Silver Condor Award for Best Adapted Script.

Arias is currently working on her next film *Reas* [working title], supported by IDFA Bertha Fund and selected for the Pitching du Réel at the Visions du Réel Festival, which brings together the stories of women and trans people in Ezeiza Prison, Buenos Aires, reinventing the musical genre in documentary form, mixing scenes and stories from the inmates' real lives with music and choreographies.

In the visual arts and curating field, she developed *My Documents* (Buenos Aires, 2012-2017; Milan, 2018; Lisboa, 2020), a lecture-performance cycle where artists from different backgrounds present personal research, a radical experience, a story that secretly obsessed them. She also conceived the durational performance *Audition for a Demonstration* (Berlin, 2014; Athens, 2015; Prague, 2015; Buenos Aires, 2017; Berlin, 2019); she created the exhibitions *Stunt Double* (Buenos Aires, 2016), in which four different installations rebuilt the last 40 years of Argentinian social and political history through documents, reenactments, interviews and popular songs; and *Ways of walking with a book in your hand* (Buenos Aires, 2017), a site-specific project for readers in libraries and public spaces.

With Ulises Conti she released the albums *Love is a sniper* (2007)

and *Those who do not sleep* (2011), and with Stefan Kaegi she developed the projects *Chácara Paraíso* (2007), *Airport Kids* (2008) and *Ciudades Paralelas* (2010), a festival of urban interventions in Berlin, Buenos Aires, Warsaw, Zurich and other cities.

She has published poetry, fiction and plays: *Love is a sniper* (2007, Entropía), *The postnuclear ones* (2011, Emecé), *My Life After* and other plays (2016, Penguin Random House) and a bilingual edition of her play *Minefield* (2017, Oberon Books). In 2019, Performance Research Studies published *Re-enacting Life*, a book that gathers articles, screenplays and documents from her whole career. Lola Arias has received very prestigious prizes for her works, including the Premio Konex 2014 and the Preis der Autoren 2018, and her work has been performed at festivals including: Lift Festival, London; Under the Radar, New York; Festival d'Avignon; Theater Spektakel, Zurich; Wiener Festwochen; Festival Theaterformen, Brunswick/Hanover; Spielart Festival, Munich; and Berlinale; as well as at venues including Théâtre de la Ville, Paris; REDCAT, Los Angeles; Walker Art Centre, Minneapolis; Parque de la Memoria, Buenos Aires; Museum of Contemporary Art Chicago; and Royal Court Theatre, London.

---

# GUILLERMO CALDERÓN

1971

CHILE



TAXONOMY  
INDEX

word

## BIO

Calderón was born in Santiago, Chile in 1971. Growing up in Chile. He studied acting at the Theater School of the University of Chile in addition to the Dell'Arte School of Physical Theater in California, and receiving a Master's Degree in Film Theory at the City University of New York.

## POETICS

Guillermo Calderón, the most internationally acclaimed Chilean playwright, screenwriter and theater director, former guest of VIE 2008 with his first work *Neva*, returns this year at a crucial moment in the social and political life of his country. In *Dragón*, his latest work, the position of art in political battles is questioned, with humor and depth. The result is an extremely interesting show, whose attention to the research process makes it an example of political theater. The *Dragón* artistic collective meets periodically in a restaurant in Santiago de Chile to plan and define their next artistic installation. This time, however, they have chosen such a complex topic (the murder of anti-colonial activist Walter Rodney) - especially in times of the fascist revival - as to cause mutual distrust and deception among the members of the collective. They are involved in something terrible that is about to destroy them. The only way out is to create a new work, to rebuild trust between them. But it's too late. The only way out is a creation based on betrayal.

## MAIN WORKS

Playwright and director, Calderón wrote and directed *Neva*, *Diciembre*, *Clase*, *Villa*, *Discurso*, *Escuela*, *Kuss*, *Beben*, *Goldrausch* and *B*. He was invited to Düsseldorf where he made his debut with *Beben* and *Kuss* as well as in international theaters including the New York Public Theater, The Center Stage in Los Angeles and the Edinburgh International Festival staging the English version of *Neva*, *Villa* and *Discurso*. His shows have been performed in more than 25 countries. In 2017, the Royal Court Theater in London produced its show *B*. He contributed, along with others, to the screenplay for the big screen of *Violeta se fue a los Cielos*, directed by Andrés Wood, *El Club* and *Neruda*, the latter directed by Pablo Larraín.

## VIDEO

<https://bit.ly/3ivw4YS>

<https://bit.ly/33rDnwu>

## LINKS

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

<https://bit.ly/3nhU0m8>

---

# LEYLA SELMAN

1976

CHILE



TAXONOMY  
INDEX

word

## BIO

Chilean actress, director and playwright, Leyla Selman started writing theater in 2003. *Amador Ausente* written that same year was shown in Santiago, in November and won the National Dramatic Prize of 2003. The play belongs to a first stage of her creation. It is the moment when Leyla Selman discovers the word theatrical with a writing almost automated. In 2013, she releases her last play, *El pájaro de Chile*, that relates to a third stage of her creation with a more rational type of language. Nine years go by between these two plays, nevertheless, *Amador Ausente* and *El pájaro de Chile*, have some shared ideas in which 'common desertion' prevails. In *Amador Ausente*, Selma applies intuition towards literature, without a particular purpose or questioning. *El pájaro de Chile* is more thought, and determined. The subject matter of this first stage goes from a theater that touches a controversial political issue, to a intertextual play in which she recreates an iconic figure of the Chilean culture (Violeta Parra), and experiments with other contemporary scenic languages.

## MAIN WORK

"It is very difficult to define yourself. I learned it when I had an idea of myself and others, theater companions at the time of studying, defined me brutally different from what I believed or thought. I stayed, from that day until today, without knowing who I am". (Leyla Selman) Hard and demanding with herself, although "not as rigorous as it should be, which constantly makes me touch mediocrity, which is one of the issues that I detest the most in life," she admits restless, chaotic and creative in mind. "My head never rests, except - for reasons that I don't understand yet - when I dance electronic music." The theater appeared in her life when she almost entered to study dance, previously she tried other university paths in which she could not feel fully comfortable. Beyond her training and self-definition, Leyla is happy of the great historical moment that we are living, of which we must not lower our arms and continue working, "the patriarchy failed and has to end, the male has to die, not the man, the male. But it is a job that cannot be renounced, it is daily and constant. We have been and still are violated, raped, annulled, diminished to the stereotype of the sexual object. I never wanted to be a woman, because it was to be at a disadvantage and I don't like to be, and I don't want anyone else

to be ... I suffered a lot of discrimination, too many and too early, too hard and strong to tell it in a text that can be read at any time of the day". Words to which he adds "I think that women and men do not have the same opportunities in the theater. And nowhere can the way to find that damn difference, that harassment be more subtle and smoother, but today undeniably, thus in their midst we were given this possibility, women are given the chance to star in the scene, from all points of view. It remains for us to take advantage of this moment very well, for what has to happen, equality and death of the old structure. We cannot rest for a minute". Last but not least, the main challenge to achieve gender equality "is that we must not stop until it is real. It is incredible how awareness is being created, little by little, some and some find it more difficult, others are so fast. The important thing is not to abandon the spirit of emancipation, because you have to renounce what we have been, at first you don't see it, you don't want to see it, but after you do it, it's wonderful." (Leyla Selman)

## VIDEO

<https://bit.ly/33uZbaR>

## LINKS

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