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UNCERTAINTIES

LATIN AMERICA, THE PERFORMING ARTS AND THE CIVILIZATIONAL CRISIS

The essential political dilemma of the state of the contemporary world lies in the tension between peace, dialogue and legality, as well as in the meaning of our species and its survival; that is, a politics oriented towards life and democracy. Yet this meaning is diluted amid obsessions with power, control and possession. The indifference displayed by numerous nations, organisations, institutions and leaders is reminiscent of that observed in 1913 or 1933, when attention was focused on the most immediate issues while millions of people were unknowingly marching towards death. Today, this is expressed in the anomie of long-term policies and a grave anaemia of historical memory, which will be remembered in the years to come as one of the turns that led us into the global quagmire. The lack of awareness of the gravity of current events is, moreover, a cultural, ethical and rationality vacuum that persists amid a sea of spectacle-driven news. Moral collapses throughout the long human saga conspire when extreme geopolitical power tensions coincide with internationally influential elites lacking a global vision, within psychosocial frameworks of apathy bordering on hedonism and intellectual ennui associated with insensitive academics, as is happening today on an international scale.

To paraphrase Aristotle's Poetics, one could say that the difference between the historian and the poet is that the historian records what happened, while the poet records what could or may happen. Poetry thus takes flight into the impossible, while history is anchored in facts which, however complex, are narrated in their material reality. In this twenty-first century, we know with astonishment that the possible and the impossible are conspiring in the same upheaval and civilizational crisis. Its immediate history and prospects for violence have unsettled a large part of the social sciences and humanities, as well as the creative field of the performing arts, confining them to analyses of current circumstances. Even so, the most insightful studies and writings of our time speak from perplexity and doubt, not from certainties and dogmas.

The end of certainties marks the possible beginning of other ways of narrating reality through dramatic discourse. Peace receives little emphasis, and coexistence in diversity even less. From other perspectives, liquid worlds and uncertainties, chance and indeterminacy, emergencies and ruptures are conceptualised through a kind of creative perplexity in the performing arts, which no longer sees history as a grand narrative or as the mechanism of the political destiny of humankind.

For this reason, we must strengthen these spaces in which the concept of theatre as a polemical and argumentative form of knowledge, active and provocative, is slowly taking shape. A place where everything is studied, every issue is debated, and argument is the basis of dialogue and respect. A world without the critical perspectives that emerge from theatre would exhaust its vision of humanity, replacing walking with aimless wandering and knowledge with the routine of bureaucratic creation.

In this context, Latin American theatre emerges not as a comforting refuge but as a laboratory of symbolic resistance. Latin America is itself a civilisation forged in the tension between memory and oblivion, between utopia and

tragedy, between the word that liberates and the silence that oppresses. Historically, its dramaturgies have known how to inhabit this fracture: turning the stage into a tribunal of collective conscience when real courts remained silent, and building beauty where barbarity had swept everything else away.

It is no coincidence that, during the darkest moments of twentieth-century Latin America — dictatorships, exiles and disappearances — theatre was one of the few languages capable of naming the unnameable. From Augusto Boal's Theatre of the Oppressed to the Colombian collective creations that shook the continent in the 1970s and 1980s, and including the dramaturgies that emerged from mourning and resistance in Chile, Argentina, Colombia and El Salvador, Latin American theatre developed a poetics of emergence: it learned to create under adverse conditions, to turn precariousness into a method and urgency into an aesthetic form.

Uruguay occupies a distinctive place in this tradition. It is a small country in territorial terms, yet extraordinarily rich in its theatrical culture. It has given the world not only leading playwrights and directors, but also a conception of theatre as a democratic practice rooted in community life. Uruguayan Carnival — the longest in the world — is also the most theatrical: in its tablados and murgas beats a philosophy of popular criticism that no decree has been able to silence entirely, because it lives in the people's voices and in their ability to laugh at power while naming it. Murga is not merely music and costume; it is a way of exercising citizenship through the body, of practising memory with irony and dissent through song.

Teatro El Galpón, a living symbol of this history, survived exile during the civic-military dictatorship and returned transformed, more conscious of its purpose. That episode encapsulates something essential about Uruguayan theatre: its conviction that the stage cannot be indifferent to the time around it; making theatre is also a way of taking a position in relation to history, not through propaganda but through the complexity of the human experience. Among the key figures and institutions in this story are the great reference of our America, Atahualpa del Cioppo, Teatro Circular, Comedia Nacional, Complot Teatro, Roberto Suárez, Sergio Blanco, Gabriel Calderón, Santiago Sanguinetti, Marianela Morena and Mariana Percovich, among other Uruguayan theatre-makers present at Colombian festivals. Today, as the world witnesses a new accumulation of dangers reminiscent of — as Gramsci observed — those moments when the old has not yet died and the new has not yet been born, Latin American and Uruguayan theatre face their own creative dilemma: how to speak about crisis without reducing themselves to its chronicle; how to be contemporary without losing historical perspective; how to keep political imagination alive when media spectacle drains words of meaning. The answer, if there is one, will not come from doctrinal certainties but from that same creative perplexity which the text identifies as a condition for the most lucid forms of knowledge of our time. For Latin American theatre knows something that many institutions have forgotten: the deepest reality is not conveyed through data or slogans, but in the unique, unrepeatable instant when two human beings — one who acts, the other who watches — recognise one another in their fragility and in their desire for a world. That recognition is still a form of politics. And perhaps it contains theatre's oldest and most urgent possibility: not to describe the global quagmire, but to imagine, from within it, the conditions for reaching another shore.

Octavio Arbeláez Tobón

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NOTES *from the* SECRETARIAT

REDELAE and the Spanish Network of Theatres Meet at Festival del Sur

Agüimes (Gran Canaria), 22 October 2026

As part of Festival del Sur – Three Continents Theatre Encounter, and at the invitation of the festival organisers, the Agüimes Theatre Auditorium hosted a meeting between the Spanish Network of Publicly Owned Theatres, Auditoriums, Circuits and Festivals and the Euro-Latin American Performing Arts Network (REDELAE). Representatives of both networks and the host festival attended.

Representing the Spanish Network:
- Marta Monfort, President (Vitoria-Gasteiz Municipal Theatre Network)
- Paco Flor, Vice-President (Teatro Chapí, Villena)
- Pedro Blanco (International Festival of Classical Theatre of Mérida)
- María Ángeles García Cabello, board member (Networks and Circuits Commission, Albacete Cultural Consortium)
- Lorena Matute, board member (Performing Arts Unit of the Canary Islands Institute for Cultural Development)

Representing REDELAE:
- Octavio Arbeláez (Manizales International Theatre Festival)
- Beatriz Quintero (REDELAE Executive Secretariat)
- José Luis Rivero (Auditorio de Tenerife)

Representing Festival del Sur:
- Juan Valentín Rodríguez (Festival Producer)

It should be noted that Lorena Matute is also a member of REDELAE.

Festival del Sur – Three Continents Theatre Encounter was created to foster links between the cultures and performing arts scenes of Africa, Europe and Latin America. It has been held since 1988 and is the oldest theatre festival in the Canary Islands and one of the oldest in Spain.

The meeting began with a round of introductions. Each network then presented its work. During the meeting, it was noted that REDELAE's catalogue had been inspired by the Spanish Network's model. Both parties agreed that it is a very useful tool for the Ibero-American performing arts sector.

We proposed that both networks promote their annual catalogues through their respective communications platforms, including websites, communications and other channels.

As an agreed action, the President of the Spanish Network will undertake the necessary internal steps to move this initiative forward. REDELAE expressed its readiness to support this process. Both networks will remain in contact to advance its implementation.

CALLS FOR APPLICATIONS

FAE INCUBA 2027–2028 — A creative space for performing arts sector members

FAE Incuba announces its open call for the 2027–2028 period, running **from 7 October to 11 November 2026.**

FAE Incuba is a programme for the development of performing arts projects within the Lima Performing Arts Festival (FAE Lima). The incubation process consists of a project residency hosted by one of the organisations that make up FAE Lima, with guidance from a mentor whose profile matches the project's needs, as well as advice on different aspects of the creative process through working sessions with renowned national or international guest specialists.

FAE INCUBA 2027–2028
Download the guidelines and sworn-statement templates, and complete your application by submitting the form by 9 November.

Download the sworn-statement templates.

Register here for the information session.

Download the guidelines here.

Apply here.

Open call for the 50th edition of the Almagro International Classical Theatre Festival 2027

If you have a proposal and would like to be part of the 50th edition of the Almagro International Classical Theatre Festival, this is the place to submit it. Here you will find **the official open-call application form**.
Application form / Registration form (EN)

We encourage you to present your project as clearly and thoroughly as possible. Please read the participation guidelines carefully before submitting your proposal. Each form includes mandatory fields with descriptions to guide you through the process. We look forward to seeing how classical theatre inspires your work.

Key dates:
- **Official call opens: 25 September 2026 at 2:00 p.m. (mainland Spain time).**
- **Official call closes: 1 December 2026 at 2:00 p.m. (mainland Spain time).**

Your proposal will be assessed by the Festival's artistic direction. We will contact you during the first quarter of 2027 to inform you of the evaluation result.

Read the guidelines and submit your proposal on the Festival website.
https://www.festivaldealmagro.com/

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CALLS FOR APPLICATIONS

2027 Open Call — Golden Age Hispanic-American Festival of the Community of Madrid, Clásicos en Alcalá

The Festival's 26th edition will take place from the second week of June to the first week of July, inclusive.

Applications are open to companies of any nationality.
Since 2021, the Festival's distinctive feature has been a Golden Age programme promoting authors and texts written in Spanish between 1492 and 1659. It also includes contemporary dramaturgy inspired by this period.
The Festival is also strengthening its collaboration with Latin America. Special consideration will therefore be given to projects involving Latin American institutions, companies, co-producers and/or artistic team members.
Proposals will be selected by the Festival's management, with a view to achieving the excellence expected of any performing arts programme and a balance that creates a programme for diverse audiences. For this multidisciplinary selection, we encourage you to submit theatre, circus, dance, music, street performing arts, folklore and other performances.

Application period: 23 October to 24 November 2026.

Submit proposals.

Submitting a proposal implies acceptance of the ***guidelines***.

2027 Open Call — CCPUCP Theatre

The Cultural Centre of the Pontifical Catholic University of Peru (CCPUCP) develops a programme designed to encourage critical reflection, aesthetic sensitivity and connections between different artistic expressions and the public.

CCPUCP invites directors, playwrights, performing arts creators, artistic collectives and theatre companies, from Peru and abroad, to submit stage projects for inclusion in the CCPUCP Theatre programme during 2027.

This open call aims to promote national and international performing arts projects in theatre, dance, circus, music and multidisciplinary performance. Projects should contribute to the development of contemporary performing arts and may be included in the CCPUCP Theatre programme.
Applications are free of charge and will remain open until Sunday, 15 November 2026, at 11:59 p.m. (Peru time).

GUIDELINES

Read the guidelines before applying.

APPLICATION FORM
To apply, submit the following form **HERE.**
For enquiries, email: **convocatoriasccpucp@pucp.pe**

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CALLS FOR APPLICATIONS

XXVI Golden Age Hispanic-American Festival of the Community of Madrid, Clásicos en Alcalá

The application period for the XXVI Golden Age Hispanic-American Festival of the Community of Madrid, Clásicos en Alcalá, will remain open until 24 November.

Following the success of its 25th anniversary, Clásicos en Alcalá is preparing its 2027 edition. Companies of any nationality and from any performing arts discipline may submit projects, including theatre, circus, dance, music, street theatre and folklore.

The Festival, organised by the Culture Department of Alcalá de Henares City Council and the Community of Madrid, has featured a programme dedicated to the Spanish Golden Age as its hallmark since 2021. The programme promotes authors and texts written in Spanish between 1492 and 1659, and also includes contemporary dramaturgy inspired by this golden period.

The **participation guidelines** are available on the Clásicos en **Alcalá website**. Projects may be submitted using the available form until 24 November.

Santa Cruz de la Sierra International Theatre Festival

The Santa Cruz de la Sierra International Theatre Festival takes place in odd-numbered years and has become the largest theatre event in the country. Its aim is to bring theatre closer to the public by taking performing arts to the city's most remote neighbourhoods and to the provinces of the Department of Santa Cruz, under the slogan "Multiplying Perspectives". The Festival's work has helped new generations of performing arts professionals emerge in the region, including writers, scriptwriters, set designers, directors, actors, dancers, choreographers, singers, lighting and sound technicians, stage crew and others.

The Festival has also become a showcase for Bolivian theatre, as national actors are part of the Bolivian Theatre Platform, which gives young performers the opportunity to be invited to other international theatre festivals and present their work.

The Santa Cruz de la Sierra International Theatre Festival welcomes applications from around the world for its 15th edition.

Email: apac.direccion.artistica@gmail.com
Phone: +59172148580

Website: https://festivalesapac.com/

Application deadline: 29 November 2026.

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ASSOCIATED EVENTS

Festival Internacional de Artes Vivas de Loja (FIAVL)

The Loja International Festival of Living Arts (FIAVL) is a meeting place for the circulation and promotion of the living arts in Ecuador. It has been designated a priority and recurring artistic event and is based in the city of Loja. Its eleventh edition, **FIAVL 2026**, is envisioned as a space for intergenerational exchange that recognises children and young people as full participants in the present and as protagonists in shaping the country's cultural future.

The eleventh edition of **the Loja International Festival of Living Arts (FIAVL)** will take place from **12 to 22 November 2026** in the city of Loja, **Ecuador**.

The Loja International Festival of Living Arts (FIAVL) is one of Ecuador's most important artistic and cultural events. It aims to promote and support the creation, training and circulation of living-arts goods and services nationally and internationally, while strengthening the exercise of cultural rights and encouraging civic encounters. It is organised by the Ministry of Education, Sports and Culture through the Vice-Ministry of Culture. The first edition took place in 2016, and the festival is held every November in the city of Loja. Its eleventh edition will take place in 2026.

https://festivaldeloja.com/

Festival Internacional de Teatro del Biobío (FTB)

The 7th edition of the Biobío International Theatre Festival (FTB) will take place from 4 to 11 November 2026 in the Biobío Region of Chile, mainly in Concepción and neighbouring municipalities.

FTB began in November 2010 with the first edition of the Biobío Theatre Festival, produced by Malaje Theatre Company and the Suebe Foundation. From the outset, it established a strong connection with the community, partly in response to the catastrophe caused by the earthquake that same year, whose epicentre was in the Biobío Region.

Since then, FTB has played an important role in rebuilding local culture and has been fundamental to the revival of the performing arts, expanding its management plan and reach over the years. Grupo FTB began developing artistic and educational activities mainly in the city of Concepción and gradually expanded to Lota, Talcahuano, Tomé, Los Ángeles, Coronel, Chiguayante, San Carlos, Chillán, Nacimiento and Arauco.

https://ftb.cl/

OTHER EVENTS

Festival de Teatro Comfama San Ignacio

From **31 October to 7 November 2026**, in the San Ignacio District, in downtown **Medellín**.

The works featured in this Festival do not follow a single form. They move between the visual, the physical, the sonic and the narrative; between humour and emotion, lightness and depth. Some appeal to wonder, others to memory, and others to questions. Yet they all begin with the same intuition: theatre can be a place of encounter, a space where something happens to us at the same time, even if we do not name it in the same way. As Augusto Boal said: “Theatre is, in itself, an act of gathering”.

https://www.comfama.com/festivales/festival-teatro-san-ignacio/

Festival de Artes de la Calle 2026 | Santa Fe de Antioquia

From **13 to 16 November, Santa Fe de Antioquia** becomes a large stage under the theme “The street moves us”. Four days of theatre, music, dance, circus and street parades in streets, parks and squares, with free admission for the whole family.

Guest countries: groups from **seven countries** (Spain, Norway, Portugal, France, Mexico, Mozambique and Colombia), presenting a total of 13 works (six international and seven national).

https://www.comfama.com/festivales/artes-de-la-calle/

FESTIVALS EN FRANCE

FITA - Festival Internacional de Teatro Acción

FITA - Festival Internacional de Teatro Acción

FITA returns to Grenoble and its metropolitan area **from 10 to 25 November 2026** with nine events: dance, storytelling, theatre and a documentary film. The festival opens with a concert at Espace 600, while a participatory forum brings local residents together at Solexine. Each performance is accompanied by opportunities for artistic teams to meet audiences who are often distant from conventional performance venues.

Founded in 2002 by Compagnie Ophélia Théâtre and its founder Laurent Poncelet, FITA is a biennial festival held in November in the Grenoble metropolitan area and Isère. Over more than two weeks, it brings international companies together for socially engaged performances, films, participatory workshops and public forums. FITA mobilises residents, associations and social organisations to make theatre a tool for encounter, debate and social transformation, particularly involving audiences with less access to culture.

https://www.festivalenfrance.com/es/festival/fita-festival-internacional-de-teatro-accion

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OTHER EVENTS

Festival Internacional de Teatro de Vitoria-Gasteiz 51.ª edición, 2026

The International Theatre Festival is a key tool for promoting the performing arts in Vitoria-Gasteiz and Álava.

Over its five decades of existence, the Festival has opened its doors to thousands of people from several generations, who now make up a loyal, discerning and knowledgeable audience that fills the city's theatres. It has also become a leading programme for many national and international artists and creators.

The Vitoria-Gasteiz International Festival returns this autumn with 34 different performances across 47 sessions, alongside eight audience engagement and expanded-programming activities, running **from 25 September to 13 December.**

This **51st edition** will feature seven international productions, six world premieres by local creators, six works being presented in the Basque Country for the first time as part of this programme, and seven performances in Basque.

https://www.vitoria-gasteiz.org/wb021/was/contenidoAction.do?idioma=es&uid=b864f49_1468923428a__7f94

Festival de Otoño Madrid del 6 al 29 de noviembre de 2026

The Autumn Festival returns to **Madrid from 6 to 29 November 2026**, this time **celebrating its 44th anniversary**. For more than three weeks, the city will be filled with performing arts, with theatre and dance taking centre stage. It is one of those events that has become part of Madrid's cultural calendar, and this year it arrives with a strong international profile.

The Community of Madrid's Autumn Festival, considered Spain's leading performing arts festival, celebrates its 44th edition with a programme distinguished by its strong international character. The event features outstanding theatre, dance and performance works across several cultural venues in the city, including Teatros del Canal, Conde Duque and Teatro de La Abadía, among others.

https://www.madrid.org/fo/2026/el-festival.html

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OTHER EVENTS

IF BARCELONA 2026

From 3 to 29 November, IF Barcelona will hold its 12th edition, presenting around thirty projects in 17 cultural venues. National and international performances, workshops and professional meetings will explore the possibilities of visual theatre, object theatre and puppetry.

IF Barcelona returns in November with a programme bringing together different performing arts languages and supporting both new creations and the continuity of artistic processes. Puppetry has a prominent place in this edition, with performances combining manipulation, objects, music, visual experimentation and popular tradition.

The programme will take place in cultural venues across Barcelona, Sabadell, L'Hospitalet de Llobregat, Santa Coloma de Gramenet, El Prat de Llobregat and Palau-solità i Plegamans.

With this new edition, IF Barcelona strengthens its role as a meeting place for visual arts, object theatre and puppetry, combining international projects, contemporary creation and performing arts traditions that continue to evolve.

Dates: 3 to 29 November 2026.

Full programme and tickets: ifbarcelona.cat

Escenas de una amistad

Through a first-person account accompanied by photographs, playwright Mauricio Kartun will share memories of his friendship with Rafael Bruza and the theatre works they created together. It is an opportunity to revisit the rapport and shared experiences of two key figures in Argentine playwriting.

JUEVES 5 DE NOVIEMBRE | 15 A 16.30 H

The event will take place in person at Sala Saer, with Mauricio Kartun participating remotely by videoconference.

The meeting is part of CICLO TEATRAL BRUZA '26, which will run from 29 October to 7 November in various locations in Santa Fe and Córdoba. The cycle pays tribute to playwright Rafael Bruza through theatre performances and activities celebrating the continuing relevance of his work and his contribution to the performing arts.

https://www.instagram.com/elcrucedelapampa/p/De1rrHXkYWj/?img_index=1

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Edición a cargo de la Secretaría Ejecutiva en Colombia:
Octavio Arbeláez, Julián Arbeláez y Beatriz Quintero.

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