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REDELAE SHOW CATALOG

VALIDITY 2024

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Cover Freak. Spain. Photo: Luz Soria

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PROLOGUE

By: José Miguel Onaindia (Uruguay)

As we have done since 2021, we once again present a catalog of shows selected from among the multiple proposals received from the various institutions that make up our network. We must highlight that year after year we have added members from new countries that reflect the enormous plurality of esthetics of Ibero-American theater. On this occasion we celebrate the integration of Venezuela and the Latin theater of the United States.

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ARGENTINA
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CATEGORY: THEATER (DRAMATIC COMEDY)
COUNTRY: ARGENTINA

TITLE: ANTE
COMPANY:
TEATRO CASERO

Fotografía: Kevin Orellanes

CAST & CREW

ORIGINAL TITLE: “ACÁ DICE EL TÍTULO DEL DRAMA SOBRE ANTE”
TEXT: IVOR MARTINIĆ
TRANSLATION: NIKOLINA ŽIDEK
DIRECTION: GUILLERMO CACACE
CAST: GUIDO ARENA / ROMINA GIORGI / DARÍO LEVIN NATALIA MANUEL / MARTA ROGER
DIRECTION ASSISTANCE: KEVIN ORELLANES
PRESS AND COMMUNICATION: MUTUVERRÍA
PRE-PRODUCTION: COMPAÑÍA TEATRO CASERO
LENGTH: 55 MINUTES.

ABOUT THE PLAY:

During Ar[illegible]'s t[illegible]lft[illegible]irthday [illegible]on[illegible]ts[illegible]t yet el[illegible]orated [illegible]tw[illegible]n t[illegible] boy and his fa[illegible]eak[illegible]Kee[illegible]g t[illegible]m[illegible]y of [illegible]s decea[illegible]d r[illegible]th[illegible]e justifies a[illegible]of [illegible]te's [illegible]tempts [illegible]p[illegible]en[illegible]is fath[illegible]from re[illegible]g h[illegible] love life. However, a[illegible]-year-[illegible]d gir[illegible]be the [illegible]se fo[illegible]is fam[illegible] supported by a caring ne[illegible]bor, to[illegible]eal that w[illegible]ound.

CONTACT:

KEVINORELLANES@GMAIL.COM - INFOTEATROCASERO@GMAIL.COM

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CATEGORY: THEATER (DRAMATIC COMEDY)
COUNTRY: ARGENTINA

Fotografía: Silvana Galdi

CAST & CREW:

PLAYWRITING: Emiliano Dionisi
CAST: Roberto Peloni
STAGE DESIGN: Micaela Sleigh
LIGHTNING: Agnese Lozupone
SOUND DESIGN: Martín Rodríguez
PHOTOGRAPHY: Luis Ezcurra
COVER DESIGN: Roberto Peloni
GRAPHIC DESIGN: Nahuel Lamoglia
DIRECTION ASSISTANCE: Juan José Barocelli
ARTISTIC PRODUCTION: Sebastián Ezcurra
GENERAL PRODUCTION: Compañía Criolla
DIRECTION: Emiliano Dionisi

Password: elbrote

ABOUT THE PLAY

An actor begins to blur the boundaries between fiction and reality and no distrusts whoever writes the events of his life. What kind of character will in this story?

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CONTACTO@CIACRIOLLA.COM

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CATEGORY: THEATER
COUNTRY: ARGENTINA

TITLE: EL RAYO
DIRECTION: MARÍA UCEDO

Fotografía: Alejandro Guyot

CAST & CREW:

CAST: María Ucedo
PLAYWRITING: María Ucedo, Valeria Correa
DIRECTION: María Ucedo, Valeria Correa
DIRECTION ASSISTANCE: Andrea Fernández
ORIGINAL MUSIC: Martín Pavlovsky
COSTUMES AND SEAMS: María Cecilia Ximénez
LIGHTNING: Matías Sendón
TECHNICAL ASSISTANCE: Natalia Anselmi, Dante Bazzano

ABOUT THE PLAY:

EL RAYO [illegible] in stripped down space, two stories at the same time. That of a [illegible] who reveals the [illegible] a secret kept for decades. And that [illegible] daughter who, with that information, [illegible] the pieces of the family puzzle and understands how the [illegible] was visible to everyone, without anyone being able to see it. [illegible] memory rewritten when illuminated by new light. How do you live with [illegible] past, just made, after a lifetime with a mother who showed [illegible] she kept to herself?

CONTACT:
MARIAUCEDO@YAHOO.COM.AR

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CATEGORY: THEATER
COUNTRY: ARGENTINA

TITLE: LAS CRIADAS
DIRECTION: FACUNDO RAMÍREZ

Fotografía: Fernando Lendoiro

CAST & CREW:

DIRECTION: Facundo Ramírez
CAST: Dolores Ocampo, Claudio Pazos, Pablo Finamore
DIRECTION ASSISTANCE: Hernán Chacón
TRANSLATION: Luce Moreau-Arrabal
MUSIC: Eric Satie/ Gnossienne N°1/ Marcela Roggeri (piano)
LIGHTING: Roberto Traferri
STAGE CONCEPT: Facundo Ramírez y Roberto Traferri
SCENOGRAPHY AND COSTUMES: Silvia Bonel
COSTUME PRODUCTION: Manuela González Caceres
MAKE-UP AND MASK: Luar Pepe
LATEX PROSTHESIS: Mónica Gutierrez
SCENOGRAPHY PRODUCTION: Fernando Díaz, Analía Schiavino y Carpintería Antonietta
PHOTOGRAPH AND GRAPHIC DESIGN: Fernando Lendorio
PRESS: Paula Simkin
EXECUTIVE PRODUCTION: Rosalía Celentano y Eleonora Di Bello
LENGTH: [illegible]ute

ABO[illegible]

Sisters Cl[illegible]e a[illegible]S[illegible]e[illegible]r w[illegible]ha[illegible]a ca[illegible]nt [illegible]y the French bourgeoisie. [illegible]hen she[illegible]s absen[illegible]from the hou[illegible]th maid assume a perverse gam[illegible] of rep[illegible]ent[illegible]ion throug[illegible]whi[illegible]ey [illegible] th feelings of contempt, en[illegible]hatred[illegible]d ad[illegible]ira[illegible]on the[illegible]el fo[illegible]r mistres emerge, stretching [illegible]e li[illegible]ts of th[illegible]game u[illegible]il they s[illegible]mulate h[illegible]r murde The situa[illegible]beco[illegible]m[illegible]di[illegible]r w[illegible]th[illegible]nonymo[illegible]ter denounc[illegible]er[illegible]ther[illegible]. [illegible]n l[illegible]ning th[illegible]due to[illegible]ck[illegible]ev[illegible]ence the police[illegible]to[illegible]e th[illegible]har[illegible]he[illegible]erst[illegible]d that[illegible]eir[illegible]tra[illegible]l be discov[illegible]ed[illegible]esp[illegible]ate, the[illegible]de[illegible]e[illegible]carry o[illegible]the m[illegible]f th[illegible]lady and try to[illegible]disc[illegible]he[illegible]

CONTACT:

PRODUCCIONLASCRIADAS@GMAIL.COM - ELENDIBELLO@GMAIL.COM

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CATEGORY: THEATER
COUNTRY: ARGENTINA

TITLE: LAS TRES HERMANAS
COMPANY:
REY MARCIALI
PRODUCCIONES

Fotografía: Sergio Hofmann

CAST & CREW:

DIRECTION: David Piccotto
CAST: Estefanía Moyano, Araceli Gelleni; Alicia Vissani, Diego Haas, Nelson Balmaceda, Luciana Sgró Ruata.
LIGHTNING: Simón Garita Onandia
SOUND DESIGN: Horacio Fierro
AUDIOVISUAL DESIGN: Luciana Sgró Ruata
AUDIOVISUAL OPERATION: Cecilia Astini
ART-COSTUME-SCENOGRAPHY: Ariel Merlo

ABOUT THE PLAY:

This version of The Three Sisters in the characters of the seven-year-old Russian a... Ant...ekhov in p...ar w...rld: a w...ld...os...y cinema. C...a, ...ash... and Iri... Pr...oro... live in ...mall t... Ru...a at the beginning of the 2...entury. ...here th... ...ve amon... s...rov... langu... desires and illusions; bet...een the s...ent and ...e sound bet... grays an... colors; between a sc...een ...nd view...s.

CONTACTO:
PICCOTTODAVID@HOTMAIL.COM

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CATEGORY: THEATER
COUNTRY: ARGENTINA

TITLE: MEDIDA X MEDIDA
DIRECTION:
GABRIEL CHAME BUENDÍA

Fotografía: Carlos Furman

CAST & CREW:

CAST: Matías Bassi, Nicolás Gentile, Elvira Gómez, Agustín Soler, Marilyn Petito
ARTISTIC ASSISTANCE: Lorena Booth
LIGHTNING ASSISTANCE: Daniel Marino Nava
COSTUME ASSISTANCE: Marcela Rubini
SCENOGRAPHY ASSISTANCE: Dany Cyan
DANCE TRAINNING: Damián Malvacio
COSTUME DESIGN: Cecilia Allassia
SOUND DESIGN: Sebastián Furman, Gabriel Chamé Buendía
LIGHTNING AND SCENOGRAPHY DESIGN: Jorge Pastorino
TRANSLATION, ADAPTATION AND DIRECTION: Gabriel Chamé Buendia

ABOUT THE PLAY:

After ten years of success with “Othelo. Termina mal”, Gabriel Chamé Buendia presents, t with o another Sh esp e p always ug the humor ul the p sic and poetic s.
In “Medida or M ida a dramatic exposition of the oral natur of man in relation to huma ustice an sexual vice. The work focus on ethi sexuality and power. There lso a c relationship with the Gosp s: Do no judge if yo not w e i because w dgm you ju e yo will be judg ar with easu mer you measu will asure yo

In “Medida por Medida” (La Culpa es Tuya) women occupy a central place with a very c op the abu owe p tical an exual sp res t th same t ey ect on la co n a religion hakesp n make a al uc men he reveal e tragedy of o adiction Witho conclus ns, s us wit p tica and sp ual ons t th s e t e. Sha pea allenges u by que ioning th essence of t law a tic ing the y hat u Laws o abuse o ow Fo of o sion

CONTACT:

GCHAME@GABRIELCHAME.COM

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CATEGORY: THEATER
COUNTRY: BRAZIL

Fotografía: Noelia Nájera

CAST & CREW:

IDEA AND CREATION: Catarina Milani e Victor Nóvoa
PRODUCTION DESIGN: Catarina Milani
DIRECTION: Yara de Novaes
DIRECTION ASSISTANCE: Ivy Souza
PLAYWRITING: Victor Nóvoa
PLAYWRIGHT COLABORATION: Salloma Salomão
CAST: Cleide Queiroz e Plínio Soares
LIGHTNING: Marisa Bentivegna
SCENOGRAPHY: André Cortez
SCENOGRAPHY ASSISTANCE: Carol Bucek
COSTUMES: Fábio Namatame
MUSICAL DIRECTION: Raul Teixeira
CORPORAL PREPARATION: Ana Vitória Bella
MUSICAL PREPARATION: Lilian de Lima
AUDIOVISUAL DIRECTION: Julia Rufino
PRODUCTION ASSISTANCE: Paula Praia

ABOUT THE PLAY:

The show [illegible] a w[illegible] and [illegible] ma[illegible] K[illegible] a K[illegible]hen as[illegible]an[illegible] Th[illegible]n both in the [illegible]gh[illegible]s, w[illegible] have alre[illegible]lo[illegible] l[illegible] their jo[illegible] because[illegible]nd[illegible]hook all their lov[illegible]one[illegible] The[illegible]ref[illegible] t[illegible]n a[illegible] is[illegible]ny[illegible]ey no longer exist and they o[illegible] have on[illegible] obsole[illegible] by their e[illegible]plo[illegible] to the other and thu[illegible]expe[illegible]enc[illegible] emotional and loving relation[illegible]ips, whi[illegible] T[illegible] sea[illegible]nstress a[illegible] the[illegible]n as[illegible]stan[illegible] are often contradictory. By[illegible]elvin[illegible] s[illegible]fer a[illegible]ew[illegible]n pr[illegible]nd to try t[illegible] the intimate memorie[illegible]hat[illegible]hape thei[illegible] avoid i[illegible]he Seams[illegible]ess dress[illegible]s in[illegible]th c[illegible] past, they[illegible]n a[illegible]nt[illegible] S[illegible]av[illegible] costume[illegible]he B[illegible] highlights[illegible]ere[illegible]or[illegible]of violen[illegible]tha[illegible] J[illegible]es prog[illegible]n that[illegible]m[illegible]e t[illegible]ether acapitalist[illegible]ase[illegible]hege[illegible]on v[illegible]odia[illegible]lascime[illegible]o a[illegible] in[illegible]a logic of ef[illegible]en[illegible] an[illegible]erforma[illegible]e fo[illegible] t[illegible]ater, inte[illegible]upting t[illegible]o[illegible]d the the aging [illegible]dy.[illegible]e[illegible]ea[illegible] c[illegible]th[illegible]ce we[illegible]m[illegible] who worked on theater pro[illegible]ctions an[illegible]

CONTACT:

CATAVMILANI@GMAIL.COM

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CATEGORY: THEATER
COUNTRY: BRAZIL

TITLE:
TEATRO LA INDEPENDENCIA
COMPANY:
OCO TEATRO LABORATÓRIO

Fotografía: Diney Araujo

CAST & CREW:

TEXT: Paulo Atto.
CAST: Evelin Buchegger, Rafael Magalhães, Uerla Cardoso, Caio Rodrigo, Evana Jeyssan e Daniel Farias.
MUSICAL DIRECTION: Luciano Bahia.
COSTUMES: Agamenon Abreu.
SCRIPT: Luis Alonso
STAGE DEVELOPMENT: Adriano Passos, André Passos, Bruno Matos, Cassio Vieira (Tomate), George Santana (Sabará)
SCENOGRAPHY: Agnaldo Queiroz Costureira.
LIGHTNING: Rita Lago.
PRESS: Dóris Veiga Pinheiro.
PRODUCTION ASSISTANCE: Nei Lima Produção.
Rafael Magalhães.
CONCEPT AND DIRECTION: Luis Alonso
LENGTH: 100 minutes.

ABOUT THE PLAY:

The “Teatro da Independencia” [illegible] t[illegible]utopia[illegible] transpo[illegible] th[illegible] Latin sold for a[illegible]usi[illegible]ss [illegible]ome[illegible] an[illegible] A[illegible]a tha[illegible]s also u[illegible]ian[illegible] Wha[illegible] it to the theate[illegible] tha[illegible]sides th[illegible] w[illegible] b[illegible] Latin An[illegible]can? D[illegible]or[illegible] sell have to agr[illegible]an[illegible]ave[illegible]ce [illegible] L[illegible]en[illegible]? themselves to be evicted. [illegible] middle o[illegible] that, the actors are rehears[illegible]g the nev[illegible] That’s[illegible] the qu[illegible]stio[illegible]eatro L[illegible] show that deals with [illegible]tin A[illegible]merica a[illegible] I[illegible]epe[illegible]dencia [illegible] sh[illegible]t ta[illegible]es u[illegible] they show the audience th[illegible]rehears[illegible] t[illegible]ough various[illegible]nsat[illegible]at go fro[illegible] of the scenes that are read[illegible]and at th[illegible] laughte[illegible] to drama a suture[illegible] a woun[illegible] same time they share b[illegible]veen scenes th[illegible] that c[illegible]stantly op[illegible]ns, goes [illegible]hro[illegible]h th[illegible] problem th[illegible]und[illegible] Th[illegible] p[illegible]xi[illegible]g in a [illegible]ru[illegible] moves bet[illegible]en t[illegible]rea[illegible] that is i[illegible]ose[illegible] t[illegible]ough th[illegible]happine[illegible] of [illegible]en[illegible] this and our u[illegible]rea[illegible]sires[illegible]whe[illegible] t[illegible]persis[illegible]with our[illegible]

CONTACT:

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Fotografía: Guto Muni

CAST & CREW:

DIRECTION: Ricardo Alves Jr.
PLAYWRITING: Assis Benevenuto and Marcos Coletta
STAND-IN ACTRESS: Michele Bernardino
ART DIRECTION: Thálita Motta
COSTUME ASSISTANCE: Ian Godoi, Carina Fonsc and Poliana Carvalho
SCENOGRAPHY ASSISTANCE: Paola Ferrari and Bruna Silva
LIGHTNING: Marina Arthuzzi, Jésus Lataliza and Rodrigo Marçal
SOUNDTRACK: Barulhista
FINAL MUSIC: Barulhista e Tatsuro Murakami
SOUND OPERATION: Fabrício Lins
CORPORAL ASSISTANCE: Fernando Barcellos
VOCAL ASSISTANCE: Ana Hadad
GRAPHIC ART: Letícia Naves
COMMUNICATION ASSISTANCE: Renata Rocha
PHOTOGRAPHY: Luiza Palhares
PRODUCT[illegible]ria [illegible]rdo
LENGTH: [illegible]es

ABOUT THE PLAY:

There are games that are be[illegible]ming po[illegible]lar [illegible]ove[illegible] the wor[illegible] they beyond the limits of palace[illegible]ney [illegible]e bl[illegible]d, th[illegible]y flo[illegible] str[illegible] and enter through the [illegible]rack[illegible] in the do[illegible]rs of our [illegible]omes. Ga[illegible]es with strict rules [illegible]overé[illegible]es. [illegible]tha[illegible]nil[illegible]nia and people kill [illegible]a d[illegible]r. [illegible]ry game[illegible] ba[illegible]efie[illegible] in "Trag[illegible]a", the g[illegible]ap Quatroloscinco [illegible]og[illegible]h th[illegible]lass[illegible] An[illegible]to d[illegible]uss me[illegible]ry, history, ob[illegible]d vi[illegible]nce in r[illegible]tion[illegible] to[illegible]'s Brazi[illegible]

CONTACT:

CONTATO@QUATROLOSCINCO.COM

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CATEGORY: THEATER
COUNTRY: CHILE

TITLE:
LA POSIBILIDAD DE LA TERNURA

COMPANY:
CENTRO GABRIELA MISTRAL GAM - LA RESENTIDA

Fotografía: Francisca Razeto

CAST & CREW:

DIRECTION: Marco Layera and Carolina de La Maza
PLAYWRITING: Collective
DRAMATURGY: Aljoscha Begrich
CAST: Leftrarü Valdivia Castro, Camilo Bugueño Espejo, Efraín Chaparro Pérez, José Miguel Araya Moreno, Dimitri Bueno Ferrer, Marcos Cruz Andulce, Matías Mendez González
SKELETON PRODUCTION: Tomas O'Ryan
DIRECTION ASSISTANCE: Katherine Maureira and Humberto Adriano
PRODUCTION: Victoria Iglesias
LIGHTNING: Karl Heinz Sateler
STAGE DESIGN: Teatro La Re-Sentida
COSTUME DESIGN: Daniel Bagnara
TAILOR: Eugenio Pino
SOUND DESIGN: Andrés Quezada
ARTISTIC COLLABORATION: Ernesto Orellana
PRODUCTION: Centro Gabriela Mistral GAM and
Festival R[illegible]ale Alemania
CO-PROD[illegible]
PHOTOGR[illegible]

ABOUT THE PLAY:

Young people ask themselves: What sto[illegible]us fr[illegible]sh[illegible]wing anc[illegible]king affection? What happens if [illegible]do n[illegible]t to[illegible]mp[illegible] wit[illegible]ema imposed on us? What [illegible]ohib[illegible]s us from [illegible]howing o[illegible]fragility? Based on th[illegible]flecti[illegible]osi[illegible]de la[illegible]ise a staging materialize[illegible]sc[illegible]y that s[illegible]es [illegible]ex[illegible]ences [illegible]testim[illegible]es of adolesc[illegible]b[illegible]wee[illegible]d 1[illegible]ears[illegible]d, [illegible]g o[illegible]eir dive[illegible]ty, contradict[illegible]pra[illegible]ces.

CONTACT:

SOLANYIROBAYO@GAM.CL

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CATEGORY: THEATER
COUNTRY: CHILE

Fotografía: Rodolfo Castro

CAST & CREW:

PLAYWRITING: Carla Zuñiga Morales
DIRECTION: Claudio Fuentes San Francisco
CAST: Angélica Riquelme - Coca Miranda
GENERAL DESIGN: Elizabeth Pérez
SOUND DESIGN: Francisco Moreira
PRODUCTION: Ana Silva Wood

ABOUT THE PLAY:

Two actresses on stage begin a dialogue, tell a story, imagine a story, construct a reality and on top of it, other stories appear and disappear, the complex and dark relationship of a mother and her daughter, acceptance, guilt, forgiveness and the importance of recognizing are some of the concepts that the staging addresses. From a surreal dramaturg[illegible] a uni[illegible] of m[illegible]aphors to scenic gam[illegible] intrigu[illegible] way where[illegible] fac[illegible] into cha[illegible] creative ar[illegible]. [illegible] actre[illegible]s imme[illegible] themselves [illegible] becoming increasingly [illegible] and [illegible] becomes a mirror of materi[illegible] and filia[illegible] relationsh[illegible]os, where topi[illegible] such as family, resentm[illegible]t, la[illegible]k of emp[illegible]y a[illegible] the search fo[illegible]enti[illegible] are addressed, building an a[illegible]native r[illegible]ty t[illegible] ref[illegible]cts their[illegible] epe[illegible] experiences and emo[illegible]ns. [illegible]his imagi[illegible]ary world [illegible] presente[illegible] as a distorted game of repr[illegible]ntati[illegible]n upon r[illegible]presenta[illegible]n.

CONTACT:

FULANODIRECTOR@GMAIL.COM

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CATEGORY: THEATER
COUNTRY: CHILE

Fotografía: Jorge Sánchez

CAST & CREW:

DIRECTION: Aliocha de la Sotta
PLAYWRITING: Andrés Kalawski
CAST: Solange Lackington y Valeria Leyton
MUSIC COMPOSITION: Fernando Milagros
RESEARCH: Mariana Hausdorf
COSTUME AND STAGE DESIGN: Daniela Vargas
LIGHTNING: Andrés Poirot
COSTUME ASSISTANCE: María Trinidad Barros
MAKEUP AND HAIRSTYLE: Franklin Sepúlveda

Contraseña: mistralgam

ABOUT THE PLAY:

The renow[illegible] de[illegible] dire[illegible] vo[illegible] written b[illegible] Andrés Ka[illegible]ski [illegible]nic[illegible] magines[illegible] e C[illegible]ea[illegible]oet Gab[illegible]la Mistr[illegible] in Brazil, i[illegible] kidn[illegible] by [illegible]rou[illegible] of [illegible]won[illegible] who a[illegible] trying to c[illegible]ng[illegible]e w[illegible]d and w[illegible] w[illegible] he[illegible]o take a[illegible]ntage [illegible] her leader[illegible]p to [illegible]ro[illegible] [illegible]hir[illegible] [illegible]cour[illegible]ori[illegible]o [illegible] to become the first Latin A[illegible]rican wo[illegible]an to win[illegible] Nobel Pr[illegible]e in [illegible] Literature. She is the [illegible]st f[illegible]nou[illegible]ectu[illegible]on [illegible]e c[illegible]t, a[illegible] friend of Presidents and adv[illegible]r to gov[illegible]mer[illegible], so [illegible]e could [illegible]eak [illegible] to the world about ma[illegible]y to[illegible]s i[illegible]eec[illegible] Her [illegible]apto[illegible]t to force her to write some[illegible]ing [illegible]ry risky.

CONTACTO:

SOLANYIROBAYO@GAM.CL

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CATEGORY: THEATER
COUNTRY: COLOMBIA

TITLE: LOBAS
COMPANY: TEATRO LA MÁSCARA

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Fotografía: Leo De La Parca

CAST & CREW:

DIRECTION: Susana Uribe Bolaños
PLAYWRITING AND CAST: Susana Uribe Bolaños, Isabel Dávila Córdoba, Diana Trujillo Restrepo
GENERAL ASSISTANCE: Pilar Restrepo Mejía
CHOREOGRAPHIC ASSISTANCE: Adriana Miranda
SOUND DESIGN AND COMPOSITION: Froyber Maya
DESIGN AND STAGE FABRICATION: Antonio Cadavid
LIGHTNING: Andrés Becerra
LEAD TECHNICIAN: Joan Andrés Buitrón
PHOTOGRAPHY AND DESIGN: Camilo Monsalve
SEAMSTRESSES: Rubiela Coque Camacho y Arlette Rodríguez
COSTUMES: Zoila Martínez
DOLLS: Isabel Dávila, Nárenth Álvarez y Sebastián Potes
VOCAL ASSISTANCE: Jhon Zapata
SINGING VOICE: Viviana Lemus
SHOEMAKER: Oscar Restrepo
ADMINISTRATIVE ASSISTANCE: Joyce Perea
PRODUCTION ASSISTANCE: Isabella Gómez
COLLABO[illegible] M[illegible]
STAGE SU[illegible]OR Ma[illegible]Perea

ABOUT THE PLAY:

Three lost wolf women, thr[illegible] hungry [illegible]vers[illegible] three [illegible]pained [illegible]ught[illegible] three frightened moth[illegible]rs, [illegible]ee actres[illegible]es tired o[illegible] perfor[illegible]ng, three surviving witches, thr[illegible]ow[illegible]rless sor[illegible]resses w[illegible] feet injured from aimless wa[illegible] er[illegible]ba[illegible]cav[illegible]he[illegible]rk and cave of the syc[illegible] Th[illegible]e is no t[illegible]e to [illegible]ur[illegible] what t[illegible]y have [illegible]ne, because in[illegible]ert[illegible] mi[illegible] the[illegible]ace[illegible] show[illegible]hem th[illegible]av back have [illegible]ap[illegible]ared[illegible]nd only[illegible]ter[illegible]in[illegible]d heali[illegible] the wo[illegible] after collec[illegible]g th[illegible]o[illegible]e c[illegible]lves[illegible]ve[illegible]d[illegible] he cave, will they be able to wit[illegible]ss the mir[illegible]cle of the [illegible]surrection

CONTACT:

SUSANNACTRIZ@GMAIL.COM

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CATEGORY: THEATER - DANCE
COUNTRY: COLOMBIA

Fotografía: Camilo Montiel y Lalo Lopez

CAST & CREW:

AUTHORSHIP AND GENERAL DIRECTION: Johan Velandia
CAST: Natalia Coca, Cristian Ruiz, Aníbal Quiceno, Diana Belmonte, María Alzamora Yovanny Martínez Juan José Villalobos
GENERAL PRODUCTION: Angela Bello
DIRECTION ASSISTANCE: Camila Josa
ART DIRECTION: Víctor Hernández
ANIMATION AND MAPPING: John Melo
LIGHTNING: Humberto Hernández
DESIGN AND COSTUME PRODUCTION: Ana Velandia
COMPOSITION AND MUSIC ARRANGEMENTS: Camilo Giraldo

ABOUT THE PLAY:

Bogotá, 1992. The government of César Gaviria decrees rationing measures due to the energy crisis that the country faces, due to the reduction of water reserves, aggravated by the EL NIÑO phenomenon. Colombian homes face hour outages, one more and a long period of darkness. In a city in darkness, without water, without energy, mother cries the loud determination to return the light of an entire country. EL NIÑO Y LA TORMENTA is the story of a mother and a rat who would do anything and more for the well-being of their offspring. In the room of an old tenement, in the south of the city, a fantastic universe is recreated: a child and a rat seeking invisible rats on a hunger strike, a new escape, a birthday without candles and a mother looking for food while drowning in the streets of a thirsty city. The child and the rat of their worlds, under the hou escape from a tenancy without paying for the month, the year, without paying for the life escape from the veil the roof and look for a roof through which more and more sh in.

CONTACT:

LACONGREGACIONTEATRO@GMAIL.COM

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CATEGORY: THEATER
COUNTRY: COLOMBIA

TITLE: EL SUEÑO DE LA BOMBA ATÓMICA

COMPANY: VIVEMIKEY - JULIÁN ARANGO OSORIO

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Fotografía: Marco Roa

CAST & CREW:

PLAYWRITING AND DIRECTION: Julián Arango Osorio
CAST: Jimmy Vásquez, Daniel Calderón
DIRECTION ASSISTANCE: María José Blanco
LIGHTNING / LEAD TECHNICIAN: Mario Ávila
SOUND EFFECTS: Juan Cataño
GENERAL PRODUCTION: Manuela Valdiri P.

ABOUT THE PLAY:

Two friend[illegible] ag[illegible] b[illegible]thank[illegible]str[illegible]ge invita[illegible] made by o[illegible]or[illegible]m[illegible] his unex[illegible]te[illegible]ee[illegible]g will re[illegible]al the d[illegible]es and frustra[illegible]ns[illegible]ea[illegible] the[illegible]diff[illegible]nc[illegible] the[illegible]culiar w[illegible] of assuming t[illegible]d of[illegible]ch one.[illegible] of t[illegible] w[illegible]e trigge[illegible] by the[illegible] of the plan[illegible]at[illegible]n of[illegible]s[illegible]th[illegible]tin[illegible]y w[illegible]pe involved in an absurd sitU[illegible]n that w[illegible]end up[illegible]ving into[illegible]ve[illegible] friendship as the only plan o[illegible]alvation.

CONTACT:

DANIEL@VIVEMIKEY.COM

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CATEGORY: DRAMATIC THEATER
COUNTRY: COLOMBIA

TITLE: ESTA CABEZA MÍA QUE NO SE PUEDE CALLAR
COMPANY: LA MALDITA VANIDAD TEATRO

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Fotografía: Lina Castaño

CAST & CREW:

PLAYWRITING AND DIRECTION: Jorge Hugo Marín
CAST: Ricardo Mejía, Emanuel Restrepo, Francisco Chona, Judith Segura, Angélica Prieto, Fernando de la Pava
DIRECTION ASSISTANCE AND SOUND DESIGN: Boris Lafaurie
LIGHTNING: Juan David Rodríguez
TOUR PRODUCTION: Wilson L. García D.
AGE RESTRICTION: 15 years.
LENGTH: 70 minutes.

ABOUT THE PLAY:

In the first decade of the 21st century, Colombian territory experienced, at the hands of paramilitary groups, the extermination of many people from the homosexual community who lived in towns or the countryside, being persecuted and murdered because of their s refer ar disappeare ou s re give als positives, ere d or tim of sexual ent, ng sca d fo life by havi on f th mu Many were forced under th ts to leave their lands, stripped of thei elonging and separated from their milies. 2022, the Truth Commissio ublishe report on the men rap in t territoria power war of the last 3 ar recordin different t es verify it undeniabl hat om e th mai victims of iole in the ntex of the C m c ict h according to the Sing egistry o Victims (RUV) it indicates that mer were also subjected to sexual violence. 5.81% of those registered are men, this is equivalent to 2,140 people.

Based on this report and its different testimonies, Jorge Hugo Marín tells the story of Saúl, a young man who, while ng s eight birth ated an orced t ba on e life led til that om t, t d ng murd ed by ar gro that to yz . S 's the t n teache his end, t neighb r and th gh his fathe rde d in str e c tan s, ar t ch racters o to with hin narrate ll the sus ense and ensio tha aris om the fear th t vic the pant cases a ca t the tricality th ra t s the v er by d t avel th t om ts thi ma re his e ape ike way o cross.

CONTACT:

WILSONGARCIA@TDETEATRO.COM

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CATEGORY: THEATER – MUSIC - DANCE
COUNTRY: COSTA RICA

TITLE: ANANSI, UNA ODISEA AFRO
COMPANY: TEATRO NACIONAL DE COSTA RICA - EX-ÁNIMA

Fotografía: Teatro Nacional de Costa Rica

CAST & CREW:

DIRECTION AND PRODUCTION: Ana María Moreno
CAST: Adrián Flores, Allan Cascante, Allyson Maykall, Amy Lopez, Bryan Lawrence, Gabriela Alfaro, Mario López, Mauricio Sibaja, Ana Maria Moreno.
MUSICIANS: Esteban Chavarría “JAGUAR”, Wendy Losada, Carlos Herrera, Kumary Sawyers, Luis Carlos Córdoba, Wendy Losada
DESIGNERS: Erick Cascante, Diego Fournier, Gustavo Abarca

ABOUT THE PLAY:

ANANSI is a production of the National Theater of Costa Rica in collaboration with the renowned independent company EX-áNIMA. It is a multidisc[illegible] at children and young people with the intention of highlighting part of the important [illegible] ANANSI, a [illegible] to be the p[illegible] the condition that he fulfill[illegible] death and tame the gu[illegible] must learn to control his own desires a[illegible] the ocean from Ghana to th[illegible] worthy of his wish.

CONTACT:

KSALGUERO@TEATRONACIONAL.GO.CR

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CATEGORY: CHILDREN'S THEATER
COUNTRY: ECUADOR

TITLE: LXS CUERVXS NO SE PEINAN
COMPANY: MUÉGANO TEATRO

Fotografía: Gustavo Moya

CAST & CREW:

TEXT: Maribel Carrasco (National Playwriting Award of Mexico 2023)
DIRECTION AND CAST: Pilar Aranda, Estefanía Rodríguez y Santiago Roldós
TECHNICAL ASSISTANCE: Otty Palma
MULTIMEDIA DESIGN: Enrique Landívar
SCENOGRAPHY PRODUCTION AND PROPS: Gabriela Cabrera
GRAPHIC DESIGN: Oswaldo Terreros
COSTUMES: Tamara Guiñansaca
CHOREOGRAPHIC ASSISTANCE: David Albarracín
PRODUCTION ASSISTANCE: Diego Ayala
PUPPET MANUFACTURE: Sandy y David Sánchez Valdivieso
TECHNICAL STAGING: Gabriel Quimis

ABO

“Lxs Cuerv Pei rrat sev oc : tha f the W with the R Ha nd str gg wi on ess and se arc of affection; t tran rm a w in d v gg to discover her identity and po r; that of writer to al and rec nst her memory and that f he com y; a tha of th ver courage that one should hav when oth s fin ou fferent. aus Camilo’s life everything was ng relati y well unt ever thi started to go relatively badly. ybe he day a ather w born in o e of his arms; whe the d is i o f on a led during the rst y o hool an cho bu ng.

CONTACT:

SANTIAGOROLDOS@GMAIL.COM

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CATEGORY: THEATER
COUNTRY: ECUADOR

TITLE: QUIMERA
COMPANY: LA TRINCHERA TEATRO

Fotografía: Leiberg Santos

CAST & CREW:

DIRECTION AND AUTHORSHIP: Nixon García Sabando
CAST: Rocío Reyes Macías, Freddy Reyes Macías,
Hernán Reyes Parrales, Nixon García Sabando
TECHNICIAN: Jorge Gutiérrez
LIGHTNING: Hernán Reyes P.
COSTUMES: José Rosales
SCENOGRAPHY: José Rosales y La Trinchera
PROPS: Cesar Pilay y La Trinchera
PRODUCTION: Gabriela García Reyes
PHOTOGRAPHY: Leiberg Santos

ABOUT THE PLAY:

Two borde[illegible]rs m[illegible]an[illegible]morri[illegible]n t[illegible]demarca[illegible]
that divide[illegible]the[illegible]wo[illegible]unities[illegible]s[illegible]pp[illegible]ed. Th[illegible]unusua[illegible]ct
conflicts t[illegible]a[illegible]ut[illegible]ti[illegible]enti[illegible]and[illegible]tr[illegible]. Two[illegible]naracte[illegible]an
adult wom[illegible]a yo[illegible]g man,[illegible]vel[illegible]ci[illegible]ses com[illegible]to them
soldiers do[illegible]ot a[illegible]w t[illegible]ros[illegible]ord[illegible]ou[illegible]ar[illegible]ot
sure of the limits that they[illegible]ce defend[illegible]d and c[illegible]d for. Wit[illegible]pla[illegible]
tricks and circus demonstrat[illegible]ns, the wo[illegible]man and t[illegible]boy try t[illegible]ach
their goal. In the end, [illegible]ery[illegible]e will d[illegible]over[illegible]tru[illegible]that th[illegible]did
know or refused to accept.

CONTACT:

NIXONGARCIA2005@YAHOO.COM

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CATEGORY: THEATER
COUNTRY: SPAIN

TITLE: FREAK
DIRECTION: PAULA AMOR

Fotografía: Luz Soria

CAST & CREW:

ACTRESSES: Lara Serrano and Lorena López/
Macarena de Rueda
DIRECTION ASSISTANCE: Marta Matute
PRODUCTION MANAGER: Rosel Murillo
ART DESIGN AND LIGHTNING: Antiel Jiménez
MAKEUP: Alba Jiménez
COSTUMES: Daniel T. Cano
TRANSLATION: Paula Amor y Luis Sorolla
DISTRIBUTION: Caterina Muñoz Luceño

ABOUT THE PLAY:

Freak talks about the limits of each person. Why aren't we able to stop situations that we really don't want to be in? Why aren't we able to stop and say what we need at any given moment? Direct how we want to be and how we want to be treated, second by second. How do you get out of the stan[illegible] t[illegible]ter

A sofa and [illegible] girls are d[illegible] at the sam[illegible] occupy a space. They open[illegible] progresses. The pace g[illegible] the importance of the image [illegible] regardless of one's own [illegible] feeling powerful and ta[illegible] judgment, [illegible]

CONTACT:

CATERINA@CATERINAPRODUCCIONES.COM

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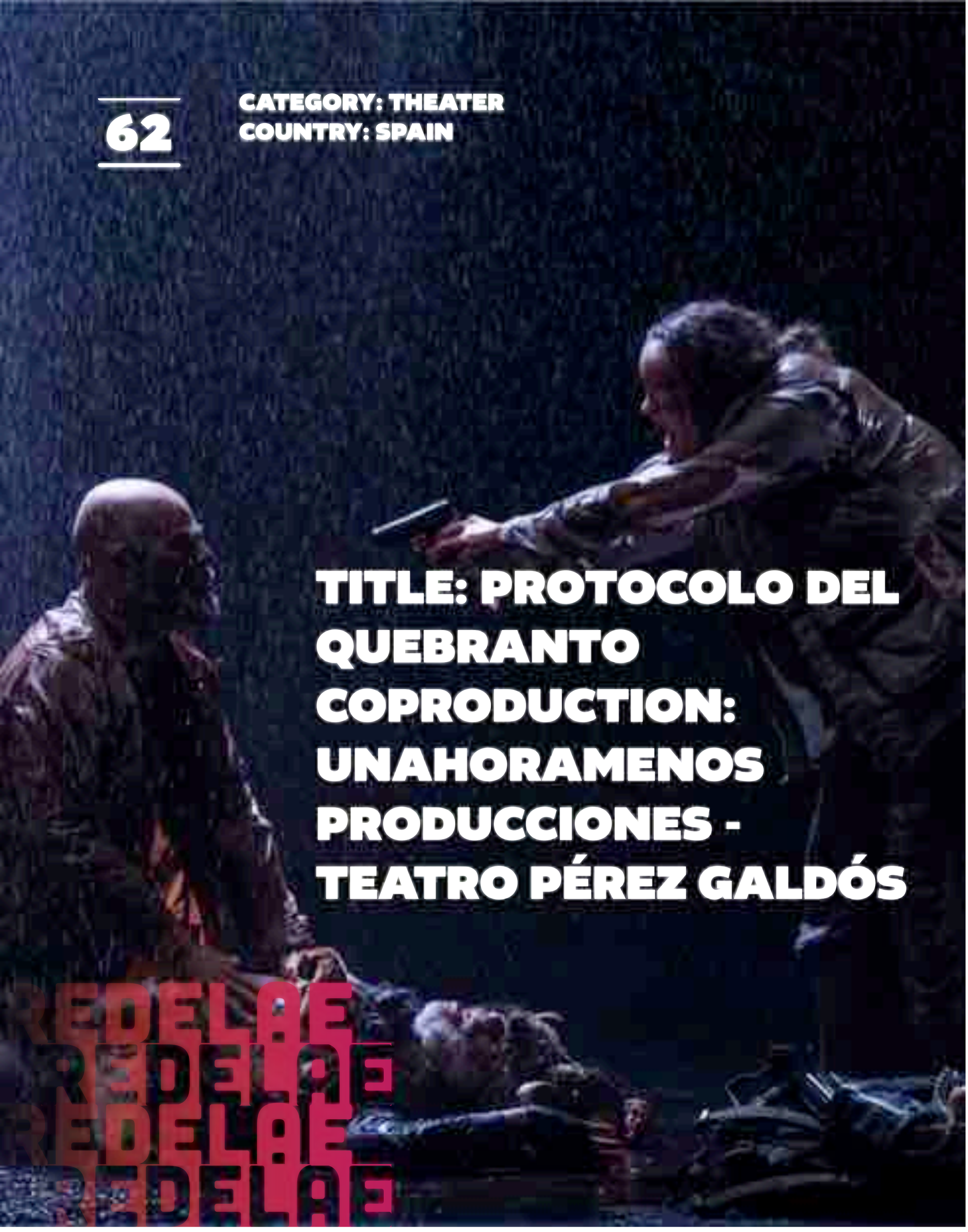
CATEGORY: THEATER
COUNTRY: SPAIN



Fotografía: Nacho González

CAST & CREW:

DIRECTION, PLAYWRITING AND SCENOGRAPHY:
Mario Vega
PRODUCTION DIRECTION: Valentín Rodríguez
CAST: Marta Viera, Mingo Ruano, Luifer Rodríguez
PRODUCTION COORDINATION: Mónica Hernández
DIRECTION ASSISTANCE: Rosa Escrig
PLAYWRITING AND DIRECTION CONSULTANCY:
Laura Ortega
TECHNICAL DIRECTION: Tony Perera
LIGHTNING: Ibán Negrín
MUSICAL COMPOSITION AND SOUND SPACE: Julio Tejera
SOUND DESIGN: Blas Acosta
ROUND TABLE DIRECTOR AND CONTENT CONSULTANT:
Nicolás Castellano
AUDIOVISUAL DOCUMENTATION IN UKRAINE:
Anna Surinyach
LOCAL PRODUCTION AND FIXER IN UKRAINE:
Olga Tarnovska
TRANSLATION TO UKRAINIAN: Tatiana Kolbayenkova
COSTUMES: Nauzet Afonso
PROSTHESIS: Canarias FX
SCENOGRAPHY CONSTRUCTION: Unaherramenta
producción [illegible]a I&[illegible]s
HYDRAULIC INSTALLATION DESIGN: Eduardo [illegible]ríguez
PLUMBING [illegible]ATION: Rubén [illegible]ond
STAGE AND EQUIPMENT TECHNICIANS: [illegible]ck [illegible]zález,
Andrea Ros[illegible]s
PRODUCTION ASSISTANCE: [illegible]atriz Rodrí[illegible]uez
PEDAGOGICAL FIELD AND PARTICIPATION: Ge[illegible]na
Quintana, Luis O'Malle
EXHIBITION DESIGN: Mariana Obr[illegible]
ILLUSTRATION AND CHARACTER SKETCHES:
Amnada Ce[illegible]
TOUR PRO[illegible]CTION: R[illegible]el Maga[illegible]
TEATRO PÉ[illegible]Z O[illegible]DÓ
GENERAL D[illegible]ON: [illegible]ian Kutt[illegible]keu
PROGRAM[illegible]G [illegible]PAR[illegible]Ma[illegible]íte
Muñoz, Agustín Artiles
TECHNICAL DEPARTMENT: L[illegible] Diaz-Saa[illegible]dra, Yves [illegible]
Souza-Pinto, Aday Mart[illegible] Jav[illegible] Santa[illegible]
MARKETING AND COMMUNIC[illegible]TION: Pa[illegible]na F[illegible]ón,
Leticia Hernández, Sele[illegible]ia M[illegible]no
FINANCIAL DEPARTME[illegible]: Du[illegible]a Domíng[illegible]ez, Jessic[illegible]
Medina, Verónica Santana, Belén Hernández

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CAST & CREW:

TEATRO PÉREZ GALDÓS

DIRECCIÓN GENERAL: Tilman Kuttenkeuler
DEPARTAMENTO PROGRAMACIÓN: Manuel Benítez, Óscar Muñoz, Agustín Artiles DEPARTAMENTO TÉCNICO: Luis Diaz-Saavedra, Yves De Souza-Pinto, Aday Martín, Javier Santana
MARKETING Y COMUNICACIÓN: Paloma Falcón, Leticia Hernández, Selenia Moreno
DEPARTAMENTO FINANCIERO: Dunia Domínguez, Jessica Medina, Verónica Santana, Belén Hernández

ABOUT THE PLAY:

“Protocolo del Quebranto” It is a show that arises with the purpose of bringing to stage the reasons and consequences of wars and conflicts. Is the abuse of power inherent to the human condition? It seems that from the moment there is an “other” a basis is established for the origin of the confrontation, therefore, only a favorable ecosystem is necessary for this situation to flourish. Protocolo del Quebranto seeks to explore the frontiers of concepts such as power, justice and morality to analyze human relationships seen from the perspective of the need for survival. In a world divided between friends and enemies, allies and rivals, can we be neutral?

Crezk, of unknown origin and flag, pursues the territories in which the war takes place. He carries a traveling hulk that he calls Osel, where he lives and hides gunpowder and small ammunition with which he deals, without caring who is friend and who is enemy; In their operational vision of the world, everyone is a customer. Nadia, a strange, almost monstrous woman, lives entrenched with him. Their relationship borders on any known syndrome; They are his prison and his flight. They need and repel each other, like two-headed animals. One night, the wandering owner of Osel, while walking through the labyrinth of war, finds a badly injured man, armed with his camera and a blood-stained bandage on his right foot. He has stepped on a mine and can't walk. He is thirsty. Crezk helps him, without any good Samaritan spirit, since he senses in him a servant for his kingdom. But he soon discovers that it is not the search for gunpowder that has brought him to these lands that began as a tale of adventure, becomes a nightmare... Barbarism is a word for survival.

CONTACT:

M.VEGA@UNAHORAMENOS.ES

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CATEGORY: DANCE
COUNTRY: SPAIN

TITLE: TARANTO ALEATORIO
DIRECTION: MARÍA DEL MAR SUÁREZ LA CHACHI

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Fotografía: Yolanda Montiel

CAST & CREW:

ORIGINAL IDEA, DIRECTION AND PERFORMER: María del Mar Suárez La Chachi
SINGER: Lola Dolores
LIGHTNING: Azael Ferrer
COSTUMES: Eva Hurtado
EXTERNAL COUNSULTANCY: Jana Pacheco
GRAPHIC DESIGN: Carmen Moreno
DISTRIBUTION AND PRODUCTION: May Mora
LENGTH: 50 minutes.

ABOUT THE PLAY:

Two women eat sunflower seeds in a park, or at the door of a house, or in a patio. They share a common everyday space, a conversation, the intimacy of silence. Suddenly, singing and dancing break the ordinary world and introduce magic. In a suspended, enigmatic time, the choreography is born as a d hirl l it ms hir nd. A cli of heels th com ain d laugh n a p. ong tha oes not p, that rises a lops pace

Taranto, as flan co om the are ne In origin it is a primitive song, mple, dry, ithout gu r, which as b from the need to sing eely, th of enic rese ere nudity that accompanies us d with ch w exp iment. pec the structure of the tradition tabl , inv igat how cou between dance and sin ng c n give way o the ran m to tran form.

CONTACT

MAYMORADISTRIBUCION@GMAIL.COM

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Fotografía: BenitoJ_Alma Curiel

CAST & CREW:

PLAYWRITING: Luis Eduardo Yee
DIRECTION: Rebeca Trejo.
CAST: Assira Abbate, Meraqui Pradis, Vicky Araico,
Mahalat Sánchez
LENGTH: 75 minutos

ABOUT THE PLAY:

Lolo is an extraterrestrial child or so he thinks, he has come to Earth with a mis[illegible]at n[illegible]he hi[illegible]lf kn[illegible]ut. While he w[illegible] for instruc[illegible]s, [illegible] wi[illegible]ave to a[illegible]pt [illegible]he [illegible]rthlings which is [illegible]te difficult fo[illegible]m[illegible]cau[illegible]oes[illegible]ot u[illegible]ers[illegible]heir [illegible]rible ne[illegible] to classify ev[illegible]. He[illegible]en meet[illegible]Dolo[illegible]s, [illegible]invisibl[illegible]woman through m[illegible]c w[illegible]tea[illegible]ow[illegible] to[illegible]et

CONTACT:

R_TREJO77@HOTMAIL.COM

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CATEGORY: THEATER - DANCE
COUNTRY: MEXICO

Fotografía: Fernanda Olivares

CAST & CREW:

DIRECTION: Martín Acosta
AUTHOR: Luis Mario Moncada based on the memoirs of Alejandro Reyes
CAST: Mel Fuentes, Migue I Tercero, Baruch Valdés, Medin Villatoro
ON STAGE MUSIC: Miguel Tercero
GRAPHIC DESIGN: Héctor Ortega
SCENOGRAPHY PRODUCTION: Isaac Nolacea
DIRECTIO TAN la, Vázquez
COSTUME CT ristia Ca ñe
ACETATE US AT S. Fáti el
VENUS HEADDRESS: A Ortega
PRODUCTION ASSISTANCE: Fryda Vás uez
LIGHTNING: Matías G ero
SCENOGRAPHY AND COS MES: Ev gui ga
COMPOSITION AND S UN DESIGN: ay Ramíre
GENERAL PRODUCTI : M helle Mer endez
EXECUTIV UC N: Pau tie

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REDELAE

ABOUT THE PLAY:

This production is a memory exercise about a series of events related to theater and the HIV pandemic that occurred around the mid-nineties of the last century. It happened in the theater and was narrated in an unpublished novel written by Alejandro Reyes before he died of AIDS in 1996. When it was written, Matias Gorlero, Luis Mario Moncada and I were already—involuntarily but joyfully—characters. of its history. Our space is, then, the theater box or several boxes from several theaters: that of Abraham Oceransky, where Alejandro and a group of notable artists work on a staging about the life and work of Yukio Mishima; the one about The Grotto, where a year later, under the ominous wing of HIV, we premiered James Joyce, “A portrait of the artist as a young man”, and this one, where we strive to imagine in action that time of theater makers who bring it alive with their gaze. , while we try to survive—now, of course—COVID 19. The concept is then, memory, and illness; the disease of memory; memory as a disease; the memory of a time when we were

dying and we knew it for sure, but also, inexplicably, we arrived here. The disorder of memory, a memory unleashes a memory that unleashes a memory and thus, the convention of theater: I am Venus, but I can be the Chinese waitress and in the end I want them to look at me like Mel, the beautiful trans actress who lives in CDMX today and that evokes that desolate beauty that in the novel commits suicide but in reality we know that she lives and is a splendid woman artist and activist, the matryoshka game. The subterfuges of memory, the lies of memory, the monster of memory.

CONTACT:
DEARENATEATRO@GMAIL.COM

REDELAE
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CATEGORY: THEATER
COUNTRY: MEXICO

TITLE: MERCAN, DE RIGOBERTO DUPLÁS
COMPANY: PUÑO DE TIERRA

Fotografía: Rigoberto Duplás

CAST & CREW:

DIRECTION AND PLAYWRITING: Fernando Bonilla
CAST: Sophie Alexander-Katz, Antonio Vega, Fernando Bonilla
AUDIOVISUAL DESIGN AND GENERAL PRODUCTION: Gabriel Zapata Z.
EXECUTIVE PRODUCTION: MariCarmen Núñez Utrilla
SCENOGRAPHY DESIGN AND LIGHTNING: Anna Ariá
SOUND DESIGN AND ORIGINAL MUSIC: Andrés Motta
COSTUMES: Simone Bucio Dovalí
GRAPHIC DESIGN AND LIVE ILLUSTRATIONS: Zai Campirano
DIRECTION ASSISTANCE: Paulina Bringas
SCENOGRAPHY PRODUCTION: MACE Macedonio Cervantes

ABOUT THE PLAY

How long [illegible] the [illegible]ncellatio[illegible] las[illegible] Af[illegible] years [illegible] silence
controversi[illegible] co[illegible]pt[illegible] R[illegible] Du[illegible] o[illegible]n [illegible]ke
a public appearance to res[illegible]nd to tho[illegible]e who ha[illegible] criticized him
appropriating other people's [illegible]ain for his [illegible]rtistic crea[illegible]ons. Wit[illegible]he h[illegible]
of a couple of actors, who wi[illegible]play him[illegible]d h[illegible]wife, [illegible]he popu[illegible]act
Carmen Aldama, the author[illegible]l ex[illegible]e in[illegible]macy of hi[illegible]age
will try to problematize [illegible]e co[illegible]radictions of artistic [illegible]deavor su[illegible]jugated
by capital, [illegible]rket [illegible]ce[illegible]

CONTACT:

LADOZETA@GMAIL.COM

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CATEGORY: THEATER
COUNTRY: MEXICO

TITLE: TORNAVIAJE
COMPANY: CO RELATO TEATRO

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Fotografía: Fernanda Olivares

CAST & CREW:

ACTRESS, DIRECTION, PLAYWRITING AND PRODUCTION: Diana Sedano
CODIRECTION: Ricardo Rodríguez, Cecilia Ramírez Romo
SCENOGRAPHY, LIGHTNING AND VIDEO: Sergio López Vigueras
DIRECTION ASSISTANCE: Michelle Betancourt
PRODUCTION ASSISTANCE: Laura Baneco

ABOUT THE PLAY

We are all s[illegible] c[illegible] she[illegible] of a[illegible] inter[illegible]alf of its[illegible]ots seem to cr[illegible]sea. [illegible] bough[illegible] pla[illegible]tic[illegible] to go to[illegible]adrid to her patern[illegible]am[illegible]an[illegible]he[illegible]r f[illegible]afe[illegible]he[illegible]at no one there knew of her e[illegible]ence. If it[illegible] not ha[illegible]t, it does[illegible]ot e[illegible] She hadn't been named, but[illegible]e existed.

CONTACT

CO.RELATO2014@GMAIL.COM

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PANAMÁ
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CATEGORY: IMMERSIVE THEATER
COUNTRY: PANAMÁ

TITLE: TÍA SAM
COMPANY: MALAMAÑA TEATRO

Fotografía: Cristóbal Campos

CAST & CREW:

PLAYWRITING AND DIRECTION: Maritza Vernaza
CAST: Maritza Vernaza y Yaraví Quintero
LENGTH: 90 minutes

ABOUT THE PLAY:

The play “Tía Sam,” written by Maritza Vernaza, is set in the Panama Canal Zone in the 1940s, a territory ceded to the United States under a treaty that [illegible] for the protection of the Panama Canal.

The plot centers on Tía Sam, an American woman who embodies capitalist ideals. She [illegible] the [illegible]. Through a training format, the play invites the public to represent the new inhabitants, who must understand and comply with the rules to secure a place in this apparent “Paradise.”

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CONTACTO:
HOLA@MALAMANA.ORG

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PORTUGAL
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CATEGORY: THEATER – PERFORMANCE – AUDIO WALK
COUNTRY: PORTUGAL

TITLE: TERRA NULLIUS
COMPANY: PAULA DIOGO

Fotografía: M.Zakrzewski_TERRA NULLIUS - Reykjavik

CAST & CREW:

DESIGN, TEXT AND PERFORMANCE: Paula Diogo
SOUND DESIGN: João Bento
LIGHTNING: Daniel Worm
PLAYWRITING ASSISTANCE: Alex Cassal
CREATION ASSISTANCE: Estelle Franco, Renato Linhares, Alfredo Martins
SPACE AND PUBLICATION: FRAME Collective, Elsa Mencagli
GRAPHIC DESIGN: Masako Hattori
PHOTOGRAPHIC SELECTION: João Tuna
EXECUTIVE PRODUCTION: Vanda Cerejo
COPRODUCTION: Má-Criação y Teatro Nacional D. Maria II partners Arquipélago – Contemporary Arts Center, Citemor, Espaço do Tempo, Alkantara, Galeria Zé dos Bois
Work developed with the support of the Calouste Gulbenkian Foundation and the GDA Foundation.
Project financed by the Portuguese Republic – Culture | DGARTES.

ABO

Terra Nul ans man lan
Terra Nul s a rm cre d
internation law de to
did not belong to anyone a , therefor
could be occupied and decla d as "ne
territory. But the expression erra Nul
also contains a poetic mean . An id
unexplored territory, u clai ed territo
where it is ible to h de
of the ma a pro ction, a id
oasis of fre m ere d be ssib
to restart hink idea of cie
Etymologi y it so te
man's land, land without owner, lan
that cannot be claimed, poin zero.

"ulliu by Pau Dic , is ,
a intimate cumen st of a
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cinema our walk all o the sa
time, or one of tha exa audio pla
th is j ktapose a c rou as
w of e plain e m nt of idea
As an e rcise to m ke the b dy th k?
p to come wh as t
it no man' nd'. Bu ow th place
b acin Lucas P s (w er)

CONTACT:

MACHADO.MARIAJOAO@GMAIL.COM

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URUGUAY
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CATEGORY: IMMERSIVE THEATER
COUNTRY: URUGUAY

TITLE: YO SOY FEDRA
COPRODUCTION: SALA VERDI - LUCÍA ETCHEVERRY

Fotografía: Lu Silva Musso

CAST & CREW:

ACTRESS: Noelia Campo
TEXT AND DIRECTION: Marianella Morena
ORIGINAL MUSIC, ON STAGE MUSICIAN:
Lautaro Moreno
DESIGN AND STAGE PRODUCTION: Ivana Dominguez,
Mariana Pereira
LIGHTNING: Ivana Domínguez
COSTUMES: Mariana Pereira
DIRECTION ASSISTANCE: Agustín Urrutia
SONG LYRICS: Marianella Morena
VOCAL PREPARATION: Ximena Bedó
CORPORAL PREPARATION: Rosina Gil
BED MANUFACTURE: Santiago Rebollo
STAGING ASSISTANCE: Alejandro Roquero,
Alejo Buysse
WIG: Mónica Gutiérrez
GRAPHIC DESIGN: Nicolás Batista
PHOTOGRAPHY: Lucía Silva Musso
PRESS: Beatriz Benech

ABO

A small gro ecta enter ra's dr and fi n formi
theatrical c ce e a br th he h em
without hiding and for a nt the experienc he perfor an is
diluted. There is no fourth w . There a no rema s of previ s te
although the past impo s its f to sur she sists and per mati
appeals to her vibrations, to easure, a to s g wi HIPOL , wh
absent/present throug her s ngs and ec ctic music One room ontains
the house. She breaks li s of love i hyperrea tic action such as
eating, sin ing o i ike s es, wher
strips hers wit ut s me and nfes s h elpless ss. Dyin nd
being rebo con eon lse th arl ent. Ou de
the traffic, p g, m tings, d an igh that org ze soci
outside th old, on mr

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CONTACT:

MARIANELLAMORENA@GMAIL.COM

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CATEGORY: IMMERSIVE THEATER
COUNTRY: URUGUAY

Fotografía: Guillermina Gancio

CAST & CREW:

TEXT AND DIRECTION: Santiago Sanguinetti
CAST: Mateo Altez, Carmen Laguzzi, Carla Moscatelli, Rogelio Gracia
SCENOGRAPHY DESIGN: Laura Leifert
LIGHTNING: Sebastián Marrero
COSTUME DESIGN: Johanna Bresque
SOUND DESIGN AND ORIGINAL MUSIC: Fernando Castro, Federico Zavadszky
DIRECTION ASSISTANCE: Damián Gini

ABOUT THE PLAY:

Two young people discover that the soldier buried in the Military Pantheon [illegible] recites fragments [illegible], they wake up and kidnap a limb of the National Army to leave him in a basement and force him [illegible] responsible for his death and the search for post-[illegible] him to escape, complicating things in a town where something extraordinary rarely happens. A comedy about a betrayal and a revenge, marked by the scope of class consciousness.

CONTACT:

SANGUINETTI.RICCARDI@GMAIL.COM

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VENEZUELA
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CATEGORY: THEATER
COUNTRY: VENEZUELA

Fotografía: Félix Gerardi

CAST & CREW:

DIRECTION: Aníbal Grunn
CAST: Aura Rivas, Francis Rueda, Dora Farías/Livia Méndez
MUSICIANS: Gabriel Yánezy, Andersson Figueroa
TECHNICIANS: Pastor Peña, Richard Marín
COSTUMES: Juan Carlos Llanos
MUSIC AND PLAYWRITING: Julia Carolina Ojeda
DIRECTION ASSISTANCE: Andersson Figueroa
PRODUCTION: Jasson Hernández
LIGHTNING, PLAYWRITING AND DIRECTION: Aníbal Grunn

ABOUT THE PLAY

Three texts [illegible] and [illegible] Three ic characters [illegible] heater, t[illegible]e w[illegible]ith the [illegible]me obje equality a[illegible]free[illegible]m. [illegible]Pi[illegible]ana[illegible]y a[illegible]us[illegible]. A work that is fundamentally f[illegible]nine and [illegible]olitically c[illegible]mmitted to freed and the fight against t[illegible]e Sp[illegible]ish [illegible] that did [illegible] mu[illegible]h d[illegible]mag our Latin America.

CONTACT:

CARROYO.FITP@GMAIL.COM

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98

CATEGORY: THEATER
COUNTRY: VENEZUELA

Fotografía: Arturo Moreno

CAST & CREW:

DIRECTION: Jericó Montilla
CAST: Andrea Pedrón, Maria Tellis, Randimar Guevara, Merlyn Pirela, Katherine León, Estefany Polo
STAGE DEVICE OF TECHNICAL EQUIPMENT: Niki García
DIRECTION ASSISTANCE: Carlos Rivero
LENGTH: 50 minutes

ABOUT THE PLAY:

Free version of the book Humus written by Fabianne Kannor. It is the story of six women who fight to survive in the midst of torture, pain, hunger and overcrowding that exists on slave ships. Above all, the terr of the fate its e c int ry t loom freedom.

Even thou th re ted and in ch of th go s, leading them to sm all a e acts of rrever ebellion. he al performance shows the exp sion of al the long-r pressed fe ling the hearts of this grou of i eduçi ome who yearn r reed and face the whip that flogs em to de h.

CONTACT

CARROYO.FITP@GMAIL.COM

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