
REDELAE
10 años
REDELAE
Catalogue
REDELAE 2021-2022
validity 2023
REDELA

10 años

REDELAE

red euro latinoamericana de artes escénicas

REDELAE 2021-2022

validity 2023

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secretaria@redelae.org

Catalogue

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RECOMENDADO · REDELAE ·

Introduction

The Euro-Latin American performing arts network -**REDELAE**- is built in 2013 with the conviction of generating a stable meeting space of festivals, fairs and markets linked with European and Latin-American performing arts for the exchange of knowledge, artistic development, education, the expansion of show circulation and the development of common projects.

Moved by this spirit, since 2019 we annually publish an Ibero-American performing arts catalogue. Which offers to cultural programmers and agents the direct contact with a selection of high-quality artistic productions from various countries of Latin America and Europe.

This way we seek to develop new methods of exchange, external to the commercialization and logics of the market, understanding our network as a cooperation agent in the North-South / South-North dialogue, that stimulates and facilitates the creation of new links between cultural and artistic professionals, beyond their own geography.

This 2023 the **REDELAE** catalogue counts with 24 renowned performance shows from 11 countries of both continents, gathering in one platform a powerful display of the diversity and richness of the current Latin American and European creation.

We hope that this catalogue inspires new numerous gatherings between our territories, in which performing arts can become the bridge that will allow us to move forward towards mutual knowledge, a dialogue between cultures, the common listening and the construction of new exchange, collaboration and creation channels.



THEATER | BRAZIL

A BANDA - NHOC

ARMATRUX

A Recital of a puppet band formed by four musicians from different universes and a special guest, the pianist Mafalda Jackson, form the show that has the musical direction and original soundtrack of the musician John Ulhôa (from the group Pato Fu) and Bob Faria. The puppets were designed and created by the graphic artist Conrado Almada. With an exciting soundtrack, the characters DJ Montanha, Jão Jones, Noel, Mauí, Tenório y Mafalda Jackson gain life and captivate the audience building a catchy musical universe filled with surprises. A show for all ages, presented already in more then 70 Brazilian cities.

10 años REDELAE

CAST AND CREW:

IDEA AND CREATION:
Grupo Armatrux
MUSICAL DIRECTION AND ORIGINAL SOUNDTRACK:
John Ulhôa y Bob Faria
STAGING:
Grupo Armatrux
PUPPETS:
Taller Armatrux
PUPPET COSTUME AND DESIGN:
Conrado Almada
TECHNICAL PROJECTION AND ADAPTATION:
Junia Melillo
STAGE OBJECTS:
Grupo Armatrux
CAST:
Cristiano Araújo, Eduardo Machado, Paula Manata, Tina Dias, Raquel Pedras e Rogério Araújo.

LENGTH:
45 minutes

Contact:

tinaarmatrux@gmail.com

https://www.youtube.com/watch?v=QwQemnRbE5I



THEATER | BRAZIL

E AINDA ASSIM, SE LEVANTAR

CIA LUNA LUNERA

CAST AND CREW:

DiRECTION: Isabela Paes
PLAYWRITING: Marcos Coletta y Cía Luna Lunera
ASSISTANT DIRECTOR: Cláudio Dias
CAST / CREATORS: Anderson Luri, Cláudio Dias y Letícia Castilho
COSTUMES: Camila Moreno y Cía Luna Lunera
SCENOGRAPHY: Ed Andrade y Cía Luna Lunera
LIGHTNING: Marina Arthuzzi y JésusLataliza
VIDEOS OF THE SHOW: Fabiano Lana
GRAPHIC DESIGN: Rafael Maia
PHOTOGRAPHY: Carlos Hauck y Kika Antunes
PUBLIC RELATIONS: Zé Walter Albinati
EXCECUTIVE PRODUCERS: Cláudio Dias y Nathan Coutinho
DIRECTION OF PRODUCTION: Marcelo Souza e Silva e Isabela Paes
PRODUCTION: Cía Luna Lunera

How to find the strength to carry on? How to keep hope and desire with all the threats of the future? How to keep on helping and listening each other when one is about to fall? How to keep on moving forward when our body can't take it anymore? How to make theater when the word has become a threat? We have no answers, but we know we won't give up.

https://drive.google.com/file/d/1utEB-MQ9ugfvVkUD89N_TjJ3T5fekAY5/view?usp=sharing

Contact:

cao.dias@gmail.com



THEATER | CHILE

LA VIOLACIÓN DE UNA ACTRIZ DE TEATRO

JAVIER CASANGA Y CARLA ZÚÑIGA

CAST AND CREW:

DIRECTION: Javier Casanga
PLAYWRITING: Carla Zuñiga
ASSISTANT DIRECTOR: Simón Román
CAST: Coca Miranda, Carla Gaete
COSTUME DESIGN: Elizabeth Pérez
GENERAL DESIGN: Sebastián Escalona
LIGHTNING: José Miguel Carrera
MUSIC: Alejandro Miranda
DISSEMINATION: Manuel Pacheco
PRODUCTION AND DISSEMINATION: Minga Producción Escénica

https://youtu.be/98hE9KNc-QM

Contact:

lorenaojedasepulveda@gmail.com

In the middle of a plague, an actress must stage again a play that has performed for years, although this time, on screen. Before entering on stage, the actress suddenly remembers an episode of her life and refuses to act: Instantly, all her life has been resignified. From this story we will reflect on sexual violence exerted on women throughout history, the denial, the lies, and the obstacles that the victims face by accepting their own episodes of abuse.



DOCUMENTARY THEATER | CHILE

PAISAJES PARA NO COLOREAR

GAM AND TEATRO LA RE-SENTIDA

CAST AND CREW:

PLAYWRITING: Collective creation, based on more than 100 testimonies of Chilean teenagers.
PLAYWRITING SUPPORT: Anita Fuentes y Francisca Ortiz
DIRECTION: Marco Layera
ASSISTANT DIRECTOR: Carolina de la Maza
STAGE ASISTANT: Soledad Escobar
CAST: Ignacia Atenas, Almendra Menichetti, Paula Castro, Daniela López, Angelina Miglietta, Matilde Morgado, Constanza Poloni, Rafaela Ramírez y Arwen Vásquez
PSYCHOLOGIST: Soledad Gutiérrez
SCENOGRAPHY AND LIGHTNING: Pablo de la Fuente
COSTUME DESIGN: Daniel Bagnara
MUSIC: Tomás González
TARGET AUDIENCE: 13+
LENGTH: 90 minutes

Lisette Villa was 11 years old when she dies asphyxiated because a 90 kilos childcare provider sat on top of her for minutes. Tania Águila died when she was 14 years old when her boyfriend attacked her with a stone on her head. Florencia Aguirre was 10 years old when her stepdad asphyxiated her with a plastic bag, burned her and buried her under the firewood holder of her house. These were some cases that drove the team of Teatro la Re-Sentida to create “Paisajes para no colorear”, a play in which a group of female teenagers tries to raise awareness about the vulnerability they are exposed to by being underaged “women”.

On stage there are teenagers between 13 to 17 years of age that give their opinion and tell stories based on real events, taking cases that have appeared on the press or experiences that they or their peers have lived. “The subject that drives us is the violence that we are victims of, gender violence, social, family, school and specifically abortion and teenage femicide” the cast tells.

https://vimeo.com/user61352403/review/287675199/019391be34
Senha: paisajesGAM

Contact:

mjcifuentes@gam.cl



THEATER | COLOMBIA

ROJO

LA CONGREGACION

CAST AND CREW:

CAST: Ana maría Sánchez, Diana Belmonte, Juanita Delgado, Juana Arboleda, Alejandra Preciado, Rafael Zea, Cristian Ruiz, Daniel Maldonado, Iván Piñacue, Johan Velandia.
DIRECTION: Johan Velandia
ASSISTANT DIRECTOR: Aníbal Quiceno
ART DIRECTION: Sebastián Jiménez
PLAYWRITING: Johan Velandia
PRODUCTION: Diana Belmonte
CHOREOGRAPHY: Aníbal Quiceno
LIGHTNING: Maicol Medina
MUSIC: Juanita Delgado/Daniel Maldonado
PHOTOGRAPHY: Saul Redondo/Camilo Montiel
VIDEO: Héctor Jara

https://www.youtube.com/watch?v=vcH-upzN73y0&ab_channel=LACONGREGACI%C3%93NTeatro

ROJO is the story of a town that disappears from the map. Is the cartography of trickery and hatred spread at “El Refugio” after the veil of progress and civilization. Rojo is a shoe to walk like well-off people, is a registrar that baptizes “locals” as he pleases in a time without name, is a gentleman with a helicopter that cleans the rain forest to make highways, is a promise, is the desire to have more even if we become less, is a runway where planes filled with white money land, is the cult of death, is witchcraft, is a panther that bites dawns and buries old friends, is a neighborhood, is an invisible border, is the behavior of silence, is the first communion with war, is a childhood photograph bathed with blood, is a Patasola that visits a ghost house, is the genealogy of evil. Is the coded story of drug trafficking and terrorism in Colombia.

Contact:

lacongregacionteatro@gmail.com

ESTELA

L'EXPLOSE

CAST AND CREW:

PLAYWRITING AND DIRECTION: Juliana Reyes
CHOREOGRAPHIC ASSISTANT: Ángela Bello
MUSICAL COMPOSITION: Camilo Giraldo
CAST: Sara Violeta Bello, Guentcy Armenta, Amelia García y Ángela Bello
SINGER: Silvia Rey
WITH THE PARTICIPATION OF: Clara de Reyes, Luz Ángela Londoño, Esmeralda Montero y Gloria Chaparro.
STAGE DESIGN: Tino Fernández
LIGHTNING: Humberto Hernández



https://vimeo.com/748202266/6d522683b2

ESTELA is a tribute to life and death, as what justifies our existence. Life and death depend on one another, and they occur at the same place: the body. This is where the idea of creating ESTELA comes from, which title refers to, not just a female name, but to the multiple meanings of this word, as a commemorative monument or trail and footprint that something leaves behind as it passes by.

Contact:

juliana.reyes@lexplose.com



PUPPETS | COLOMBIA

NAVEGANTE DE PAPEL

JABRÚ TÍTERES

CAST AND CREW:

PUPPETEERS: Natalia Duque y Jorge Libreros
MUSIC: Jorge Andrés Libreros Lopera
LENGTH: 50 minutes

Two puppeteers through paper build the lead character of this story that with his small masks painted with markers gives us emotions. At the same time, they create different stages for this character. Paper, tape, and markers are the materials used to build all the play in front of the audience, causing situations, ambience, revealing the life of the character with them, implying places they navigate together like in a usual dream, of the primary, the basic, or daily, unveiling and approaching fiction as truth of this stage game. Together with the involvement and the imagination of the audience allows them to navigate towards a story that appears and disappears in paper shapes. A play of immersion, from the space proposed with the light, the sound, and the poetic image, which is painted over the material of the play, paper.

https://www.youtube.com/watch?v=VXUjrxzKTaQ

Contact:

jabrutiteres@gmail.com



THEATER | COLOMBIA

HISTORIA DE UNA OVEJA

COPRODUCCIÓN TEATRO PETRA Y TEATRO COLÓN

CAST AND CREW:

DIRECTOR: Fabio Rubiano
ASSISTANT DIRECTOR/ SOUND: Daniela Leiva
ART DIRECTOR: Hernán García
TECHNICIAN / LIGHTNING: Adelio Leiva
CAST: Valencia, Juanita Cetina, Julián Román, Derly Neira y Fabio Rubiano
GENERAL PRODUCER: Andrés Felipe Peláez
TECHNICAL DIRECTOR TEATRO COLÓN: Rafael Vega
DIRECTOR RED NACIONAL DE TEATROS: Daniel Mikey

https://vimeo.com/651758236
Senha: HDUO

Colón Theater and Petra Theater work again hand in hand to bring HISTORIA DE UNA OVEJA, a play written and directed by Fabio Rubiano, that narrates the story of the forced displacement that the inhabitants of Vereda del Santo José must live. The sheep Berenée, the girl Tránsito and the Egyptian Alí, who ran away from his country scaping the desert wars, roam aimlessly running away from the hunters.

Nevertheless, what is seen as a tragedy for everybody, for the sheep it is seen as a "stroll". A story about emigrants and migration, of people who must leave their homes to inhabit other type of spaces.

Contact:

rubiano@petrateatro.com



THEATER | SPAIN

LOS QUE HABLAN

TEATRO DEL BARRIO

CAST AND CREW:

TEXT AND DIRECTION: Pablo Rosal
CAST: Malena Alterio & Luis Bermejo
PLASTIC VIEW AND COSTUMES: Almudena Bautista
ARTISTIC PRODUCTION: Ana Belén Santiago
PHOTOGRAPHY: Laura Ortega
PRODUCTION ASSISTANT: Lucía Rico
LIGHTNING: Valentín Álvarez
TECHNICIAN: Tony Sánchez
LENGTH: 80 minutes

https://vimeo.com/509523016/privacy
Contraseña: MalenaLuisPablo

Contact:

programacion@teatrodelbarrio.com

LOS QUE HABLAN pretends to reunite, all clues erased, the experience of the primary character on stage, the animal experience of the first speaker. The mold, the mannequin. To present before the audience pre-cultural beings, always fragile, on the tightrope, never finished, before being able to become someone. To show the suspended human being, trembling. Dispossess him of this absurd safety that he has desperately obtained and to gloriously witness his attempts, his honest mistakes.

To indulge ourselves by watching with tenderness everything that the human being has added to the soul, because of the interest of the ego. This is the sacrifice that our play proposes.



THEATER | SPAIN

HOY PUEDE SER MI GRAN NOCHE

TEATRO EN VILO

CAST AND CREW:

TEXT: Noemi Rodríguez
DIRECTION: Andrea Jiménez
CAST: Noemi Rodríguez, Darlene Rodríguez
SCENOGRAPHY: Mónica Borromello
COSTUMES: Paola de Diego, Sigrid Blanco, Candela Ibañez
VIDEO: Ro Gotelé
CHOREOGRAPHY: Amaya galeote
LIGHTNING: Miguel Ruz
DIRECTION ASSISTANT: Macarena Sanz
PHOTOGRAPHY: Danilo Moroni
PLAYWRITING ADVICE: Eva Redondo Llorente
PRESS: María Díaz
PRODUCTION: Teatro En Vilo
DISTRIBUTION: Proversus
LENGTH: 75 minutes

HOY PUEDE SER MI GRAN NOCHE is a theatrical party, a comic and musical monologue, an auto-fiction exercise that tells the fascinating story of an orchestra singer in the Galicia of the 90's and his daughters, whose highest aspiration is to be like their father.

In this show an actress and her musician sister display in multiple voices to make an exciting journey to the past, to a world charged with exoticism with the purpose of understanding this strange fusion that results of what one day we wanted to be and what we are. This is an entertaining play, brave and deep, a celebration of what is no longer here, of that could have been and it wasn't, a song to losers, to those who never stop waiting for their moment.

https://vimeo.com/485958895
Senha: hoypuede999

Contact:

isisabellan@proversus.com



https://vimeo.com/manage/videos/777828337
Senha: central

Contact:

alberto@comoseralbertocortes.com

THEATER | SPAIN

ONE NIGHT AT THE GOLDEN BAR

ALBERTO CORTÉS

CAST AND CREW:

CONCEPT, PLAYWRITING, TEXTS, AND CAST: Alberto Cortés
MUSIC AND SOUND SPACE: César Barco Manrique
LIGHTNING: Benito Jiménez
COSTUMES: Gloria Trenado
MOVEMENT ASSISTANT: María Cabeza de vaca
STAGE SPACE ASSISTANT: Víctor Colmenero
PHOTOGRAPHY AND VIDEO: Clementina Gades
DESIGN: pvlcro
LENGTH: 55 minutes

ONE NIGHT AT THE GOLDEN BAR is a declaration of corny love musicalized from a queer view; the search of a state of vulnerability that reveals the power of fondness and beauty hidden in delicacy. From the celestial stereotypical figure of the angel, it goes through a rain of matters: What identities are in a vulnerable and monstrous place at the same time? How to sing to out-of-time love, endless love, politically incorrect, rebellious, demanding? How are we going to protect these bodies and identities when they shout publicly how they feel when they love; maybe now is the time to counterattack. There is a strength in everything extremely fragile, like Rilke said, “every angel is terrible” and like Ana Torroja said, “the force of destiny”: one night at the golden bar I decided to attack. This is the attack of the golden bar. A boarding.



In the transcription of Joan of Arc's trial, when she was asked how she knew it was Saint Michael's voice the one that she listened to, she answered:

- Because he had the voice of an angel
- How did you know it was an angel's voice?
- Because I had the will to believe it

Since I read this last sentence, it follows me as a possible definition of theater and the functioning of belief. What relationship is there between will and faith? What makes something plausible? What role does the will of believing plays in suggestion? After dedicating ourselves to listening to songs for the creation of our last play, we will now put our attention in belief.

https://www.dropbox.com/scl/fo/h8rk0gn6qxebma8u-endp7/h?dl=0&rlkey=jpc7xxsaqf1ijeg04niybnr48

THEATER | SPAIN

LA VOLUNTAD DE CREER

PABLO MESSIEZ

CAST AND CREW:

TEXT: Pablo Messiez, based on "The Word" by Kaj Munk
DIRECTION: Pablo Messiez
CAST: Marina Fantini, Carlota Gaviño, Rebeca Hernando, José Juan
Rodríguez, Íñigo Rodríguez-Claro y Mikele Urroz
STAGE DESIGN: Max Glaenzel
LIGHTNING: Carlos Marquerie
LIGHTNING ASSISTANT: Juanan Morales
SOUND DESIGN: Iñaki Ruiz Maeso
COSTUMES: Cecilia Molano
PHYSICAL TRAINING: Elena Córdoba
DIRECTION ASSISTANT: Javier L. Patiño
TECHNICAL DIRECTION: Estaporver
MUSIC THEMES:
"Viene clareando" (Atahualpa Yupanqui) en versión de Leda Valladares y
María Elena Walsh
"Vidala del último día" (Raúl Galán y Rolando Valladares) en versión de
Sílvia Pérez Cruz
PRODUCTION ASSISTANT: Roberto Mansilla
EXECUTIVE PRODUCTION: Pablo Ramos Escola
PRODUCTION DIRECTION: Jordi Buxó y Aitor Tejada
DISTRIBUTION: Caterina Muñoz Luceño
A Buxman Producciones and Teatro Español production

Contact:

distribucion@teatrokamikaze.com



THEATER | SPAIN

MORIA

UNAHORAMENOS

This show tells the story of two refugees and their families who have no choice but to run away from their corresponding countries. The playwright is based on real testimonies filmed at the camp of Moria under the supervision of Nicolás Castellano, reporter, specialized in forced migratory displacements and human rights for the last 20 years.

Zohra Amiryar had to survive four bombings and attacks in her country, Afghanistan, lose her brother in one of them and see how her four children ended up wounded in the last of these attacks to set out on the exodus in search of a shelter for her family. And Douaa Alhavatem, a thirtysomething Iraqi woman had to abandon her native Bagdad after the disappearance of her husband out of fear that she and her three children could suffer the same fate. During the journey, she and her children gave it all up after eleven hours at open sea without any sign of a rescue boat. Both live in Moria a new stage of suffering that they would never have imagined by setting foot on European soil, the place they thought would finally make them feel safe.

A common space, where a vast number of unknown people accompany them, who are also going through the worst moment of their lives.

CAST AND CREW:

CAST: Marta Viera, Ruth Sánchez, Saray Castro y Andrea Zoghb
TEXT: Ruth Sánchez, Marta Viera, Mario Vega, Luis O' Malley, Nicolás Castellano y Valentín Rodríguez
BASED ON THE INTERVIEWS OF: Saleha Ahmadzai (Afghanistan), Zohra Amiryar (Afghanistan), Douaa Alhavatem (Irak)
EDUCATIONAL DEVELOPMENT: Gemma Quintana
STAGE PLAYWRITING: Luis O Malley
PHOTOGRAPH AND VIDEO: Anna Surinyach
CONTENT ASSISTANT: Nicolás Castellano
PRODUCTION DIRECTOR: Valentín Rodríguez
STAGE SPACE: Mario Vega
TECHNICAL DIRECTOR: Ibán Negrín Y Tony Perera
LIGHTNING AND SCREENING: Tony Perera
SOUND SPACE: Blas Acosta
CHARACTERIZATION ASSISTANT: Nauzet Afonso
ON STAGE TECHNICIANS: Raquel Hernández y Erick González
ON STAGE PHOTOGRAPH AND VIDEO: Aridane Díaz y Gino Maccanti
VOICE-OVER: Angels Barceló, Susana Moyano y Salim Yeraij Hanna
ADMINISTRATION: Elena Álamo
TOUR PRODUCTION: Paco Medina y Patricia Moralejo
SOCIAL NETWORKS: Raquel Hernández
DISTRIBUTION IN CANARY ISLANDS: Desirée Bolaños
DISTRIBUTION ON THE IBERIAN PENINSULA: Masé Moreno
LENGTH: 45 minutes

https://drive.google.com/file/d/1hnskCze3-DnoNLIpL1SmtbX56Q2uFubs/view?usp=sharing

Contact: m.vega@unahoramenos.es

THEATER - DANCE | SPAIN - EL SALVADOR

TODAS LAS SANTAS

LUZ ARCAS - LA PHARMACO / EGLY LARREYNAGA – LA CACHADA



https://vimeo.com/777360746
Contraseña: SANTAS22

Contact:

austinrial@rialeshelman.com

CAST AND CREW:

ARTISTIC DIRECTION: Luz Arcas
CAST: Egly Larreynaga. Alicia Chong, Georgina Flores
y Delia María Ruíz Pacas
MUSIC: Sole Le Parody
AUDIOVISUALS: Jorge Colomer y Jorge Juárez
PHOTOGRAPH AND VIDEO: Virginia Rota
LIGHTNING: Jorge Colomer
CHOREOGRAPHIC ASSISTANT: Marcos Matus Ramírez
ACTING ASSISTANT: Raquel Sánchez
PLAYWRIGHT ASSISTANT: Ana Sánchez Acevedo
ARTISTIC ASSISTANT: Abraham Gragera
GRAPHIC DESIGN: María Peinado
MANAGEMENT AND PRODUCTION: Gabriel Blanco (Spectare)

TODAS LAS SANTAS gathers artists from El Salvador, Nicaragua and Spain, counties united by their colonial past, that share the official language and religion, many cultural elements, separated not just by the ocean but history and the social, economic, and political reality they live in.



DANCE | MEXICO

LEMNISKATA

MOVES MÉXICO

CAST AND CREW:

CAST: Natalia Martínez Mejía, Abdiel Villaseñor, Edgar Pol, Víctor Villasana, Leo Vara, Emmanuelle Sanders, Omar Santiesteban, Oswaldo (Wacho) Gómez, Ramón García, Hazael Sánchez Rangel, Víctor Hugo Loaiza, Víctor Gil Méndez, César López, Milton Uriel Onofre Vázquez y Erick Dachill.
CHOREOGRAPHY AND STAGE DIRECTION: Lukas Avendaño
REHEARSALS: Rosario Ordoñez
PLAYWRIGHTS: Barbara Muñoz de Cote e Ismael Rodríguez
SCENOGRAPHY: Fernando Feres
LIGHTNING: Enrique Morales "Chester"
ORIGINAL MUSIC: Tecuexe Band
COMPOSITION: Javier López López y Diego Martínez Guillén
DESIGN AND CREATION OF MASKS: Jesús Ramírez
COSTUMES: Carolina Jiménez
PHOTOGRAPHY: Alejandra Leyva y Jaime Martín
AUDIOVISUAL REGISTER: Cesar Camacho
ILLUSTRATION: Julio María
GUEST MUSICIANS: Abel Jarero, Juan Jarero y Miguel Jarero
(Chirimía Cruz Blanca de Tonalá)
VOCAL TRAINING: Paola Rimada Díz
GENERAL AND ARTISTIC DIRECTION: Eleno Guzmán Gutiérrez
EXECUTIVE DIRECTION: Verónica Rimada Díz
EXECUTIVE PRODUCTION: Saúl Gaxiola

LEMNISKATA is a stage installation that blurs the genre, making out of bodies a political act that becomes public, a body that states itself as a collective recovering its place in the territory, and with that, the origin from its remains. A contemporary Coatlicue, expresses in the contrast of nature, and its woman nature.

https://1drv.ms/v/s!AkUfBcShCROegbBkEKf3mMQmVJ70VA?e=9tmO7z

Contact:

veronicarimadadiz@gmail.com



THEATER | MEXICO

TIBURÓN

LAGARTIJAS TIRADAS AL SOL

CAST AND CREW:

CAST AND COORDINATION: Lázaro Gabino Rodríguez.
ASSISTANT DIRECTION: Francisco Barreiro
LIGHT AND SPACE: Sergio López Vigueras.
PLAYWRIGHT: Luisa Pardo.
VIDEO AND ARTISTIC ASSISTANT: Chantal Peñalosa
DESIGN AND CREATION OF CURTAINS: Pedro Pizarro
SOUND DESIGN AND IMAGE: Juan Leduc
EXECUTIVE PRODUCTION: Mariana Villegas
MULTIMEDIA: Carlos Gamboa
PRODUCTION: Teatro Unam, Zurcher Theater Spektakell y Lagartijas tiradas al sol

https://vimeo.com/775204896
Contraseña: 1

Contact:

lagartijastiradasalsol@gmail.com

TIBURÓN is a stage project by Lagartijas tiradas al sol, that belongs to the season “La democracia en México 1965-2015”. The experience of Fray José María de Barahona at the Tiburón island is set against itself through the recreation of his journey by Lázaro Gabino Rodríguez, almost 500 years later. A dialogue between the colony at present time and in the past, faith, and theater.



THEATER | MEXICO

EL BODEGÓN DE LAS CEBOLLAS

TRES COLECTIVO ESCÉNICO

EL BODEGÓN DE LAS CEBOLLAS are a series of stories that we tell as we chop onions to have a pretext to cry. It's a stage cohabited, a cry party that we create based on a chapter of the novel The Tin Drum by Günther Grass and whose intention is to share: our stories, our feelings, our food. We have taken the premise, relocated in our country, our history, and our circumstances. Around a table we sit down to talk with our guests while layer by layer we unveil memories and moments that have caused our tears. What things move us and make us cry? Is it ok to cry? Why is it so hard to do it? To the tavern we come to cry, discreetly or without caution, here tears fall and clean everything. Here it rains, a dew forms. Here the dams open, dikes that break in case of a flood and once they are free, free from tears, it's time to talk. When was the last time you cried? But don't be scared, if we cry is because we are chopping onions, just because of that.

CAST AND CREW:

CAST: Leticia Valenzuela, Santiago Dorantes, Tayde Pedraza, Iván Ontiveros Y Patricia Estrada
GENERAL ASSISTANT: Karina Eguía
LIGHTNING AND PRODUCTION: Rosa Eglantina González
SPACE DESIGN: Iván Ontiveros
MUSIC: Tayde Pedraza

https://www.youtube.com/watch?v=66pKgA2E9uI&ab_channel=PatyEstradaRamos

Contact:

patriciaestradar@gmail.com



THEATER | NICARAGUA

MARICA

TEATRO JUSTO RUFINO GARAY

CAST AND CREW:

PRODUCTION:
Teatro Justo Rufino Garay
DESCRIPTION:
One-person theatrical show
GENRE:
Drama/Comedy
PLAYWRIGHTING AND DIRECTION:
Lucero Millán
CAST:
René Medina Chávez
TECHNICAL DIRECTION:
Félix Gutiérrez
LENGTH: 60 minutes

https://www.youtube.com/watch?v=A-jqf5KO8DiY&ab_channel=justorufinogaray

The one-person presets Jacinto, a gay/artist that works performing shows in a concert café. On his fiftieth anniversary, he decides to celebrate life and share with the audience his most significant moments: the difficult relationship with his sexist father, the experience of his mother upon discovering his sexual tendency, his first sex lessons and the difficulties to establish an intimate relationship. Despite the difficult moments, it always leaves us with a good impression because of the optimism and pride with which he faces life.

Contact:

teatro@rufinos.org



THEATER | PANAMA

SIEMPRE ERA NOCHE

PASIONARIA LABORATORIO ESCÉNICO

CAST AND CREW:

CAST: Maritza Vernaza
PLAYWRIGHT AND DIRECTION: Diego Fernando Montoya
VISUAL CONCEPT AND STAGE SPACE: Pasionaria Laboratorio Escénico
PHOTOGRAPHY: Lois Iglesias
ASSOCIATE PRODUCERS: Diego Fernando Montoya y Maritza Vernaza

A woman in transit tries to figure out the obscure circumstances of desire reflecting about hate and attraction, about the social and the familiar. In a kind of thriller, we reconstruct the events, not to complete the story but to make an inner journey into the human being, to its most feared secrets, to its deepest wishes, to the strange reality that is hidden behind the curtains.

https://www.youtube.com/watch?v=QB5shGfplsY&feature=youtu.be

Contact:

mvernaza04@yahoo.com



THEATER | PORTUGAL

LA CAMINATA DE LOS ELEFANTES

FORMIGA ATÓMICA

This play tells the story of a man and a herd of elephants. When the man dies, the elephants take a mysterious stroll to his house, to pay one last tribute: he wasn't just any man, he was one of them. LA CAMINATA DE LOS ELEFANTES addresses existence, life and death, and the path we all must take, someday, to say goodbye to someone. A play that reflects on the end, which is a mystery for all of us, children, and adults. LA CAMINATA DE LOS ELEFANTES, was preceded by extensive research with around 200 children between the ages of 6 and 10, through meetings and workshops. The gathered material was used as inspiration and content for the play.

CAST AND CREW:

DIRECTION: Miguel Fragata
TEXT: Inês Barahona
CAST: Miguel Fragata
SCENOGRAPHY AND COSTUMES: Maria João Castelo
MUSIC: Fernando Mota
LIGHTNING: José Álvaro Correia
TECHNICAL DIRECTION: Pedro Machado
PLAYWRIGHT SUPPORT IN CHILD PSYCHOLOGY FIELD: Madalena Paiva Gomes
PLAYWRIGHT SUPPORT IN EDUCATIONAL FIELD: Elvira Leite
ARTISTIC COUNSEL: Giacomo Scalisi, Catarina Requeijo e Isabel Minhós Martins
SPANISH TRANSLATION: Fernando Renjifo
PRODUCTION: Ana Lobato y Luna Rebelo / Formiga Atómica
CO-PRODUCTION: Formiga Atómica, Artemrede-Teatros Associados, Centro Cultural Vila Flor, Maria Matos, Teatro Municipal, Teatro Viriato
PROJECT FINANCED BY: Governo de Portugal, Cultura, Direcção-Geral das Artes
AGES FROM: +6
LENGTH: 50 minutes

https://vimeo.com/477160315
Senha: acde_es

Contact:

prod@formiga-atomica.com



THEATER | PORTUGAL

PERFECT MATCH

HOTEL EUROPA

CAST AND CREW:

CREATION: André Amálio y Tereza Havlíčková
CAST: Edison Otero, Laurence Alliston-Greiner, Lydie Bárbara, Ricardo Cruz, Simone Carugati y Tereza Havlíčková
SCENOGRAPHY: Hotel Europa
LIGHTNING AND TECHNICAL COORDINATION: Joaquim Madaíl
PRODUCTION: Hotel Europa
CO-PRODUCTION: FITEI y Temps d'Image
ARTISTIC RESIDENCIES: Armazém 22

PERFECT MATCH is a documentary theater show about the importance of love and relationships in new migratory movements, often seen as a threat, in contrast with the gentrification crisis in most of the European countries and the arrival of immigrants from wealthy countries who often describe themselves as expatriates. How come these two groups are received in different ways? How are intimate relationships troubled and conditioned by migratory movements in Europe? The script was made through testimonies and from the stories and vital experiences of the cast, born in very different countries: Portugal, Colombia, Czech Republic, France, Great Britain, and Italy.
PERFECT MATCH opens a new chapter in the career of the Hotel Europa Company: the issue of migration.

https://vimeo.com/724423032
Senha: PerfectEng23

Contact:

dir.artistica@hoteleuropateatro.com



THEATER | URUGUAY

EL CUERPO MÁS BONITO QUE SE HABRÁ ENCONTRADO NUNCA EN ESTE LUGAR

LUCÍA ETCHEVERRY

CAST AND CREW:

CAST: Alfonso Tort
DIRECTION: Fernando Parodi
MUSIC: Luciano Supervielle
ASSISTANT DIRECTOR: Felipe Ipar
EXECUTIVE PRODUCTION: Lucía Etcheverry
CREATIVE PRODUCTION: Stefanía Reta
STAGE DESIGN: Johanna Bresque
SCENOGRAPHY: Tato Rebollo
COSTUMES: Stefanía Reta
LIGHTNING: Juan Andrés Piazza y Lucía Rubbo
GRAPHIC DESIGN: Magdalena Dominguez
PHOTOGRAPHY: Bruno Nogueira
PHOTOGRAPHY MAKEUP AND HAIRSTYLE: Paula Morón
PRESS: Beatríz Benech
COMMUNICATION IN SOCIAL NETWORKS: Stefanía Reta

https://youtu.be/dMNzrYwybpc

Contact:

elcuerpomasbonito@gmail.com

EL CUERPO MÁS BONITO QUE SE HABRÁ ENCONTRADO NUNCA EN ESTE LUGAR is a seven-voice monologue that confronts us with the question: Is this a beautiful place to live? The murder of a 17-year-old teenager is the trigger of the story that allows us to dissect the behavior of a community that ends up crucifying beauty.

CONSTANTE

COMEDIA NACIONAL



CAST AND CREW:

CAST: Pablo Varrailhón, Jimena Pérez, Juancho Saraví, Stefanie Neukirch y Luis Martínez
SCENOGRAPHY: Lucía Tayler
PROMPTER: Cristina Elizarzú
LIGHTNING: Sofía Ponce de León
COSTUMES: Virginia Sosa
MUSIC: Luciano Supervielle
GENERAL AND ARTISTIC DIRECTION: Gabriel Calderón

https://www.dropbox.com/sh/leobsi0k4mzyn10/AADP9WXIkgyBRJk3j_tOn5kFa?dl=0

Contact:

felipevillarmarzo@gmail.com

CONSTANTE is a play written by the Chilean Guillermo Calderón and the Uruguayan Gabriel Calderón, based on “El Principe Constante” by Pedro Calderón de la Barca. It is a revised classic in which, the actors have decided to “Burn the library” -paraphrasing Borges- and “work with the text as if it was lost, as if there was no chance to have access to it, as if we were dreaming it in a bad way, translated even worse, maybe betraying Calderón, but being true to Theater”, explains its director. This play that takes as a starting point a classic of Calderón de la Barca, goes through war, dreams, art, and Time-Theater to get here, where the audience from today and tomorrow will keep on judging it with their committed view.



DOCUMENTARY THEATER | URUGUAY

A DESMONTAGEM

EL DESMONTAJE

This time Jimena Márquez, puts herself for the first time on stage, in a hybrid format, that presents a play, that in turn, contains a documentary and that is set out in a chat code – speech, with amplification and audiovisual supplies. The documentary component counts with the testimonies of renowned celebrities of the Uruguayan theatrical circle, that refers to an event occurred in the theater rooms of Montevideo in the year 2004, which remains unspoken: an unknown man visited shows and took part inside the plays. Never again anybody could know who was this individual that called himself Dionisios Contreras.

CAST AND CREW:

TEXT: Jimena Márquez
DIRECTION: : Luz Viera
CAST: Jimena Márquez
TESTIMONIES: Marisa Bentancur, Jorge Bolani, Gabriel Calderón, Leonor Courtoisie, Andrea Davidovics, Mario Ferreira, Dahiana Méndez, Marianella Morena, Leandro Núñez, Coco Rivero, César Troncoso y Florencia Zabaleta.
LIGHTNING: Inés Iglesias
STAGE DESIGN: Daniela Reneé López
VISUALS: Miguel Grompone
SOUND DESIGN: Martín Pissano
GRAPHIC DESIGN: Virginia Cabrera
PRESS AND DISSEMINATION: Beatríz Benech
PRODUCTION ASSISTANT: Thamara Martínez
PRODUCTION: Lucía Etcheverry

https://youtu.be/D-pyP3YGesA

Contact:

lucia.etch@gmail.com

10 años

REDELAE

red eurolatinoamericana
de artes escénicas

REDELAE 2021-2022

validity 2023

RECOMENDADO REDELAE

REDELAE MEMBERS

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Girart, Puerta al Mundo
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Festival Internacional de Teatro de Rua de Porto Alegre
https://maisteatro.org/
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Observatorio de Festivales
https://www.festivais.com.br/
observatoriodosfestivais@gmail.com

SESC - Servicio Social de Comercio
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https://www.culturapuertomontt.cl/inicio/tit/tit-2022/
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COLOMBIA

Festival Brújula al Sur
https://teatrolaconcha.com/
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Festival de teatro y música Comfama San Ignacio
https://festivaldeteatrosanignacio.com/
sergiorestrepo@comfama.com.co

Festival Internacional de Teatro de Manizales
https://festivaldemanizales.com/es/
octavioarbelaez@redlat.org

SPAIN

dFERIA
https://www.dferia.eus/2023/
norka_chiapusso@donostia.eus

Festival Iberoamericano de Teatro de Cádiz
https://fitdecadiz.org/
fit@fitdecadiz.org

MAPAS Fest
https://www.mapasfest.com/es-es/
jlrivero@mapasfest.com

MAPAS, Mercado de las Artes Performativas del Atlántico Sur
https://mapasmercadocultural.com/
beatrizquintero@mapasmercadocultural.com

MUECA, Festival Internacional de Arte en la Calle de Puerto de la Cruz
https://www.festivalmueca.com/
marceculturapuerto@gmail.com

SINGULAR Festival de monólogos de Narón
https://www.padroadodecultura.es/es
l.fernandez@naron.es

Teatro del Barrio
https://teatrodelbarrio.com/
programacion@teatrodelbarrio.com

MEXICO

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NICARAGUA

Festival de Teatro Monólogos, Diálogos y Más
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PANAMÁ

Festival Internacional de Artes Escénicas
https://faepanama.org/
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PORTUGAL

FITEI, Festival Internacional De Teatro De Expressão Iberica
https://festival.fiteidigital.com/
geral@fitei.com

FITA - Festival Internacional de Teatro do Alentejo
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10 años

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