# REDELAE CATALOGUE 2025

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# Epic

# INDEX


## PRESENTATION **Pg.** 6

## THEATER WITHOUT BORDERS **Pg.** 10

**Argentina**
Los ojos mudos. Conversaciones sobre el dolor **Pg.** 12
Tierra de Roces **Pg.** 14
Sombras por supuesto **Pg.** 16
Prometeo, según qué día **Pg.** 18
Clandestina **Pg.** 20

**Brazil**
Monga **Pg.** 24

**Chile**
La conquista de lo inútil **Pg.** 28
Animales de trabajo **Pg.** 30

**Colombia**
Negro **Pg.** 34
Detrás Del Sur: Dances Para Manuel **Pg.** 36
Mantener el juicio **Pg.** 38

**Colombia / Spain**
Origanika **Pg.** 42

**Ecuador**
Mujer de Piedra **Pg.** 46

**Spain**
Panza de Burro **Pg.** 50
La Tuerta **Pg.** 52

**United States**
Ruth on the Rocks **Pg.** 56

**Mexico**
Santino, el camino del mago **Pg.** 60

**Uruguay**
FILTRO **Pg.** 64
Las cosas que perdimos en el fuego **Pg.** 66

**Venezuela**
Profundo **Pg.** 70

## EXPLORATIONS AND LEARNINGS **Pg.** 72

**Chile**
Autofiction and Collaborative Dramaturgies: THE GIVING OF THE SELF **Pg.** 74

**Colombia**
Artistic and cultural organizations: a strategic scenario
Cultural indicators: Design and convergences **Pg.** 76
Dance to be heard **Pg.** 78

**Ecuador**
Seminar “Clown: Play and Self-Knowledge” **Pg.** 80
Educational Theatre: Techniques for Innovative and Creative Teaching for Teachers through the Performing Arts **Pg.** 82

**Spain**
Playwriting of movement **Pg.** 84

## REDELAE MEMBERS **Pg.** 86

## CONTACT **Pg.** 94

# PRESENTATION

***“We have to unite, not to be together, but to do something together”***

***Juan Donoso  Cortés.***

The Euro- Latin American network of performing arts – REDELAE - in its commitment to make performing arts visible and strengthening ties between cultures, languages and territories, promotes various circulation and training initiatives to encourage a lively, diverse, accessible, possible, and imagined scene.

From this perspective, each festival, market, or season that is part of the network has become a platform for artistic mobility and international projection, where training, creation, production, and circulation have found open doors.

In 2025, REDELAE reaffirms its commitment to strengthening the Ibero-American scene through the training and updating of performing arts specialists and the circulation of their theatrical creations. Therefore, it launches its annual catalogue consisting of two sections. The first of these, **Theater Sin Fronteras (Theatre without Borders)**, brings together material from shows proposed by members of the network and the second one, **Exploraciones y aprendizajes (Explorations and learnings)**, presents training initiatives led by professionals with extensive experience in the different fields of performing arts development.

## Theater SIN FRONTERAS - Theater without borders

This component is made up of plays by 20 performing arts groups from 10 Latin American countries. These plays invite us to see the current world from new angles. They are diverse and moving. They stimulate reflection on the major challenges facing today’s societies. They present narratives that give dimension to the voices of women, children, and youth, on the one hand, and, on the other, they show new approaches to the body and its languages. Some of these plays address the relationship between human beings and the planet, while others reveal the deep emotions of confronting everyday life.

## EXPLORACIONES Y APRENDIZAJES - Explorations and learnings

This section includes training opportunities as part of seminars, workshops, and conferences, among other knowledge spaces, as a constantly evolving setting. Recognizing the many contemporary teaching methods and pedagogies, REDELAE continues to expand these spaces for dialogue and learning, where performing arts are reinvented in each gathering.

This time, the program focused on dramaturgy, physical training, educational theater, and tools for managing artistic and cultural initiatives. These training spaces are expected to enhance many artistic careers and enrich the Ibero-American scene, especially in terms of perspectives and languages.

The REDELAE catalog is an open invitation to promote the Ibero-American performing arts, based on the conviction that the proposals, stories, and content contained here are evidence of mutual recognition and joint growth.

Welcome everyone to this shared territory, where we all create opportunities to reach more stages in the world!

**Consuelo Salas Leguizamón**
**(Mexico-Colombia)**
**Directora Festival Alternativo de Theater Coahuila**
**(FATCoahuila)**

# THEATER WITHOUT BORDERS

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The information contained herein is provided by each of the groups and trainers referenced here. REDELAE does not participate in the publication of the material provided.

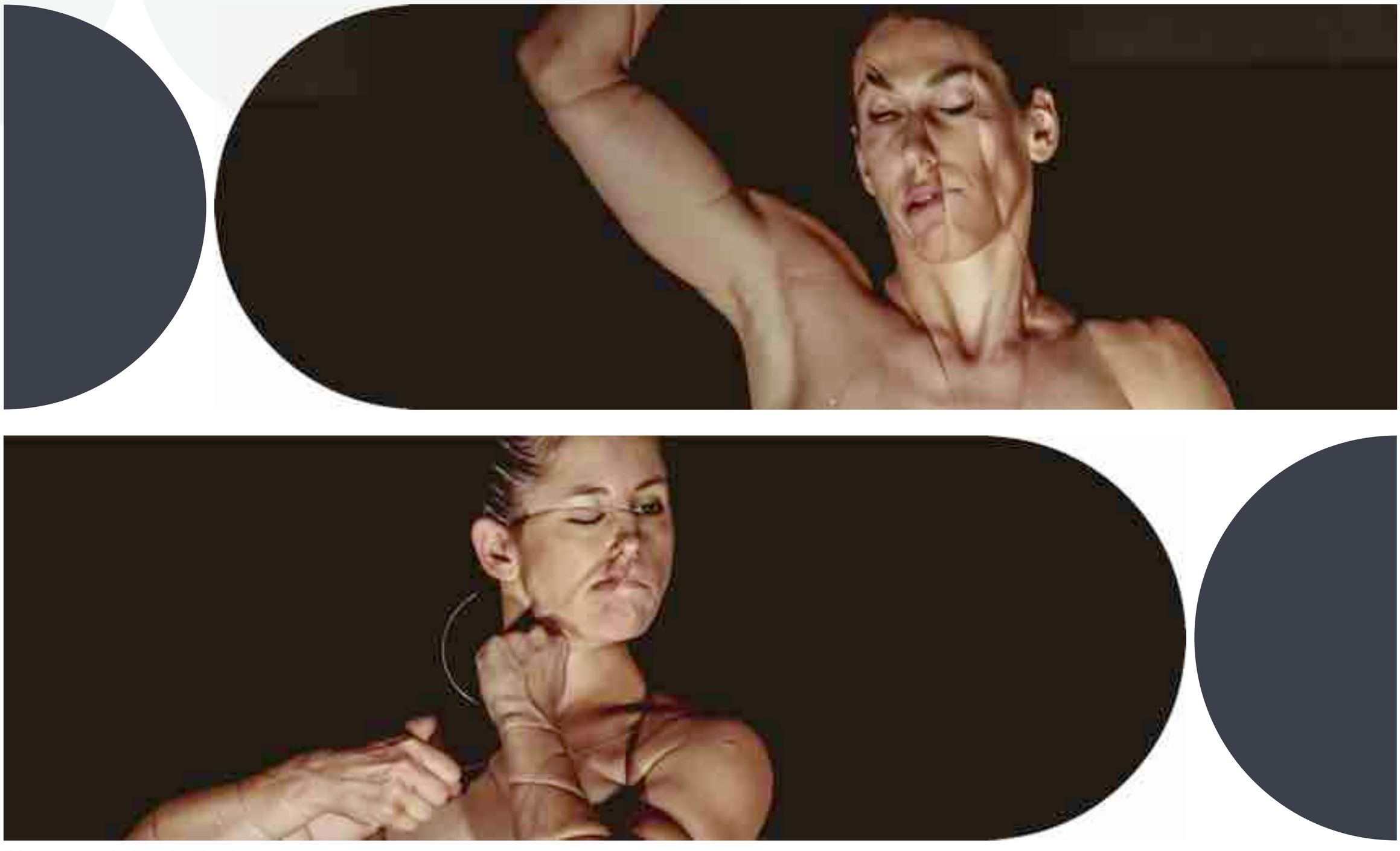
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# ARGENTINA

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## CATEGORY: DANCE
## COUNTRY: ARGENTINA



Photograph: Paola Evelina

**SHOW:**
LOS OJOS MUDOS.
CONVERSACIONES SOBRE EL DOLOR
**CREATORS:**
CARLA RÍMOLA Y AYELEN CLAVIN

## CAST AND CREW

Idea, direction and performance: Carla Rímola y Ayelen Clavin
Assistance direction and creative collaboration: Ana Lucía Pellegrini
Sound Composition: Gabriel Gendin
Visuals: Miguel Grompone
Lightning design: Fernando Berreta
Costumes: Laura Sol Torrecilla
Photography: Fede Lo Bianco - Paola Evelina Gallarato

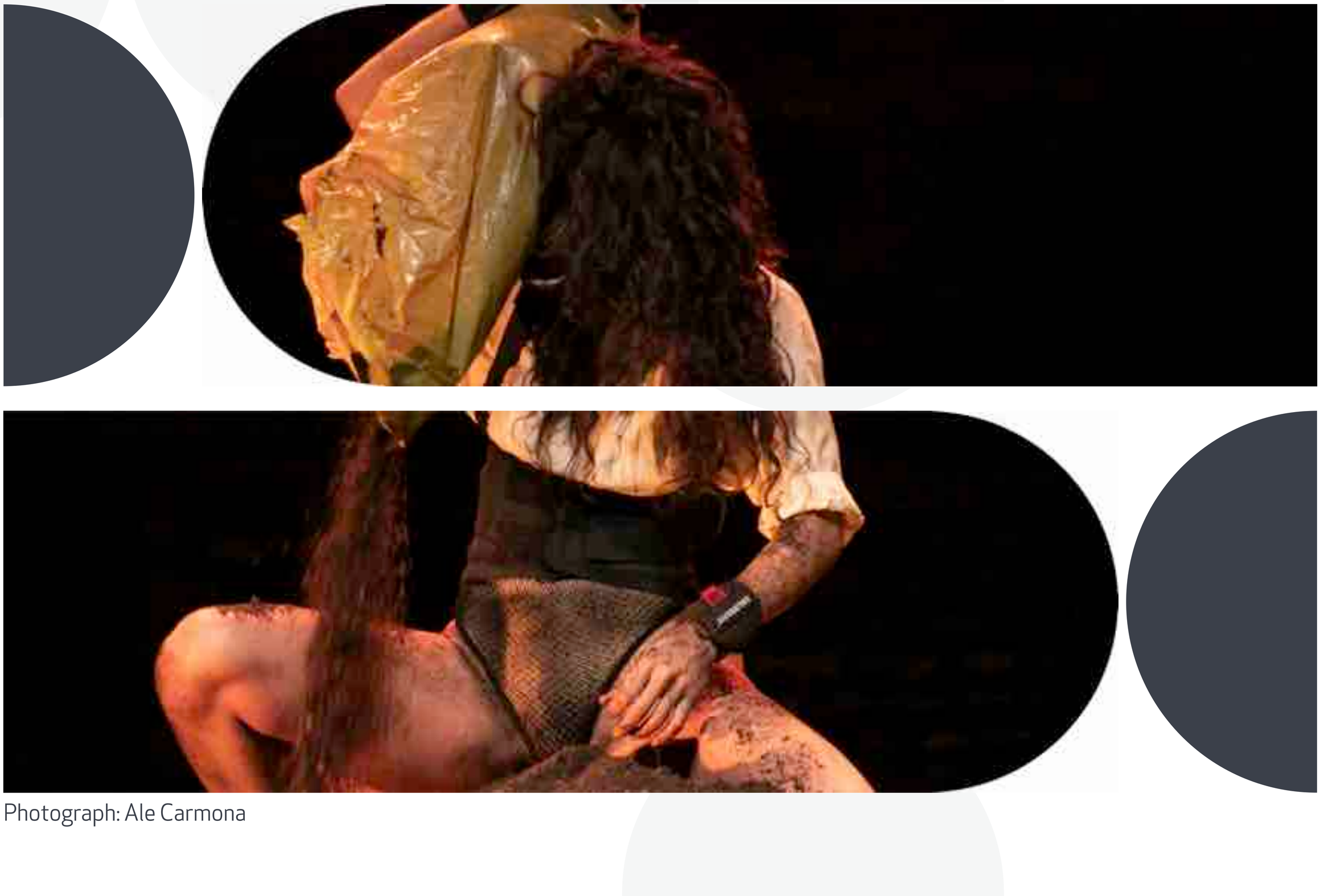
## ABOUT THE PLAY

How to describe immeasurable pain, how to express what bites inside?
Talking about pain is not understanding.
Where does it hurt? The inside of my body hurts, the clothes inside are fraying and dripping.
I risk: the site of pain is the base of the sternum...
From private, autobiographical, failed stories, and building or destroying themselves in conversation...
... the plots belong to the body.

The play proposes an installation to discuss pain. Starting from the initial question of how to describe immeasurable pain and seeking to encompass an embodied explanation of how that pain is also bodily, the two performers will engage in a dialogue between themselves. The play involves the connection of a variety of scenic textures that will build this conversation.

**CONTACT:** losojosmudos.obra@gmail.com

# CATEGORY: PERFORMANCE - DANCE
# COUNTRY: ARGENTINA



Photograph: Ale Carmona

**SHOW:**
TIERRA DE ROCES
**DIRECTOR:**
EUGENIA ROCES

## CAST AND CREW

Direction and Performance: Eugenia Roces
Production: Poppy Murray
Artistic collaboration and direction assistance: Natalí Faloni
Sound composition: Erico Schick
Art design: Lara Stilstein
Lightning: Caro Garcia Ugrin
Video: Pedro Bootz
Drawings: Eva Detonmaso
Photography: Ale Carmona y Ana Rodban
Press: Mutuverria PR

This project was part of Instalar Danza 2024 curated by Maricel Álvarez at Cazadores Foundation.
This project is coproduced by Ximena Velázquez and has the support of De la Tía Espacio.

## ABOUT THE PLAY

Two bodies meet and converse. They wonder about their history, their origins, their myths. Both are believed to be dark, dirty, and unpunished. Faith labels them as heretics, humanity as fertile, the market sets limits, prices them and sells them. She stopped being a goddess to become a serpent, and fertile to become poisonous. A body that tries to sort through its remains to reconquer itself, to re-establish itself.

Performance piece for one body and 350 kilos of soil. The first involves the constant action of building a landscape, a territory. In a visual, poetic, and kinetic connection with the material, the performer explores some of the concepts that permeate both: fertility, ownership, conquest, map, and territory; and translates them into performance and dance actions.

**CONTACT:** eugeniaroces@gmail.com - poppy.murray12@gmail.com

## CATEGORY: THEATER
## COUNTRY: ARGENTINA



Photograph: Sebastián Arpesella

**SHOW:**
SOMBRAS POR SUPUESTO
**COMPANY:**
EL SILENCIO

## CAST AND CREW

Performers: Esteban Bigliardi, Esteban Lamothe, Susana Pampin, Pilar Gamboa
Scenic space and lightning: Sebastián Arpesella, Romina Paula
Original Music: Germán Cohen
Photography: Sebastián Arpesell
Technician: Sebastián Francia
General assistance: Lucia Villanueva
Direction: Romina Paula

## ABOUT THE PLAY

*Sombras, por supuesto* proposes an exercise on the language of actors and actresses in the universe of filmmaker Rainer Werner Fassbinder, who has always inspired the company's work: its spectral air, the essay, translation and repetition as ways of dialoguing with his work.

**CONTACT:** jonathanzak@gmail.com

# CATEGORY: TRAGICOMEDY
# COUNTRY: ARGENTINA





**SHOW:**
PROMETEO, SEGÚN QUÉ DÍA
**COMPANY:**
REY MARCIALI PRODUCCIONES

## CAST AND CREW

Performer:  David Piccotto
Playwriting: Guillermo De Santis, David Piccotto y Julieta Daga
Stagehands: Manuel Saez y Juliana Anzaldi
Costume and scenography design: Santiago Pérez
Staging: Santiago Pérez y Natalia Guendulain
Original music: Juan Andrés Ciámpoli
Lightning: Lilian Mendizabal
Graphic design: Mariana Costa
Direction assistance: Mariela Ceballos
Direction: Julieta Daga

## ABOUT THE PLAY

Stage version of the myth Prometheus Bound. Prometheus is chained to a mountain and an eagle eats his liver every night. Zeus, the god of gods, punishes him because Prometheus has stolen fire to give it to men and because he jealously hides from him who will dethrone him. A histrionic actor proposes a novel trick to the audience and asks them to vote by show of hands on whether they want to see a Tragic Prometheus or a Comic Prometheus. It is the responsibility of the majority whether everyone cries or whether everyone laughs.

**CONTACT:** davidpiccotto@gmail.com - dagajulietalu@gmail.com

# CATEGORY: THEATER
# COUNTRY: ARGENTINA



Photograph: Carlos Furman

**SHOW:**
CLANDESTINA
**COMPANY:**
EL GIRO

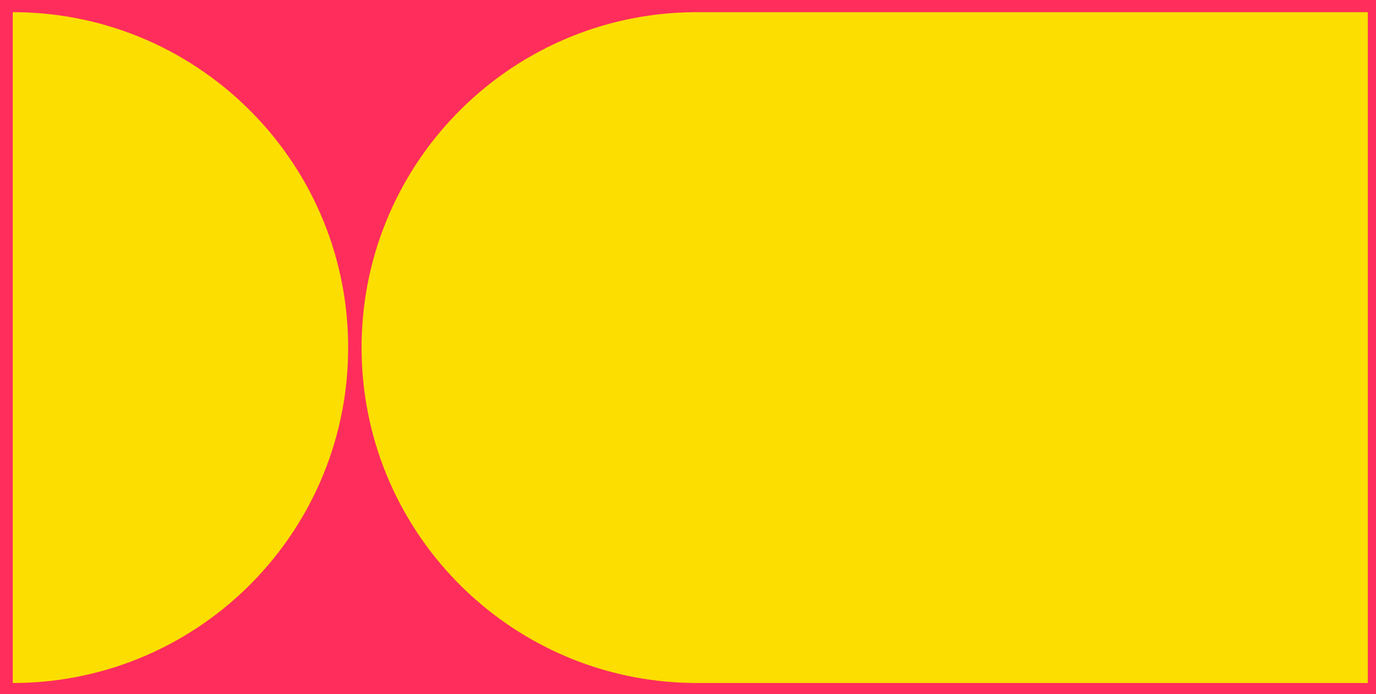
## CAST AND CREW

Performer: Belén Blanco
Stage music, original songs and sound design: Guadalupe Otheguy
Sound engineer: Pablo Leal
Stage design: Rodrigo González Garillo
Lightning: Matías Sendón
Costume design: Paola Delgado
Production and artistic assistance: Manon Minetti
Playwriting and Direction: Natalia Villamil

## ABOUT THE PLAY

Marta speaks, whispers, hums. Tries to compose her body by remembering in detail that episode that left his life split in two. It was a decision on the margins, hidden and silent. With a silent witness: the countryside. What is a body when pain blurs its edges and everything starts again, without the fear that blood leaves behind.

**CONTACT:** manonminetti@gmail.com

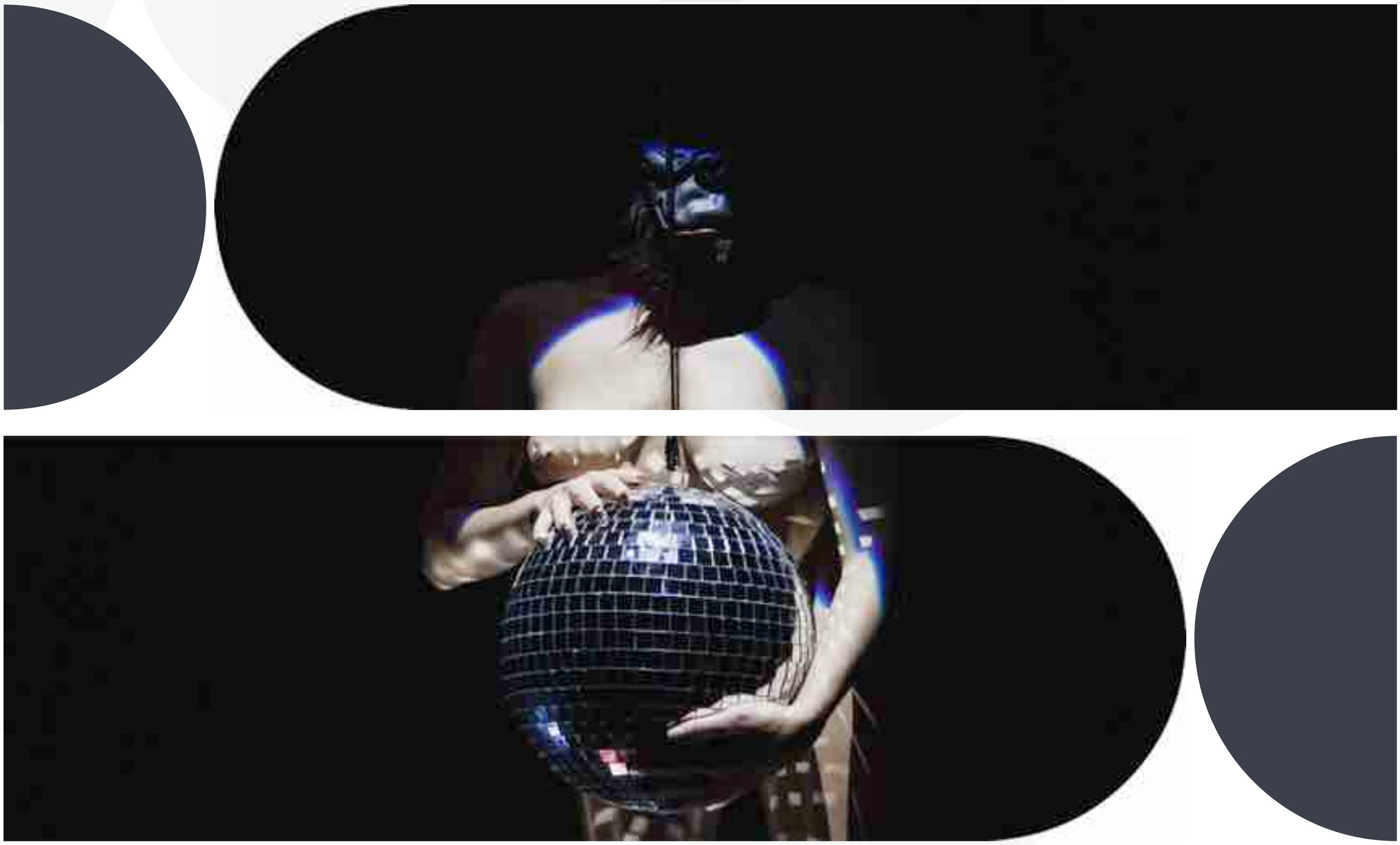


BRAZIL

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# CATEGORY: THEATER
# COUNTRY: BRAZIL



Photograph: Patricia Almeida

## SHOW:
MONGA
## DIRECTION:
JÉSSICA TEIXEIRA

## CAST AND CREW

Direction, Playwriting and performance: Jéssica Teixeira
Artistic Direction: Chico Henrique
Musical direction and musician: : Luma
Musician: Juliano Mendes
Technical direction and lightning: Jimmy Wong
Video/photography direction and camera: Ciça Lucchesi
Body preparation: Castilho
Stage manager: Aristides Oliver
Production: Corpo Rastreado
Realization: Catástrofe Produções y Corpo Rastreado
Dissemination: Corpo a Fora y Farofa.

## ABOUT THE PLAY

What lies between fear and laughter in this MONGA production in São Paulo in 2024? For now, what we can say about this first performance is that this production will not be another number from the 80s, nor a documentary theater about the many mongas of traditional circuses in Brazil (20th century) or about the past of Julia Pastrana (19th - 20th - 21st centuries). This production is the continuation of Jéssica Teixeira's research, which began with her first solo «E.L. A» (2019), where her strange body became the raw material of his dramatic constructions and the main reason for the public's estrangement from her plays. In "MONGA," she takes the risk of avoiding the classics of history and proposes to revisit the harshness of the past without sensationalism, demolishing myths to construct other possible imaginaries based on Julia Pastrana's story—and for herself. To achieve this, like Julia, the actress, as a way of evocation, proposes to dance, act and sing beautifully like the Mexican singer.

**CONTACT:** gabi@corporastreado.com
rodrigofidelis@corporastreado.com



CHILE

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## CATEGORY: CIRCUS ARTS – CLOWN
## COUNTRY: CHILE





Photograph: Patricio Melo

**SHOW:**
LA CONQUISTA DE LO INÚTIL
**COMPANY:**
COLECTIVO CIRCO VIRTUAL

## CAST AND CREW

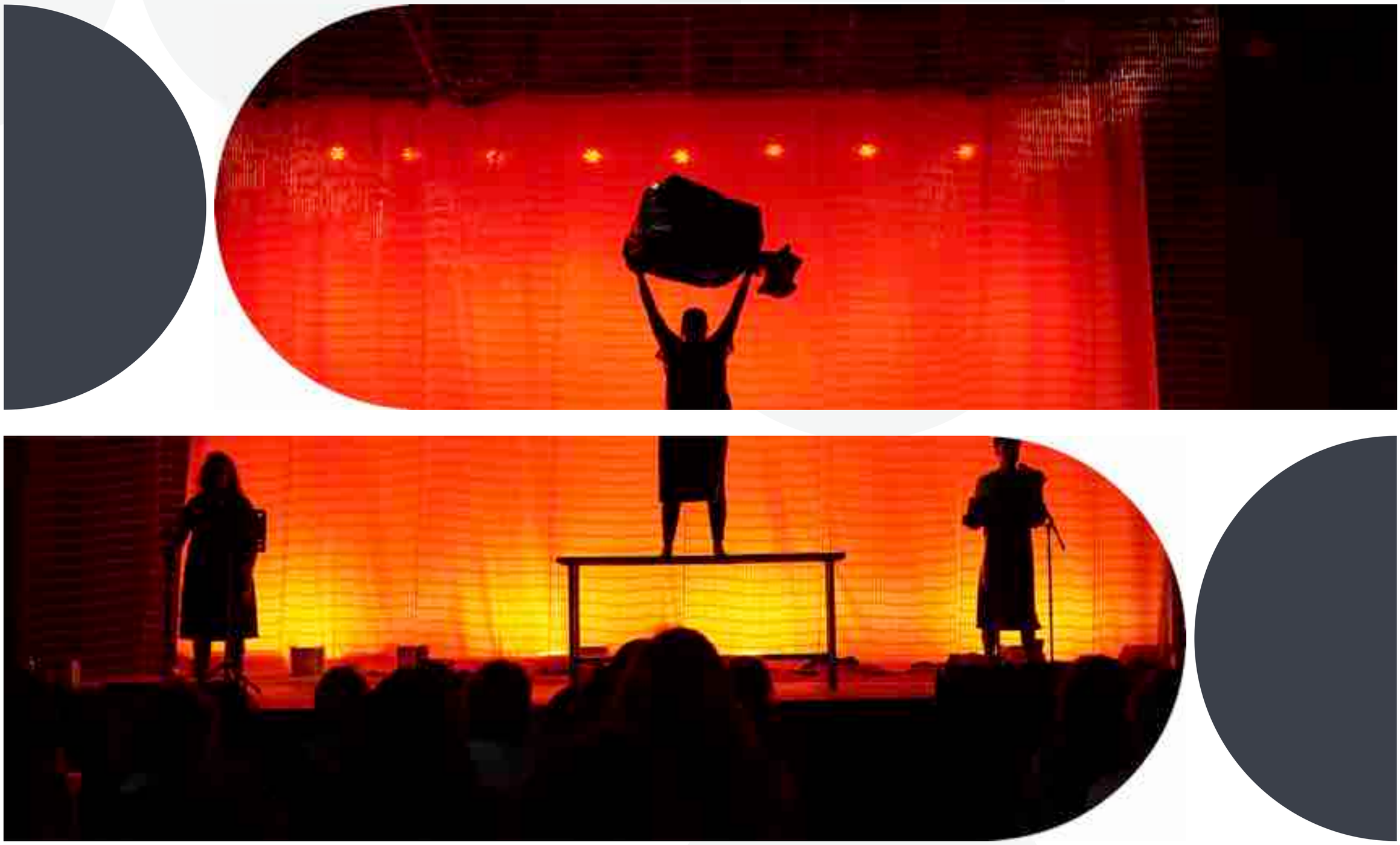
Concept, playwriting, performance and direction: Juan Pablo Corvalán
Comprehensive design: Catalina Devia
Lightning and technical manager: Julio Escobar
Multimedia design and stage technician: Camilo Ramírez
Musical creation: Alejandra Jani Muñoz
Theoretical support, external view stage playwriting: Ana Harcha
Consulting in illusionism: Arturo Fuenzalida, Luis Albornoz
Technical support and sound: Marcelo Troncoso
Lightning operator: Victoria Paz
Production: Circo Virtual and Inés Bascuñán
Communications: Circo Virtual
Audiovisual and photographic recording: Camilo Ramirez, Andrea Serrano, Nave, Franco Berrios Heredia, Espacio Checoeslovaquia
Collaborators: Espacio Checoeslovaquia, Centro Nave, Centro Cultural Gabriela Mistral GAM, Fundación Santiago OFF, Fundación Cuerpo Sur, Centro Cultural Estación Mapocho
Residencies: Nau Ivanow (Barcelona), Espacio Checoeslovaquia, Centro Nave, Centro Cultural Gabriela Mistral GAM, Centro Cultural Estación Mapocho
Collaborators residencies 2023: Javiera Osorio Ghigliotto, Rodrigo Latorre, Nicolas Zapata, Esteban Amaya
Coproduction: Espacio Checoeslovaquia y Circo Virtual

## ABOUT THE PLAY

The challenge for us would be to be able to convey the desire and beauty of observing and appreciating how simple things can give us space for imagination, calm, and deliver enjoyment through simple things. Likewise, we should ask ourselves about the possibilities of contemporary circus and its multidisciplinary intersection. We believe that in these hectic times, it's very important to take the time to observe what we do every day, to reclaim the empty space of leisure as an abyss toward the possibility of other things happening. It's as if we (myself included) have a deep fear of seeing what happens if I do nothing. This creation is the result of research in creative residencies that began at the Nau Ivanow center in Barcelona, and then in Chile, at Espacio Checoslovaquia, Nave, Estación Mapocho, and GAM.

**CONTACT:** contacto@circovirtual.cl

## CATEGORY: TRAGICOMEDY
## COUNTRY: CHILE



Photograph: Vicente Palominos

**SHOW:**
ANIMALES DE TRABAJO
**COMPANY:**
GEOGRAFÍA TEATRAL

## CAST AND CREW

Creative Team: Carola Chacón Zuloaga, Tomás Espinosa, Barbara Vera
Direction and playwriting: Tomás Espinosa
Cast: Barbara Vera, Coca Miranda, Omar Morán
Comprehensive Design: César Erazo Toro
Sound technician: Fabián Martínez
Lightning technician: Francisco Ruiz
Production: Barbara Vera y Geografía Teatral
Audiovisual recording: Felipe Arancibia, Tomás Montealegre

## ABOUT THE PLAY

The zoo has replaced its animals with human performers, which will bring out the wilder side of its new employees. This delirious tragicomedy tells the story of three professional actors employed at the Santiago de Chile Zoo.

Following the institution's decision to eliminate captive animals, performers dressed as animals in cages are now being used to maintain audience interest, at the expense of the artists' dignity. The degrading working conditions reveal the political nature of the protagonists, who plan a "stage rebellion." They create a striking performance that denounces real events that occurred at the zoo, intertwined with recent political events.

This is how "Animales de Trabajo" shows the public the motivations, disagreements, and impulses that drive creative processes and how culture is a method of survival in the face of oppressive power.

Best Playwriting Award 2024 for Tomás Espinosa from the Chilean Art Critics Circle.

**CONTACT:** barbarapvc@gmail.com

# COLOMBIA

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# CATEGORY: THEATER
# COUNTRY: COLOMBIA





Photograph: Erick Morales J.

**SHOW:**
NEGRO
**COMPANY:**
LA CONGREGACIÓN THEATER

## CAST AND CREW

Cast: William Hurtado, Emmanuel Restrepo, Cristian Ruiz
Playwriting and Direction: Johan Velandia
Direction assistance: Camilo Martínez
Art Direction: Ed Bernal
Music: Daniel Maldonado
Choreography: Aníbal Quiceno
Costumes: Ana Velandia
Lightning: Maicol Medina

## ABOUT THE PLAY

Negro is a moving and powerful play that explores the complexities of childhood and the relationship between two half-siblings against a background of violence and racial discrimination. The story begins with the unexpected arrival of Silencio, a five-year-old boy of African descent, who must share with Futuro, an eight-year-old boy, a life marked by poverty, fear of his father, and the emotional depths of a broken family. Through this raw and surreal story, the play unravels the deep wounds of childhood, where the characters' secrets and vulnerabilities are drowned in a suffocating and symbolically flooded environment, which turns children into "sacrificed fish in a broken aquarium." The staging, characterized by its small and creative format, invites the viewer on an intense emotional journey, in which the innocence of children is disrupted by the realities of a hostile environment. This work not only addresses domestic violence, but also existential dilemmas and the scars left by social exclusion, making Negro a painful and necessary reflection on childhood suffering, identity, and the struggle to belong in a fragmented society.

**CONTACT:** lacongregacionTheater@gmail.com

# CATEGORY: CONTEMPORARY DANCE
# COUNTRY: COLOMBIA



Photograph: Marcela Gómez

## SHOW:
DETRÁS DEL SUR: DANCES PARA MANUEL

## COMPANY:
SANKOFA DANCEFRO

## CAST AND CREW

Artistic Direction and Choreography: Rafael Palacios
Lightning and scenography: Álvaro Tobón
Costume design: Diana Echandía
Research advisor: Carlos Correa Angulo
Musical composition: Juan José Luna Coha y Pluconpla
*Cast:  Yndira Perea Cuesta, William Camilo Perlaza Micolta, Sandra Vanesa Murillo Mosquera, Yeison Moreno Córdoba, Liliana Hurtado Hinestroza, Yeison Moreno Córdoba, Juan José Luna Coha, Jhoan Andres Mosquera Ibargüen, Nicolás Mosquera Ramirez, Daniela Hernández Arango, Estayler Osorio Fuentes, Maryeris Mosquera Batista, Yesid Quejada Moreno, Maria Elena Murilo, Diego de los Ríos.

* The cast may vary depending on the tour.

## ABOUT THE PLAY

It is a tribute to the maestro Zapata Olivella based on one of his most recognized works: Changó, el Gran Putas, where his creative genius and meticulous documentation work on the Afro-descendant diaspora in the American continent come together. Our work explores emblematic references that make up various moments of the five-act epic poem “Hijos del muntu” in the Americas. In this way, daring omens, miraculous births, and libertarian rebellions are staged through dance and evocative and suggestive dramaturgy, which interweaves the pain of miscegenation with the nostalgia of no return. During the play, the audience will be able to observe, from an intimate perspective, how the vicissitudes of enslaved men and women are intertwined with the intervention of their ancestors, their dead, and the orishas Yemayá, Elegba, and Changó, forgers of their destinies.

**CONTACT:** sankofaDancefro@gmail.com

# CATEGORY: THEATER
# COUNTRY: COLOMBIA



Photograph: Archivo Theater Petra

**SHOW:**
MANTENER EL JUICIO
**COMPANY:**
THEATER PETRA

## CAST AND CREW

Playwriting and Direction: Fabio Rubiano O.
Direction assistance: Lucho Velasco
Cast: Marcela Valencia, Julián Román, Derly Neira, Lucho Velasco, Juan Diego Marín, Viviana Bernal, Jorge Iván Rico y Ana María Aguilera.

## ABOUT THE PLAY

Mrs. Fabiola Gutiérrez seeks reparation for the names of her two sons, who were murdered and portrayed as guerrillas killed in combat by the army. To achieve this, she will have to come face to face with Yesid, who killed them and buried them in a pit. Doña Rosalba doesn't want to see the face of Fidel Franco, the guerrilla commander who kidnapped and chained her husband for five years. When they meet, she will tell him everything that happened during that time and the state in which her husband returned. We'll also look at the story of General Monsalve, a high-ranking military officer who refuses to accept any position and doesn't believe in the impartiality of this court. Next to this story is that of Levis's mother who lost her mind when she saw that her son did not become a non-commissioned officer and instead accepted charges for child homicide. Judges and facilitators stand between the victims and those responsible, trying to create connections for possible reparations and actions that will allow for reintegration into society.

**CONTACT:** rubiano@petraTheater.com

# COLOMBIA / SPAIN

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## CATEGORY: DANCE
## COUNTRY: COLOMBIA / SPAIN



Photograph: Carlos Lema

**SHOW:**
ORIGÁNIKA
**COMPANY:**
L'EXPLOSE - PALOMA HURTADO

## CAST AND CREW

Playwriting and Direction: Juliana Reyes
Choreography: Paloma Hurtado y Juliana Reyes
Cast: Paloma Hurtado y Paloma de la Cruz
Musical composition: Camilo Giraldo
Origami and costumes: Diana Gamboa
Lightning: Alfredo Díez
Production Assistant in Colombia: Diego Pedraza
Photography: Carlos Mario Lema
Production: Opsis Producciones
Distribution: Jorge Dubarry

## ABOUT THE PLAY

For the creation of ORIGánika, Juliana Reyes and Paloma Hurtado discussed the “origin” as a concept and as bodily matter. Where do we come from and where are we going? What differentiates us from other living beings, if we all seem to come from the same place? What is this cycle of life that begins and ends like? Does it really end? Does our matter always return to the source from which it originated? Is matter created and destroyed, or does it transform? were some of the questions that started the search. Just days before beginning the creative process, questions about life and death touched tangible reality, transforming the rhetoric of these questions into personal experience. It was then decided to include Paloma’s mother in the creation, as her fundamental partner in the scene, to explore that mother-daughter relationship: the origin, the ancestry, life and its cycles, and of course death as part of it, the ultimate goal or new rebirth. Their bodies are exposed, in their rawest naturalness. Paloma is a dancer, her mother isn’t.

Paloma is young, her mother isn’t. Paloma knows the stage; her mother is a foreigner there. Paloma takes care of her and guides her through the process, just as her mother did with her throughout her life. And it is in this vital, emotional, natural, and tremendously organic encounter that ORIGánika finds the way to speak about life and death as part of the natural cycle of existence.

**CONTACT:** opsisproducciones@gmail.com

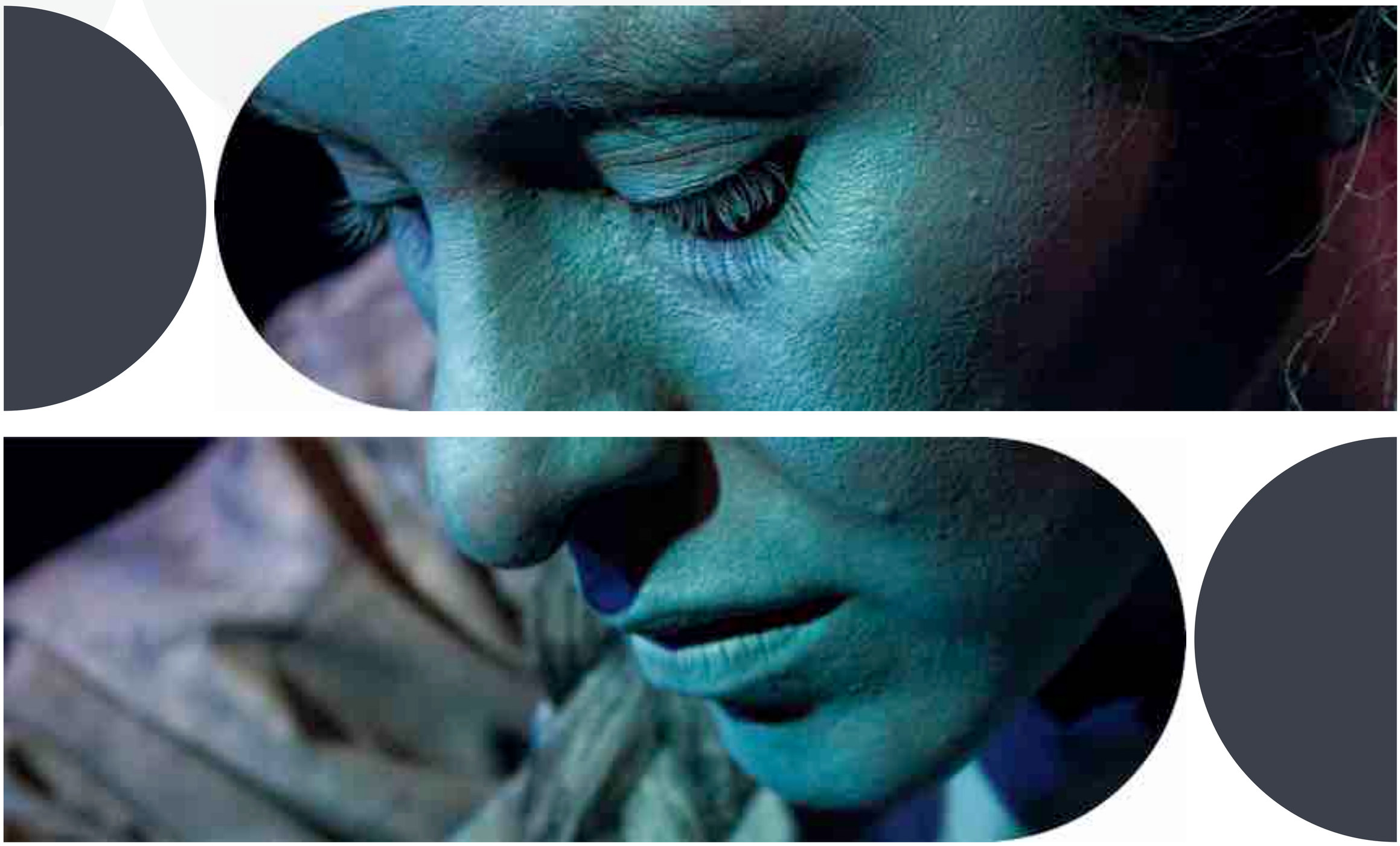


# ECUADOR

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# CATEGORY: THEATER
# COUNTRY: ECUADOR



Photograph: Cinthya Guaña

**SHOW:**
MUJER DE PIEDRA
**COMPANY:**
UKUMBI THEATER

## CAST AND CREW

Direction: Carlos Quito
Playwriting and performance: Noemí Laines
Technician: Dabata Oña
Photography and video: Cynthia Guaña
Costume design and lightning: Noemí Laines

## ABOUT THE PLAY

Mrs. Luz María is a street vendor who is accused of attempted murder for confronting the municipal police: The play addresses the social problems of farmers who have abandoned their lands and migrated to the capital in search of better days for their families. These are stories of migrant women from a city that are replicated throughout Latin America and the world.

Mujer de Piedra is the result of an on-site investigation into women street vendors in the city of Quito, who face municipal ordinances on a daily basis. The stage proposal, which fuses physical theater, static art, and oral storytelling, becomes a denunciation of the issues of migration, public space, and informal commerce.

**CONTACT:** ukumbiTheaterecuador@gmail.com

DCE

SPAIN

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## CATEGORY: THEATER
## COUNTRY: SPAIN



Photograph: Pablo Espinosa

## SHOW:
PANZA DE BURRO
## COMPANY:
DELIRIUM THEATER

## CAST AND CREW

Author: Andrea Abreu, an adaptation of Delirium Teatro
Cast: Silvia Criado, Delia Santana, Soraya González Del Rosario, Delia Hernández, Javier Socorro.
Musical director and composer: Julio Tejera
Costume Design: Héctor León
Lightning: Carlos Ramos
Audiovisual production: Recursos Producciones S.L.
Image design: John P. Cruz
Sound and lightning technicians: Carlos Ramos y Grace Morales
Communications: Nereida Alonso
Production: Soraya González Del Rosario
Administration and Production Assistant: Berrie Miravalls
Direction assistance: Laura Reyes
Stage space and Direction: Severiano García

## ABOUT THE PLAY

9 performances in 5 days at Madrid's Teatro del Barrio, winner of the 2024 National Theatre Award. TICKETS SOLD OUT FOR ALL PERFORMANCES.

"Panza de Burro" unravels in a stark and entertaining way, the world of two 10-year-old girls, in a neighborhood in the north of Tenerife on the slopes of the volcano. The two girls, Shit and Isora, live in broken families under the guardianship of a female world of grandmothers. Shit, whose absent parents work in construction and hotels in the South, idolizes and blindly follows Isora, who is an orphan and suffers from an eating disorder. Both spend the summer in boredom, looking for someone to take them to the beach and trying to satisfy and understand the nascent sexual desire that constantly shakes and assaults them, inland, confined under the disillusion of a melancholic blanket of clouds.

**CONTACT:** info@deliriumTheater.com

# CATEGORY: THEATER – ONE PERSON
# COUNTRY: SPAIN



Photograph: Vincent Urbani

**SHOW:**
LA TUERTA
**COMPANY:**
NUEVE DE NUEVE THEATER

## CAST AND CREW

Idea, text and direction: Jorge Usón
Actress: Maria Jaimez
Direction assistance: Carlota Callén
Audiovisual production: Recursos Producciones S.L.
Image design: John P. Cruz
Lightning and sound technicians: Carlos Ramos and Grace Morales
Communication: Nereida Alonso

## ABOUT THE PLAY

A 16th-century maiden is blinded in one eye during her first love affair. Filled with resentment, she vows to avenge her love by casting a curse on a young dancer named Lucia, the effects of which we will see in modern times. Anne Sexton left us the verse: live or die, but don't poison everything. These words became the starting point for La Tuerta, actor Jorge Usón's debut film as a playwright and director. It's a tragicomedy about the impossibility of loving and forgiving, served with humor, and where everything is based on an actress's performance in an empty space. La Tuerta pays tribute to theater itself and to the power of forgiveness as a revolutionary and transformative element. The author says, "If we live thinking that life owes us something, when love beckons us, we won't see it.

Whether we have one eye or both." Max Award for Best New Author.

**CONTACT:** jorgeusonc@yahoo.es

Contraseña: LaTuerta2025

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# REDELAE CATALOGUE 2025

# CATEGORY: TRAGICOMEDY
# COUNTRY: UNITED STATES



**SHOW:**
RUTH ON THE ROCKS
**DIRECTION:**
RICARDO GAMBOA

## CAST AND CREW

Playwriting: Ruth Guerra
Direction: Ricardo Gamboa
Performer: Ruth Guerra

## ABOUT THE PLAY

Ruth Guerra is just your average middle-aged Mexican-American girl who grew up on the South Side of Chicago and loves a good drink or ten, improvisations, and a messy relationship. Oh! She's also a mother and grandmother, a regular at some bars and backyards, a sometimes actress and storyteller, and she still mourns her father. She probably needs a therapist or an ayahuasca trip, but instead, this veteran of Chicago's underground Latin performance and storytelling scene made a play about the disaster of her life.

**CONTACT:** ricardogamboa3000@gmail.com

MEXICO

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# REDELAE CATALOGUE 2025

# CATEGORY: CIRCUS ARTS
# COUNTRY: MEXICO





**SHOW:**
SANTINO, EL CAMINO DEL MAGO
**COMPANY:**
TRICICLO ROJO

## CAST AND CREW

Playwriting: Emiliano Cárdenas
Stage direction: Emiliano Cárdenas
Musical direction: Felipe Pérez Santiago
Cast: Emiliano Cárdenas, Jenny Beaujean, Juan Pablo Villa, Tlathui Maza, Ulises Martínez and Marlene Solano.

## ABOUT THE PLAY

Santino is a clown opera for the whole family, composed of an overture, nine scenes and a finale, presented with a live symphony orchestra. There are no texts, however the story is told with theatrical, clownish, and circus elements.

**CONTACT:** triciclorojo@gmail.com



URUGUAY



# REDELAE CATALOGUE 2025

# CATEGORY: THEATER - DOCUMENTARY FICTION
# COUNTRY: URUGUAY



Photograph: Gustavo Castagnello

**SHOW:**
FILTRO
**COPRODUCCIÓN:**
SALA VERDI - LA DRAMÁTICA ERRANTE

## CAST AND CREW

Playwriting and direction: María Goiricelaya
Cast: Marcos Valls, Luis Pazos, Agustín Urrutia, Camila Parard
Direction assistance: Ane Pikaza
Lightning: Claudia Sánchez
Visuals: Paula Kolenc
Costumes: Rubens Reyes
Music: Ibon Belandia
Sound space: Ibon Aguirre
Distribution: Portal 71

## ABOUT THE PLAY

“Filtro’ is a fictional story based on the events that took place in Montevideo on the night of August 24, 1994. The piece is designed for a small team of performers who will address the multiple characters who star in this story, which is not a fable; it is not based on a literary text but on real materials, which will be dramatized following different compositional principles. The goal is to create a work of documentary fiction, where theatricality addresses the message through emotion. The spatial design of ‘Filtro’ is designed with simplicity in mind and is designed with a compact layout, allowing for the free configuration of different spaces; a solid stage design for a production where form organizes content. A functional stage space that is meaningful in relation to the message of this piece.

**CONTACT:** zidangustavo@gmail.com

Contraseña: FILTRO2024

# CATEGORY: THEATER
# COUNTRY: URUGUAY





**SHOW:**
LAS COSAS QUE PERDIMOS EN EL FUEGO
**DIRECTION:**
LEONEL SCHMIDT

## CAST AND CREW

Direction: Leonel Schmidt
Book adaptation: Las cosas que perdimos en el fuego
Original text: Mariana Enríquez
Adaptation and playwriting: Leonel Schmidt
Cast: Serena Araújo, Margarita Musto, Mauricio Delgado, Melisa Rodríguez and Agustín. M. Siniscalchi.
Lightning: Lucía Godoy
Costume design: Paula Kryger
Sound setting design: Francesca Crossa
Stage space design: Leonel Schmidt
Production: Celeste Korol, Natasha Bell
Distribution: DOC ART project

## ABOUT THE PLAY

The play adapts six stories from the acclaimed book “, Las cosas que perdimos en el fuego “ by bestselling author Mariana Enríquez. In the shadows of the city, the stories reveal a dark and poetic undertone, exploring the deepest fears and mysteries of reality. From deserted streets to closed doors, each story invites you on a journey into the inexplicable, blurring the boundaries between reality and imagination. At a time when theater is seeking new ways to connect with audiences, this play stands as a bridge between contemporary literature and the stage.

This adaptation, with its minimalist and adaptable stage layout, offers a unique opportunity for deep reflection on the scars that violence leaves in our lives, addressing topics such as femicide, poverty, and the psychological consequences of living in a hostile environment. The audience not only attends a theatrical performance, but also faces their own fears and ghosts, in a cathartic and deeply emotional exercise.

**CONTACT:** angels@docartproject.com

# VENEZUELA

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# REDELAE CATALOGUE 2025

# CATEGORY: THEATER
# COUNTRY: VENEZUELA





**SHOW:**
PROFUNDO
**COMPANY:**
COMPAÑÍA NACIONAL DE THEATER DE VENEZUELA

## CAST AND CREW

Cast: Aura Rivas, Aníbal Grunn, Francis Rueda, María Brito, Luis Domingo González, Yhannelys Medina and Gerardo Ávila.
Costume and stage design: Héctor Becerra.
Soundtrack: Jacky Sheiber.
Lightning: Francisco Denis.
Director: Francisco Denis
Direction assistance: Nelson García
Producers in charge: Arístides Muñoz and Alejandro Capote
Illuminator: Alejandro Martínez
Sound: Augusto Morales
Set designer: Juan Carlos Azuaje

## ABOUT THE PLAY

A lower-middle-class family from some town in Venezuela in the first half of the 20th century knew that a treasure was buried somewhere in the house, right in the same place where a priest was buried. The family has been searching for that possible treasure for six months, with their house upside down and a rather large hole where they are about to find it. The story takes place in one night and one day. They are sure that the next day the treasure will appear, somehow, because it is written that it should be so.

**CONTACT:** aleon.fitp@gmail.com

# EXPLORATIONS AND LEARNINGS

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The information contained herein is provided by each of the groups and trainers referenced here. REDELAE does not participate in the publication of the material provided.

# REDELAE CATALOGUE 2025

# Chile

## AUTOFICTION AND COLLABORATIVE DRAMATURGIES:
THE GIVING OF THE SELF

### GENERAL TOPICS:

The embodiment of trauma, imaginative processes, the desacralization of morality, fiction as a means of collective repair, human rights and non-binary philosophies, post-structuralist psychologies, intertextuality and queer treatments, expanded authorship and processes.

### ABOUT THE CONFERENCE:

The workshop addresses the process of converting autobiography into autofiction through the methodology known as “Compost,” a method that fosters collaborative work and interweaving of aspects of the world. The participant, knowing that she is the first material to be investigated, in addition to carrying out an exercise of deep self-knowledge, carries out a “composting” with the poetic affectations that she can capture from the world and being able to build “fiction” in that crack that her own intimate and collective history has. Looking at Autofiction as a methodology that enhances expanded writing, the performativity of the search for words, and promotes the recovery of a living memory and a collective fictional body.

Each session addresses dislocations of what is understood as an academic method, it is no longer a question of conflict but of dilemma, characters are no longer constructed but voices that seek a body, the objective is no longer defined but rather its symptoms and developments. We no longer sanctify dramatic arcs or vanishing points. We work to expand, in the evolution of voices, a story that can provide the possibility of reparation rather than sublimating conflicts, which, moreover, are a binary and warlike way of seeing our history.



# MARCIA CÉSPED LAPLECHADE

An actress, playwright, and theater director since 2004, she perfected her skills at the Teatro de la Memoria in the advanced “Acting Seminar” with Alfredo Castro, in playwriting with Carla Zuñiga, Isidora Stevenson, Manuela Oyarzún, Marco Antonio de la Parra, Juan Radrigán, Luis Barrales, Benito Escobar, Benjamín Galemiri, (Chile). Diploma in Anthropology of Art, Latir (Mexico). Textual Body Seminar taught by Liz Peterson (Canada), she participated in Panorama Sur, (playwriting residency) with Alejandro Tantanian, Rafael Spregelburg, Mauricio Kartun, Ariel Farace, Lola Arias (Argentina), she participated in the Writing Seminar at Interdram (Chile) in 2016 and 2018, he took part in the Dramatic Creation Workshop in Santiago Off with Camila Lebert, and he completed the Creado-res advanced training residency, Santiago Loza (2017, Valencia).

**LENGTH:** 5 sessions, 3 hours each meeting
**MODALITY:** Hybrid (can be adapted to in-person and virtual)
**CONTACT:** marcia.laplechade@gmail.com

# Colombia

## ARTISTIC AND CULTURAL ORGANIZATIONS: A STRATEGIC SCENARIO

**GENERAL TOPICS:** Cultural management

**ABOUT THE CONFERENCE:**

The workshop provides theoretical and practical tools for designing projects that are aligned with the organizations' mission and aligned with national public policy and the international agenda, thereby improving their management indicators. Contents: i. Organizational profile and approach. ii. Planning artistic and/or cultural initiatives, iii. Intersectoral co-financing strategies.

## CULTURAL INDICATORS: DESIGN AND CONVERGENCES

**GENERAL TOPICS:** Cultural management

**ABOUT THE CONFERENCE:**

This training space offers methodological tools for the design and construction of cultural indicators that measure the impact of their management. Contents: i. Mecanismos para el seguimiento y evaluación de proyectos. ii. Methodological considerations for obtaining and prioritizing cultural indicators. iii. Basic systems/ Nature of indicators/ Implementation of indicator systems. iv. List of indicators/ Analysis of experiences.



# CONSUELO SALAS LEGUIZAMÓN

Specialist in Cultural Management and Administration, Master in Administration. Coordinator of high-impact cultural, social, and educational projects in Colombian state institutions such as the Ministry of Culture and the Secretariat of Culture, Recreation, and Sports of Bogotá. Consultant for international organizations such as the Organization of Ibero-American States (OEI), the European Union (EU), and the Andrés Bello Convention (CAB) for the formulation, implementation, monitoring, and evaluation of cultural and educational projects in Colombia and Mexico. Specialist in the design and management of policies, programs, and projects in the social, educational, and cultural sectors.

**LENGTH:** 20 hours/ 5 sessions
**MODALITY:** Hybrid (can be adapted to in-person and virtual)
**CONTACT:** sconsuelo@hotmail.com

# Colombia

## DANCE TO BE HEARD

**GENERAL TOPICS:** Contemporary dance

**ABOUT THE CONFERENCE:**

Rafael Palacios and the dancers of Sankofa Danzafro offer a powerful dance class that transcends cultural boundaries and delves into the rich tapestry of Afro-Colombian traditions, merging them with Afro-contemporary techniques. Starting with an exploration of traditional Afro-Colombian dances from the North and South Pacific regions, and the Urabá Antioqueño region, the class moves on to blend these rhythms with contemporary influences.



# RAFAEL PALACIOS CALLEJAS

He was born in Medellín to an immigrant father from Chocó, who introduced him to dance at the age of 6. Choreographer, teacher and dancer researcher of traditional, contemporary and urban Afro dance. His experience as a dancer in Africa and Europe served as the basis for founding Sankofa Danzafro in 1997 as a space dedicated to training, research, dissemination, and artistic creation. Winner of the National Dance Award from the Ministry of Culture in 2008, he also received the National Arts Award in 2017, awarded by the University of Antioquia and the Ministry of Culture. Graduate in Basic Dance Education from the University of Antioquia, Specialist in Southern Epistemologies, from the Latin American Council of Social Sciences-CLACSO. He is also a specialist in Afro-Latin American Studies at the Afro-Latin American Research Institute, Harvard University. He holds a Master's degree in Education and Human Rights from the Universidad Autónoma Latinoamericana.

**LENGTH:** 3 days, 2 hours each day.
**MODALITY:** In-person
**CONTACT:** sakofaDancefro@gmail.com

# Ecuador

## SEMINAR “CLOWN: PLAY AND SELF-KNOWLEDGE”

**GENERAL TOPICS:** Clown

**ABOUT THE CONFERENCE:**

The seminar offers training in clown techniques based on the concepts of self-knowledge and play.

Self-knowledge is explored through understanding our own vulnerability, accepting it, empowering it, and inhabiting it with joy. Clara Cenoz emphasizes that a clown’s main job is to eliminate his ego, since it “impedes our growth, our feelings, our evolution. The clown student has to identify the ego, recognize it and realize that you are not your ego” (quoted by Davison, 2016, 128).

Play is addressed transversally in the seminar, as it proposes a playful learning space to unleash the creative power we all possess when we feel free, happy, and confident in not judging or being judged. Velásquez says that “searching for one’s own clown consists of improvising, doing, expressing and reacting creatively to imaginary and real stimuli in the present time in which the game is happening” (Velásquez, 2019, 13).

Extensive video and bibliographic material will be shared with seminar attendees to enhance their training.



# CARLOS ALBERTO QUITO RODRÍGUEZ

Cultural Manager, researcher, curator, performing and visual artist. He trained in clown with teachers from Spain, England, Argentina, Mexico, Brazil, Colombia and Ecuador. He learned about body theater through courses in: mime, physical comedy, commedia dell'arte, improvisation, and clowning. Additionally, he has training in contemporary dance, Afro-Ecuadorian fusion, and contact improvisation.

He is the director of the Cultural Development NGO Quijotadas Ecuador Corporation. His plays, directed and written by him, have been presented at festivals in Mexico, Argentina, Brazil, Bolivia, Colombia, Peru, and Chile.

**LENGTH:** 24 hours
**MODALITY:** Hybrid (can be adapted to in-person and virtual)
**CONTACT:** kitokonk@gmail.com

# Ecuador

## **EDUCATIONAL THEATRE:** TECHNIQUES FOR INNOVATIVE AND CREATIVE TEACHING FOR TEACHERS THROUGH THE PERFORMING ARTS

**GENERAL TOPICS:** Teaching

**ABOUT THE CONFERENCE:**

The “Educational Theater: Techniques for Innovative and Creative Teaching for Teachers through the Performing Arts” project offers a practical pedagogical training workshop that introduces teachers to the world of theater and provides them with tools applicable to any subject and educational level. The goal is to achieve more stimulating learning by encouraging active student participation. The training will be conducted virtually and in person. Teachers are expected to acquire theatrical skills, develop their ability to engage students’ attention, and promote creative learning in the classroom.

This project seeks to transform the relationship between teachers and students by promoting an innovative and participatory methodology. The practical approach of educational theater will improve the quality of teaching and stimulate the comprehensive development of students.



# DANNY FABRICIO TORRES MOTOCHE

Master’s degree in Educational Innovation. Cultural manager, director, and actor at Teatro Antifaz for the past 10 years.

Development of educational, communication, artistic, cultural and social development projects. He is passionate about collective creation, the capacity of young people to confront new social paradigms, and the importance of traditional knowledge, customs, and values. Passionate about ongoing self-development in art, literature, theater, philosophy, computer science, graphic design, advertising, and video and editing software.

**LENGTH:** 10 virtual meetings lasting two hours each and 10 in-person meetings lasting four hours each.
**MODALITY:** Hybrid (can be adapted to in-person and virtual)
**CONTACT:** datoloja@gmail.com

# Spain

## PLAYWRITING OF MOVEMENT

**GENERAL TOPICS:** Playwriting

**ABOUT THE CONFERENCE:**

“The word text, rather than meaning a spoken dialogue, means fabric.” Eugenio Barba

The workshop seeks to provide tools for playwriting construction, based on the rules of the game that each person imposes on their own body language. For this, the relationship of the body with space and with the other will be deepened; the game of dependence that exists between “intention” and “muscle tension”; the dramatic possibilities that the “action” has and how these are diluted by executing only one “movement”; the possibility of posing a theme or title as a motivating element, capable of opening the field of imagination and delving into the fascinating nature of concreteness.



# JULIANA REYES

Colombian playwright and stage director. She was co-director of the dance company L'Explose from 1998 to 2020, where she was appointed artistic director of the L'Explose Foundation and its La Factoría space. With uninterrupted work of creation, research and artistic dissemination, co-created with Tino Fernández until 2020; She has been responsible for the many national and international awards that have placed the company as one of the most important dance groups in the country, with an artistic output of more than thirty stage shows. She has represented Colombia in various international events in Europe, the United States, Latin America, and Asia. Juliana has also written and directed several plays and won several awards for playwriting and research in the performing arts. As a cultural manager, she worked at the Mediterranean Theater Institute and Celcit Producciones in Spain, the Bogotá Ibero-American Theater Festival, where she coordinated special events on two occasions, and since 1998, she has coordinated all activities for L'Explose, making its rehearsal space the premier venue for independent dance in Bogotá. In 2023, she received the National Dance Award from the Colombian Ministry of Culture for her work "Estela." In 2019, she founded the production company Opsis Producciones in Spain, with which she is also conducting creative and management work in Ibero - America.

**LENGTH:** Preferably 5 meetings of 4 hours each
**MODALITY:** In - person
**CONTACT:** julireyes2016@gmail.com

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**PORTUGAL**

## CASA DEL TEATRO
**REPÚBLICA DOMINICANA**

## SALA VERDI
**URUGUAY**

## FESTIVAL INTERNACIONAL DE TEATRO PROGRESISTA
**VENEZUELA**

# CONTACT:

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# epic

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