

PQ
MM
XV
PRAGUE
QUADRENNIAL 2015

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PQMMXV Prague quadrennial 2015 / José Jesús Hernández Rodríguez, Bernardo Eduardo Bernal Gómez, curadores.--[1ª ed.-- Toluca, Estado de México: Universidad Autónoma del Estado de México, 2015.] [124 p; 22 cm.]

ISBN: 978-607-422-630-0

1. Teatro -- Escenografía -- Exposiciones. 2. Teatro -- Escenografía -- Catálogos. I. Hernández Rodríguez, José Jesus, curador. II. Bernal Gómez, Bernardo Edurado, curador. III. Cuadrienal de Praga (2015).

First Edition 2015

PRAGUE PQMMXV QUADRENNIAL 2015

José Jesús Hernández Rodríguez and Bernardo Eduardo Bernal Gómez

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Citation:

Hernández-Rodríguez, José Jesús and Bernardo Eduardo Bernal Gómez (curators) (2015).

PRAGUE PQMMXV Quadrennial 2015, Mexico: Autonomous University of the State of Mexico, ISBN: 978-607-422-630-0.

ISBN: 978-607-422-630-0

Printed and made in Mexico

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Preface

DR. JORGE OLVERA GARCÍA

President

Autonomous University of the State of Mexico

It is a great pleasure for the *Autonomous University of the State of Mexico* to participate in the 13th edition of the Prague Quadrennial, the most important scenic design exhibition in the world. This year the Mexican Pavilion brings together a selection of renowned Mexican artists and designers to demonstrate a wide range of scenographic practices, from the architectural planning of stages, costume design, lighting, and sound design, to processes inspired by the notion of an expanded stage. The pavilion also includes a multidisciplinary scenographic installation, which works as a theatrical act in itself. Through these elements the Mexican representatives are participating in the interesting discussion opened by the Quadrenelle with its categories of climate, music and politics, in its call for proposals.

This edition, curated by Jesús Hernández and Eduardo Bernal, includes contributions to the PQ15 by established artists, Philippe Amand, Jorge Ballina, Jerildy Bosch, Auda Caraza and Atenea Chávez, Gloria Carrasco, Xóchitl González, Alain Kerriou, Mario Martín del Río, Mónica Raya, Edyta Rzewska, Iker Vicente and Teatro Ojo, it also promotes the work of Damián Cervantes, Ángel Hernández, Ricardo Loyola, Tenzing Ortega, Aris Pretelin and Julia Reyes Retana as representatives of a new generation of national scenic artists.

We, the collaborators on this project, truly hope that this catalogue is more than just a compilation of artist's work, that it also fulfills the objective of contributing to the development of Mexican scenic arts, its spaces for creation, investigation and dissemination.



Countries and Regions

PQ PRAGUE QUADRENNIAL MEXICO 2015

Jesús Hernández*

1974, MERIDA, YUCATAN

Architect, Set Designer

Eduardo Bernal Gómez**

1962, TOLUCA, MEXICO

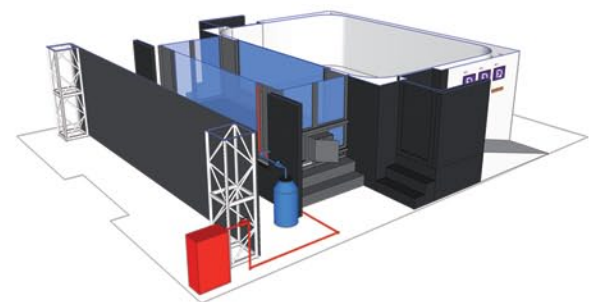
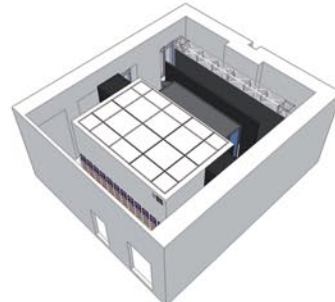
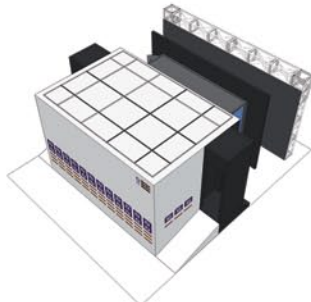
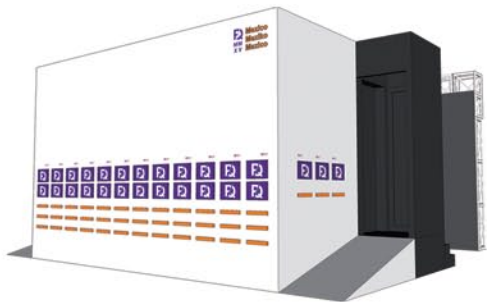
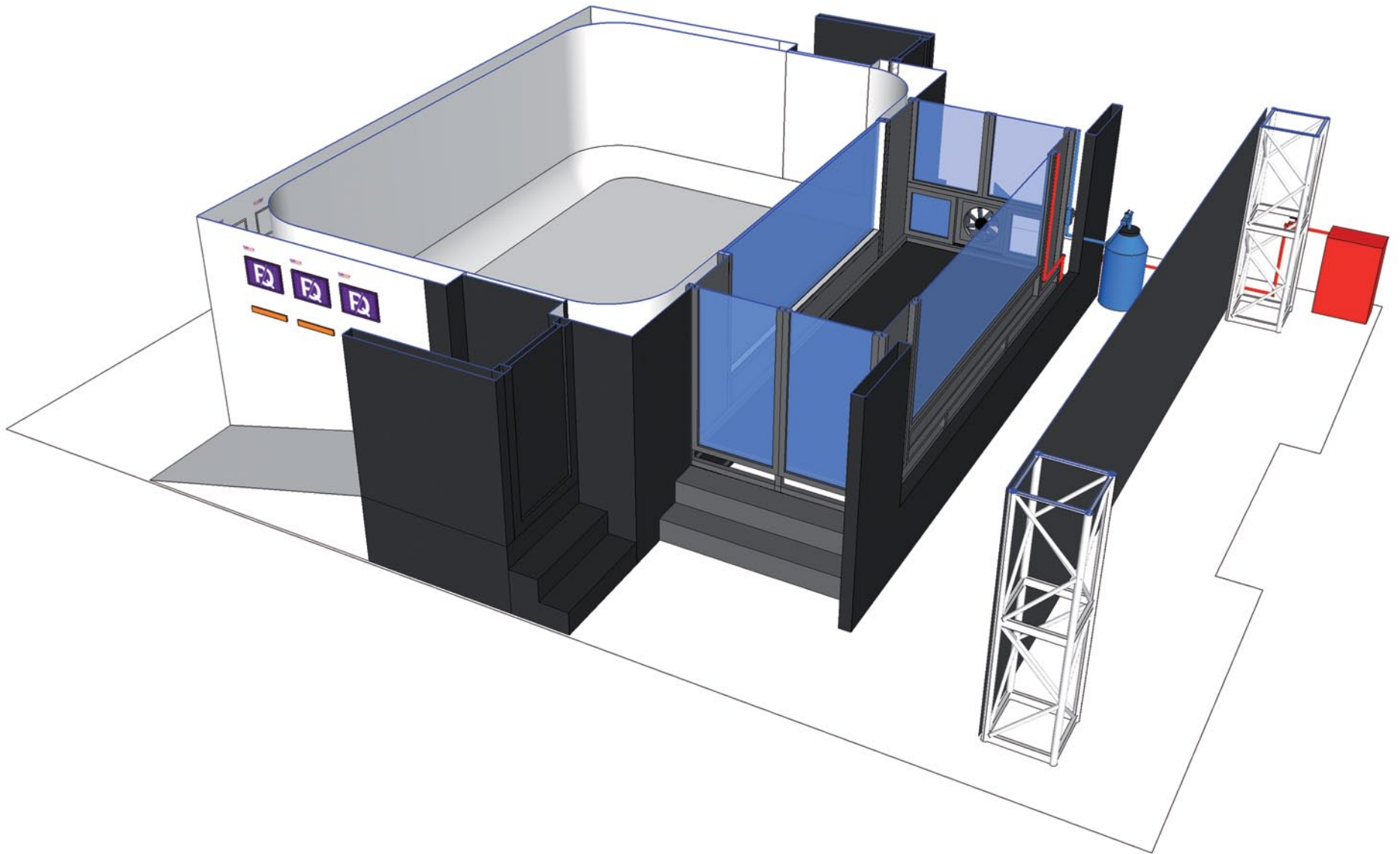
Architect, Curator

The creation of an in vitro cloud is, undoubtedly, an act of sublimation as it implies the transition from one specific state to another. The electronic transformation of the sound of a gunshot into a methereologic event is, on the other hand, a simulation that restricts access to a violent memory. The conjunction of both events in a single exhibition space is presented as a “symptom” –i.e. a phenomenon that makes possible the expression of what has been repressed but nevertheless returns.

It is important to clarify that in this case the “symptom” must be understood just as a visible fragment of a larger image of an unacceptable conflict. The scenography presented here can be considered to be an “imaginary scenary” which “stages” –in a more or less disguised way– a desire. Of course we are not referring to the desire to propose a cure to alleviate the conflict. Perhaps to contribute to the reformulation of some structural elements of the problem itself that make it possible to attempt to bind something together that would be unimaginable in any other way.

*Member of the National System of Art Creators. FONCA.

**Full Time Professor at the Autonomous University of the State of Mexico



COUNTRIES AND REGIONS // INVITED ARTISTS



Philippe Amand

1965, LA HABANA, CUBA
Set and Lighting Design

Education: Dramatic set and lighting design at the Núcleo de Estudios Teatrales, Mexico City.

PQ participation: 2003, 2007, 2011.

Participation in other important exhibitions: World Stage Design, Toronto 2005 and Cardiff 2013.

Awards: Gold Medal for Best Lighting Designer, World Stage Design, Toronto 2005.

He studied stage and lighting design with Alejandro Luna, and directing with Ludwik Margules and Julio Castillo in the Nucleo de Estudios Teatrales in Mexico City. He created the main set and lighting designs for the National Theatre.

Member of the National System of Art Creators, FONCA.

www.philippeamand.com

Personal Searches

My conception of set design can not be dissociated from lighting. They complement each other, narrative of light gives sense to space. After focusing lighting fixtures, I usually finish to paint the scenery with color and intensity. Light creates new spaces within the space, and changes our perception of time, through the transitions. Characters inhabit spaces created by the combination of these two visual languages. One of my main interests lies in the transformation of space, through the movement, light and projection. Even if the size of the stage can't change, staging has to transform our perception of dimensions and time. It has to change at the same pace as dramatic action. Set design doesn't have to be illustrative, it needs to help our imagination to build what we aren't able to see. Often, in my designs, I use to have a frame that is not part of the scene, to put a limit to the stage, because having that limit, audience is then able to create, in its imagination, the outside, or the extension of what it is suggested on stage. In the theatre, usually what we can't see use to be more important than what we can see.

PHILIPPE AMAND, Set and Lighting Design, Digital Video
Phaedra

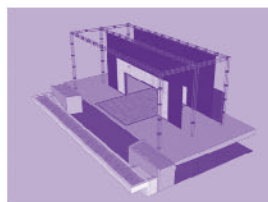
by Hans Werner Henze
Director: Robert Driver
Conductor: Corrado Rovaris
Back photo: Katharine Driver





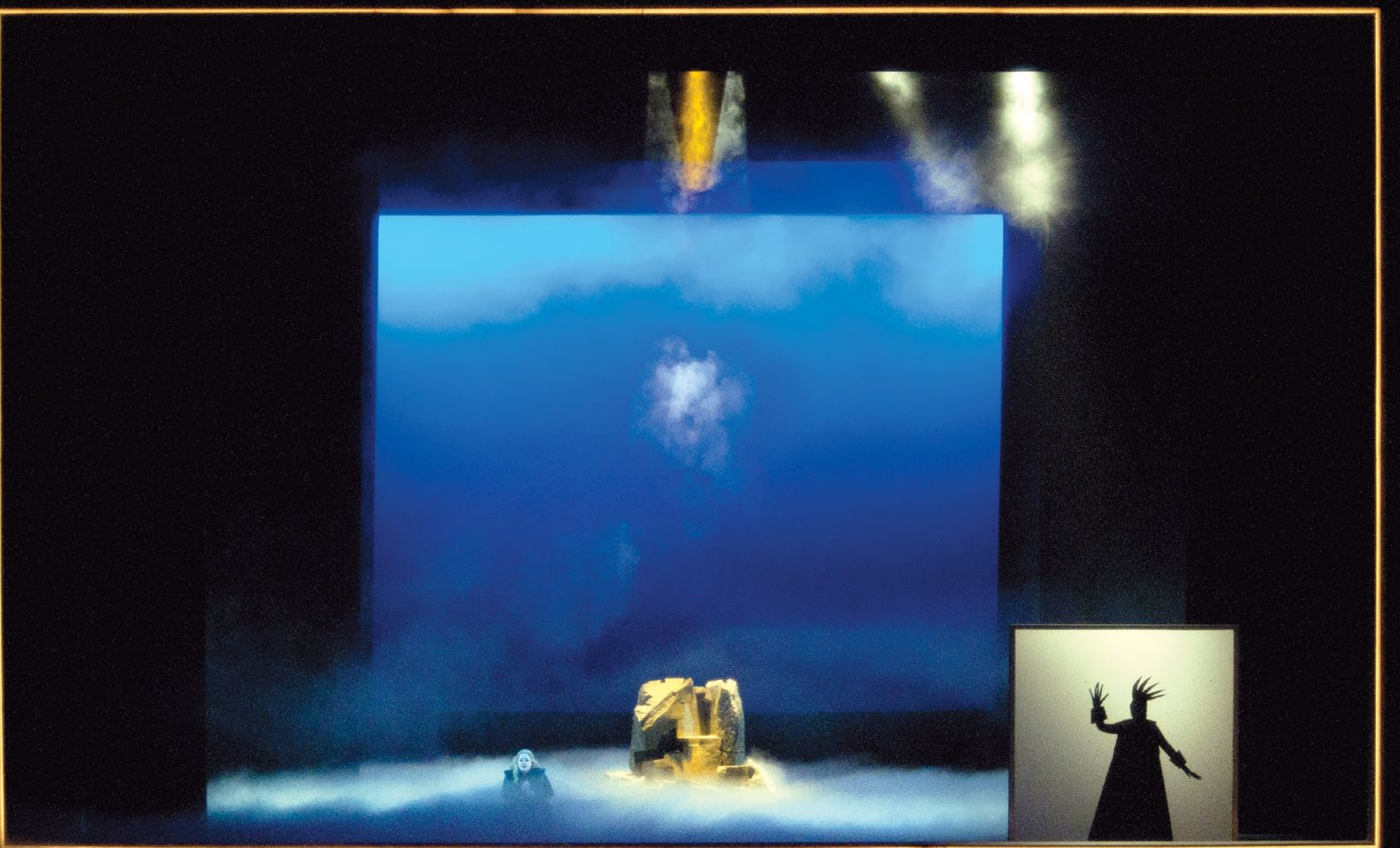


PHILIPPE AMAND, Set and Lighting Design
Ainadamar
by Osvaldo Golijov
Director: Luis de Tavira
Conductor: Corrado Rovaris
Front and back photos: Philippe Amand





PHILIPPE AMAND, Set and Lighting Design
The Woman without a Shadow (Die Frau Ohne Schatten)
by Richard Strauss
Director: Sergio Vela
Conductor: Guido Maria Guida
Front and back photos: Lorena Alcaraz





Jorge Ballina

1968, MEXICO CITY

Set and Lighting Design, Scenography

Education: Bachelor's degree in Architecture, Universidad Iberoamericana (1987-1990); course in Set Design for opera and musical theatre, St. Martins College of Art and Design (1991); course in set and lighting design for theatre with Alejandro Luna (1994).

PQ participation: 2003, 2007, 2011.

Participation in other important exhibition: World Stage Design, Toronto 2005.

Awards: Gold Medal in Set Design (World Stage Design, Toronto 2005).

PQ Awards: Set Design Honorary Mention, 2003.

He is an opera, dance and theatre set designer. The main feature of his visual concept is the creation of spaces in constant transformation according to the dramatic action.

Member of the National System of Art Creators, FONCA.

www.jorgeballina.com

Personal Searches

I believe that a scenographer should construct a space around what the characters do. The space should exist to accommodate the dramatic action. The space is nothingness contained by certain limits. It is an emptiness that is moulded by establishing boundaries which could be walls, floors and ceilings, like in architecture. However, theatre space is designed to be seen from the outside, which is why the boundaries should not be physical barriers. A platform can enclose the characters in a space even though there are no walls to contain them. A room can be created with a frame in front of the stage, with four columns, or with lines painted on the floor, or on the backdrop. An actor can be framed or enclosed in a space created with purely visual borders.

When the "limits" created by a set designer move between scenes the space transforms itself to contain the character's new action. I don't consider changes in scenography to be "scene-transition-scene," but rather as images and spaces in constant transformation. For me scenography is "visual music." It creates atmospheres and spaces that are in continual flux, reacting to the action.

JORGE BALLINA, Set Design

Cock

by Mike Bartlett

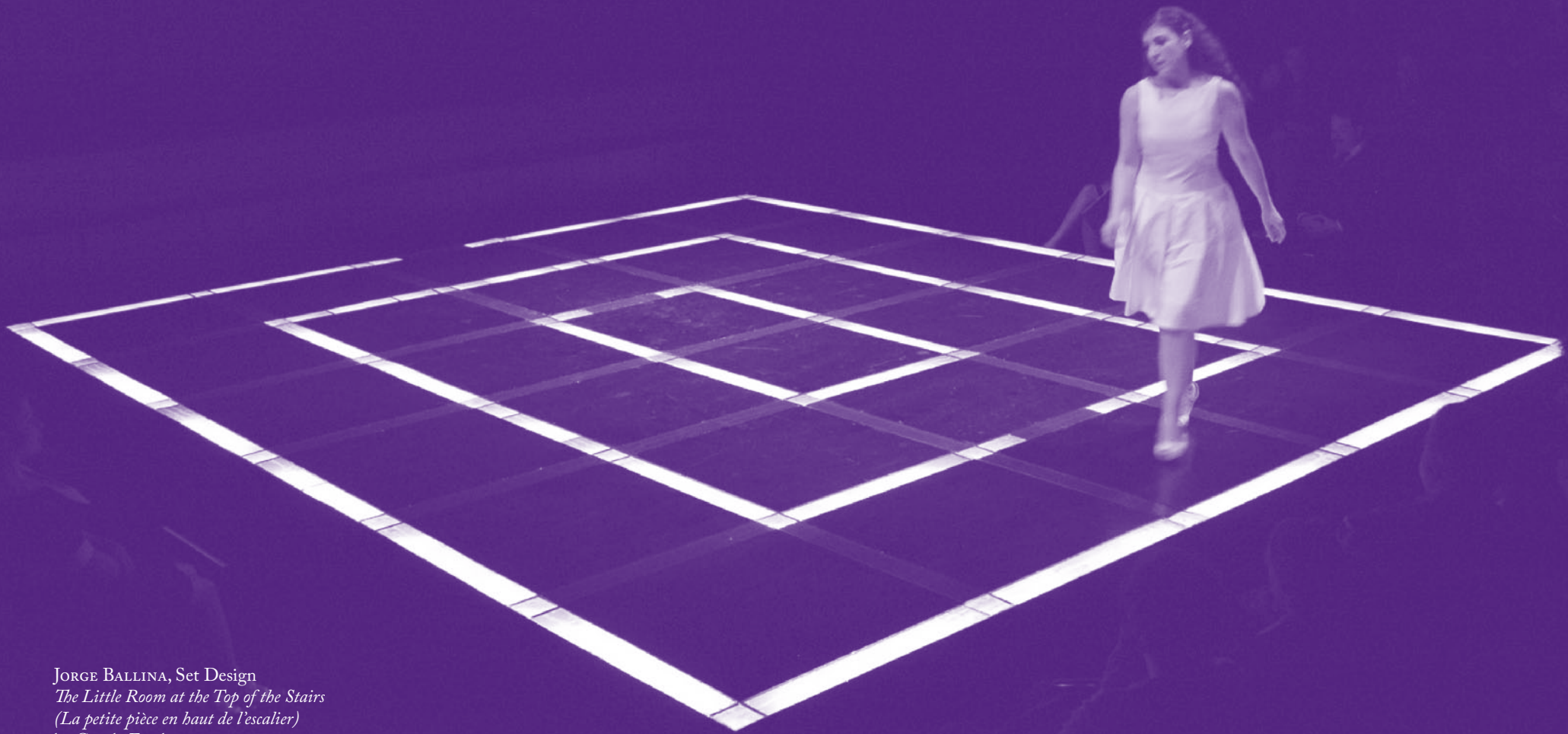
Director: Antonio Serrano

Back photo: Jorge Ballina

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JORGE BALLINA, Set Design
The Little Room at the Top of the Stairs
(La petite pièce en haut de l'escalier)
by Carole Fréchette
Director: Mauricio García Lozano
Front and back photos: Jorge Ballina



JORGE BALLINA, Set Design
Opera Prima
by Various choreographers
Front and back photos: Jorge Ballina





Jerildy Bosch

1975, MEXICO CITY
Costume Designer

Education: Autodidact.

PQ participation: 2007, 2011.

PQ Awards: Gold Medal for Best Costume Design, 2007.

Jerildy Bosch is a Costume Designer and has worked on more than 80 shows, including opera, theatre and dance.

Member of the National System of Art Creators, FONCA.

Personal Searches

Regarding texture in costume, my search focuses on texture and the range of possibilities that can be achieved with a theatrically modified textile.

Transforming material has become an essential exercise to enhance my productions, particularly when I have to reuse worn out garments or when I have to make costumes with synthetic fabrics, which are usually cheaper. This requirement has turned into an obsession and a pleasure. I delight in the different textures and the pallet of colours, and this is clearly reflected in the unity of style of my latest projects.

JERILDY BOSCH, Costume Design
The Winter Consecration (La consagración del invierno)
by Alberto Villareal
Director: Alberto Villareal
Back photo: Pilipala







JERILDY BOSCH, Costume Design
Non-Exhaustive Monsterology Dictionary
(Diccionario no exhaustivo de la monstruología)
by Dery Fazio
Choreographer: Dery Fazio
Front and back photos: La Marmot Azul



JERILDY BOSCH, Costume Design
The Caucasian Chalk Circle (Der kaukasische kreidekreis)
by Bertolt Brecht
Director: Luis de Tavira
Front and back photos: Sergio Carreón Ireta





Auda Caraza & Atenea Chávez

1979 / 1976, MEXICO CITY
Set Designer, Scenography

Education: Bachelor in Set Design, National School of Theatrical Art, INBA, Mexico.

PQ participation: 2011.

Participation in other important exhibitions: World Stage Design, Cardiff 2013.

Auda and Atenea have together designed the sets for over 80 theatrical productions. They were grant holders of the National Fund for Culture and the Arts under the Young Artist Program.

Atenea Chávez is a Member of the National System of Art Creators, FONCA.

AUDA CARAZA AND ATENEA CHÁVEZ, Set Design
Closing of Love (Cloture de l'amour)
by Pascal Rambert
Director: Hugo Arrevillaga
Back photo: Alejandra Carbajal

Personal Searches

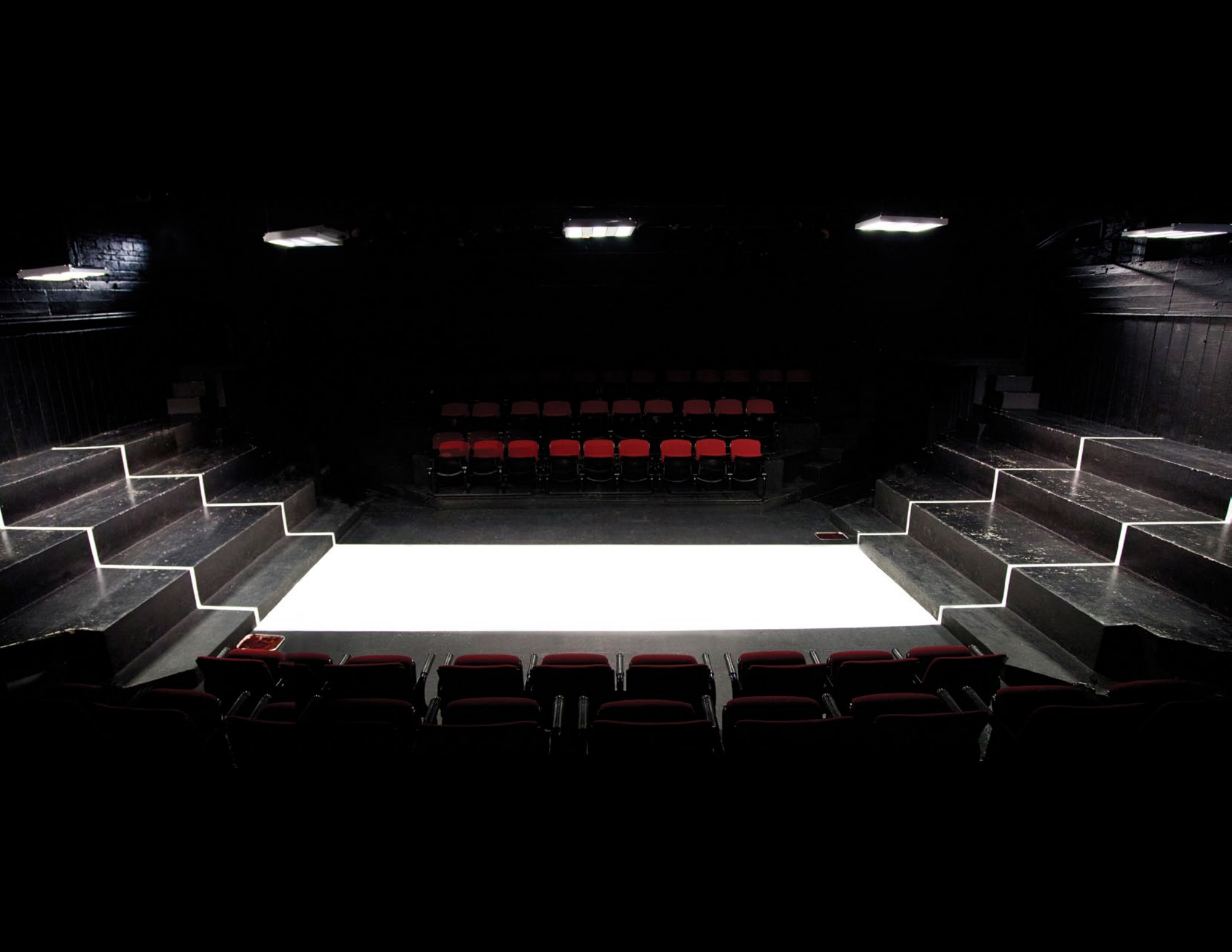
We approach a stage space with a focus on the story of the person inhabiting a place, a corner, a volume, or an emptiness, along with the emotional story of the space it self and its need to be inhabited. It is the story of an *inhabitant* (a body) and the *inhabited* (the space).

We strive to understand the stage space as a subject that participates in the emotions that it reflects and provides extra depth to a text, an emotion, an image, residing in a place, being... Positioning it as a means of expressing social, political and human conflicts. We treat the space as a human being and everything that implies, where an intimate connection exists with the action under the premise that an action detonates a necessity in space, just as a space generates an action.

The spatial and atmospheric direction of a scenographic behaviour situates a body or an element in relationship with changes that influence its condition, or what can be called the emotional state of a scenographic space. In other words, it structures an atmosphere, which reflects and influences an emotional state and an actor's character development. This line of emotional development reaches the audience itself.

Our search to understand the nature of space, its laws and divisions, has led us to define two basic categories: corporeal space and empty space, and perhaps even more importantly, the indivisible unit composed of both units together.

Corporeal space is solid elements whose design has the primary purpose of generating action and spaces, which is where they gain the quality of scenic space and do not remain as simple volumetric elements. With these conditions we consider the presence of emptiness, immersed within the corporeal; in other words, the corporeal contains the emptiness, or perhaps the opposite. The space is a latent alert which detonates the unknown in the imagination.







AUDA CARAZA AND ATENEA CHÁVEZ, Set Design
Marching Band (Banda de Guerra)
by Luis Ayballón
Director: Mauricio Jiménez
Front and back photos: Alejandra Carbajal



AUDA CARAZA AND ATENEA CHÁVEZ, Set Design
The Golden Dragon (Der Goldene Drache)
by Roland Schimmelpfenning
Director: Daniel Giménez Cacho
Front and back photos: Alejandra Carbajal





Gloria Carrasco

1962, OAXACA, MÉXICO

Set Designer, Scenography, Art Director

Education: Set Design, Centro Universitario de Teatro CUT-UNAM; Sculpture, UABJO (Oaxaca) and Autonomous University of Barcelona; Restoration, CNCOA, INBA; professional practice, Stuttgart, Germany.

PQ participation: 2011.

Participation in other important exhibitions: World Stage Design, Cardiff 2013.

Awards: FIPRESCI Prize, International Critics Prize. Festival des Films du Monde-Montreal and Press Award in Guadalajara International Film Festival 2014 for *Open Cage (Los Bañistas)*, a film produced and designed by Gloria Carrasco.

Gloria Carrasco is a Set and Costume Designer for theater, opera, cinema and television. She is a founding member of the CORNAMUSA Theater Collective, her primary work. She designed *Only the Truth!* performed in Mexico and USA.

www.cornamusa.mx

Personal Searches

In my personal work I stop in the instant in which a memory is produced, that specific sensation, and I try to pull the thread of this feeling and subvert it within the space that contains it. For example, in *Encore une fois, si vous permettez*, based on the author's evocative text I searched for the construction of my own memory of mother. I stripped it of time and trapped her aroma. And it became a floral dress and an apron smelling of ironed clothes and recently cooked food that also permeated the space and the objects – backdrops, walls and costumes. Everything contained this texture of flowers, which subtly appeared and disappeared, effortlessly.

In *A Moon for the Misbegotten*, I had to delve into the writing of the director Mario Espinosa to understand an instant of salvation. This reflection on O'Neill made me search for the essence of the place and the instant. What is the house except for the first wall? What is the farm except for this green well? I think I managed to capture this instant with a suspended branch, swaying in the wind with its leaves falling.

Film projects are going beyond production design to capture the complete cinema phenomenon: the city, its inhabitants and their desires. For the first time art design for films and the concept of production have meshed and converged into the same thing.

I produced a an independent film *Los bañistas (Open Cage)*. The main theme is solidarity as mutual support and it was actually made with pure solidarity. Great exercise for my maturity, and great youth education of my students.

GLORIA CARRASCO, Set Design

Once more, if you please? (Encore une fois, si vous permettez)

by Michel Tremblay

Director: Mario Espinosa

Photo: Sergio Carreón Ireta







GLORIA CARRASCO, Set Design
The Troubadour (Il Trovatore)
by Giuseppe Verdi
Director: Mario Espinosa
Conductor: Enrique Patrón de Rueda
Front and back photos: Carlos Alvar



GLORIA CARRASCO, Set Design
A Moon for the Misbegotten
by Eugene O'Neill
Director: Mario Espinosa
Front and back photos: Carlos Alvar





Xochitl González

1967, MEXICO CITY
Set and Lighting Design

Education: Bachelor in History from UNAM, Mexico; Scenic Machinery, Barcelona Theatre Institute, Spain. Set Design courses with Alejandro Luna and Arturo Nava.

PQ participation: 2011.

Participation in other important exhibitions: World Stage Design, Cardiff, 2013.

Awards: Lighting Award, World Stage Design, Cardiff 2013.

Xochitl Gonzalez is a Set and Light Designer for theatre, dance, music and opera. In 2014, she published the book *Manual Práctico de Diseño Escenográfico* (Practical Handbook of Scene Design).

www.xochitlgonzalezquintanilla.blogspot.mx

Personal Searches

I have always been interested in working with materials that are exactly what they are on the stage. I like to take advantage of the truth of the material. For example, I used water and sand for *The Waters of Forgetfulness* by Tania Pérez Salas, grey gravel for the *Divine Pastor Góngora*, metal and plastics in *Antigone*, different types of plastic curtains for *Ex – Stasis*, and metals and plastics for *DF Bipolar*.

I believe that one of the great advantages of the *Ex – Stasis* set design is that the materials do not have any pretention of simply representing another thing. The images produced can acquire a symbolic or metaphorical significance, or can evoke recognisable elements such as water, air, atmospheres or glass. But it will always be clear that the materials are plastic and there is no reason to hide this. In this sense, it is a transparent design.

Another important element of my work is that I always think about the materials and their reaction with light. Lighting is my formative background. I began lighting contemporary dance, and this gave me the opportunity to enter into a more abstract creative world, to test colours more for their plastic and emotional effect on bodies and surfaces than based on realistic requirements.

In fact, I avoid realism whenever I can; theatre can be more interesting and proactive if it surpasses realism. I always have a tendency towards the economy of elements, I don't usually saturate spaces; I try to use only the indispensable. I find saturation oppressive and I also ensure that light can pass freely, because I resolve a lot of theatrical necessities with lights.

XOCHITL GONZÁLEZ, Lighting Design

Groovethink

by Dam Van Huyn

Choreographer: Dam Van Huyn


Back photos: Liliana Velásquez y Gerardo Castillo







XOCHITL GONZALEZ, Set Design
Bipolar Mexico City (D. F. Bipolar)
by Ximena Escalante
Director: Antonio Castro
Front and back photos: Andrea López



XOCHITL GONZALEZ, Set and lighting design
Interzona
by Raúl Parrao
Choreographer: Raúl Parrao
Front and back photos: Julian Martín





Alain Kerriou

1964, MÉXICO CITY

Set and Lighting Design, Media and Visual Artist

Education: New comedy workshop directed by Hugo Hiriart; acting refinement and stage management with Ludwig Margules, scenic design with Alejandro Luna; philosophy at UNAM; self-taught visual artist.

PQ participation: 2011.

Alain Kerriou has designed more than 40 sets and multimedia interventions for theatre and dance shows and directed visual investigation labs.

Member of the National System of Art Creators, FONCA.

Personal Searches

Thinking-being a scenographer

I think that scenography today has expanded, grown beyond the limits of the stage, and has gotten closer to the interdisciplinary and the living arts. This art form has always existed in a condition of dependency with other arts; however, today, scenography actively engages with the interdisciplinary encounter, responding to the hybridity of performing arts along with the visual arts, video and digital arts, old technologies, music, design, architecture and, of course, philosophy, anthropology and literature.

I like to imagine scenography today as dramaturgy, as an angle or a new curve from which it is possible to think and consider, as volumetric and simultaneous, as translucent and/or reflective, material and metaphorical, poetic and pragmatic, conceptual and kinetic.

Thinking-being a scenographer today means focusing on space as a primary consideration from which point we can consider the world, for a time.

Scenography, designing a space, or sculpting emptiness, is an action in time. Its condition of dependency and its hybrid conviction gives a scene a particular duration, an elapse, a specific and peculiar moment (which has also expanded now) that, at some point transgresses its linearity and it proactively converts itself into a volumetric, simultaneous and focused fiction.

I am committed to a scenography as a generator of spatial, visual or conceptual devices that not only open up the field, but also give us back their original energy: it is Mercury for harmony, for participation in the world that surrounds us and it is Vulcan for its focus, for the constructive concentration.

ALAIN KERRIOU, Set, Lighting and Costume Design. Media Artist

Do Not Play or How to Plant Crocodiles in an Optical Cabaret

(Do not play o De cómo sembrar cocodrilos en un cabaret óptico)

by Festina Lente Lab and Veronica Bujeiro

Director: Alain Kerriou

Back photo: Daniel González







ALAIN KERRIOU, Set Design
Bunny Girl (Puputyttö)
by Saara Turunen
Director: Gabriela Ochoa
Front and back photos: Alain Kerriou



ALAIN KERRIOU, Set Design
Borders (Fronteras)
by Edgar Chías
Director: David Psalmon
Front and back photos: Alain Kerriou





Mario Marín del Río

1974, MEXICO CITY
Set and Costume Design

Education: Bachelor's in Set Design National School of Theatrical Art, INBA.

PQ participation: 2011.

Mario Marín del Río received the fellowship *Young Creators* granted by the National Fund for Culture and Arts (2009-2010). He was recognized for the best clothes design at the University International Festival of Theatre.

MARIO MARÍN DEL RÍO, Set and Costume Design
Sharped Edged (Punzocortante)
by Richard Viqueira
Director: Richard Viqueira
Back photo: Víctor Zúñiga

Personal Searches

Reflection on the 2nd and 3rd Dimensions of the Stage

Technological developments have changed the way that the spectator, who is accustomed to watching theatre, reads the narrative of different codes of fiction. Since the industrial revolution to date, there have been as many twists and turns in the theatrical vanguard as there have been theatrical devices generated. The theatrical machinery, lighting, the emergence of cinema, video projections and the wireless world, are a few examples of the technological advances that have become aesthetic paradigms.

The use of video projections to represent a space that doesn't exist video, projection as the possibility of expanding the universe, is like a portal to the intangible.

What sensation does the projection of an image identical to the surface onto which it is projected provoke in the audience?

What reflection is elicited when reality is submitted to a two dimensional clone?

Part of theatre's charm is its limits and its living character. The borders that this produces and the need to poeticize, determines its particularity. It would seem that reality, at least in the theatre, has won the battle in regard to video projection, which is capable of doing everything.

The aim of this project was for reality to challenge the theatrical limits – to generate an interest in the audience about something happening that we know from the outset is impossible. The video projection will just be presented as a pleonasm of reality and will satisfy a desire that theatre cannot fulfill.

Therefore, the debate regarding the narrative potential that one tool has over another will be elevated to the level of a theatrical conflict, for the audience to experience, and consequently, become a reflection on the artistic vanguards.







MARIO MARÍN DEL RÍO, Set and Costume Design

Too Short In The Legs (Von den beinen zu kurz)

by Katja Brunner

Director: David Gaitán

Front and back photos: Pili Pala



MARIO MARÍN DEL RÍO, Set and Costume Design

Romeos

by David Gaitán

Director: David Gaitán

Front and back photos: Pili Pala





Mónica Raya

1965, MEXICO CITY

Set, Costume and Lighting Design, Scenography,
Performance Design

Education: MFA Yale University, Doctoral Candidate at Aalto University.

PQ participation: 2003, 2007, 2011. Member of the Jury 2007. Member of the Jury at the Theatre Architecture Competition. OISTAT, 2011. Workshop Leader: "Creative Performance Design". Scenofest, 2011.

Participation in other important exhibition: Costume at the end of the Century, Moscow 2015.

Awards: Gold Medal in Costume Design (World Stage Design, Toronto 2005). Outstanding Scenographer Gold Medal (World Stage Design, Seoul 2009).

Mexican architect and scenographer, she has designed more than 120 productions.

Full time professor at the National Autonomous University of Mexico.

Member of the National System of Art Creators, FONCA.

www.monicaraya.com

MÓNICA RAYA, Set, Costume and Lighting Design

Don Giovanni or The Dissolute Acquitted

(Don Giovanni o el disoluto absuelto)

by José Saramago

Director: Antonio Castro

Back photo: Andrea López and Mónica Raya

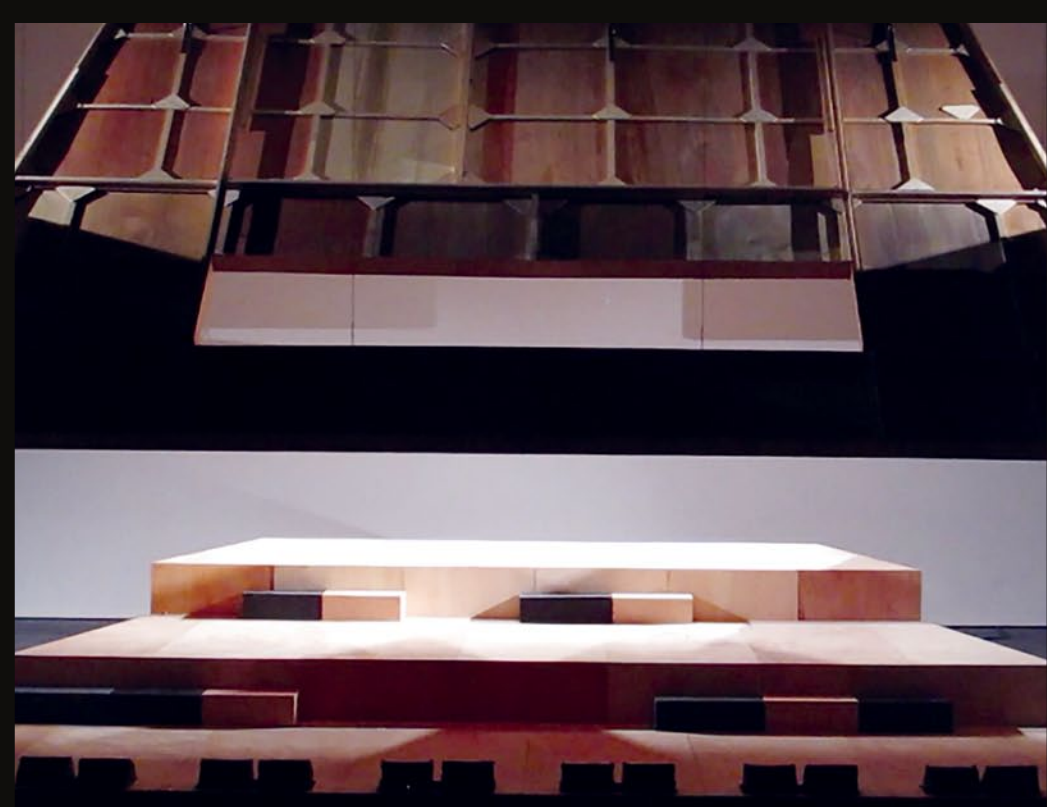
Don Giovanni or the Dissolute Acquitted

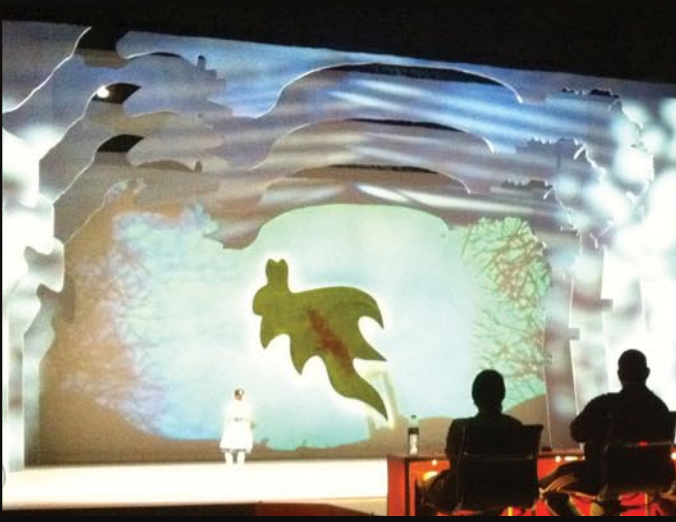
Originally trained in the field of Architecture, my interest for the qualities of space migrated to the stage when I was very young. As an architect and a scenographer, I have not abandoned my quest for understanding what space is, and I want to suggest, that space may be consider a *raw material* but it is not passive or inert.

Don Giovanni or The Dissolute Acquitted, a play by Jose Saramago, was premiered at the theatre *Juan Ruiz de Alarcon* at the National Autonomous University of Mexico in 2012. I was responsible for the scenographic design and I realised it according to conventional scenic practice. I learned to document my work since I was a student and now I record the performance of my design work, from the moment we load in. Hundreds of incredible moments of beauty were captured on video and photographs. This material is has also become an artistic outcome and has proven valuable for re-vision and posterior discussions.

The first sight of the set going beyond 'scenography' was experienced while scene changes were rehearsed for the purpose of rhythm and timing. The scenery movements were detached from the original dramatic structure and the task revealed the existence of unexpected spatial esthetics. I used my camera to make a video of the accidental event. A silent choreography of appearing and disappearing shadows, played in front of my eyes with life of its own. Excited and surprised by the beauty of the uncovered performance, I asked the producer a special time and the support of the technical crew to play with the space or, should I say, to invite the space to 'unfold'. I asked photographer and collaborator Andrea Lopez to make a set of videos. I decided to record every scene change, while it was exposed to the projection of each of the forty lighting cues. Ten sets were recorded in ten videos, each video containing the 40 different lights and their transitions. It was my impression that dozens of new spaces performed as if an enormous sleeping creature was waking up. A new spatiality performed for us. It was as if the space had had the opportunity to liberate from its original command and showed its hidden potentiality.

I suggest that creating spaces may be a matter of relating openly to the unpredictable forces of the universe more than to the fiction of a dramatic text.







Opera prima: Dance and Politics

This was a project sponsored by the Mexican government to support classical Ballet dancers. It became a 'dance reality show' produced by the National Council for Culture and Arts. *Opera Prima en movimiento* used the main theatre at the National Center for the Arts, as a TV studio with a live audience. There were five Galas before the final contest at The Palace of Fine Arts, the main stage in the country. Each Gala's program was disclosed on Wednesdays and the dancers and the production crew had only two days to set the recording of the show on Fridays. Each Gala included the execution of five to twelve fragments of 13 classical ballets. The task was to design a set device that allowed the representation of the ballets and the execution of the fragments with very little scene changes. The design team included a lighting designer and two video artists. Every weekend new sets had to be shown on national TV.

I designed a spatial device that consisted of four white portals, eleven silhouettes of bucolic elements, a projection screen and dance gray linoleum. Each silhouette could be flipped to be black or white, and was divided in two by a modular cut, so combinations could be made to create new figures. The projections and lighting cues added to the visual variables.

At least 50 scenic variations were appreciated on television, but what you saw on TV was not the only visual outcome of the staged. Hundreds of photographs were taken during the loading and setting of each show, becoming an evidence of unlimited scenic possibilities that remained liminal. Do we really know the potentiality of performance design?

MONICA RAYA, Set Design

Opera Prima in movement (Ópera Prima en movimiento)

Choreographer: Cuauhtemoc Nájera

Front and back photos: Martín Andrade, Lariza Reyes,
Paulina Campos and Mónica Raya



MONICA RAYA, Set Design

The Identitarian Galas (Galas Identitarias)

Front and back photos: Asunción Pineda, Martín Andrade,
Diana Reséndiz, Mónica Raya, Lariza Reyes and Mara Sánchez

The National Crusade against Hunger and the Festival of the Living Cultures

The Festival of Living Cultures was an event that took the most emblematic Mexican traditional art forms like dance, music, rites or ceremonies, and poetry and presented them in a social-political event that valued their unique character. During the Festival, different artistic expressions were displayed with samples of crafts, cooking, and traditional medicine. *The Identitarian Galas* project was financed by The National Council for the Arts and Culture and the Ministry of Social Development.

The Galas was held from May 30th to June 29th in the town of Zinacantán, Chiapas; Tancanhuitz, San Luis Potosí; Marquelia, Guerrero; Uruapan Michoacan; and Zongolica, Veracruz. The finality of these events was to strengthen the dignity of small and vulnerable indigenous communities by recognizing the cultural richness of their traditions, promoting local artistic creation, and supporting the economy of the artisan's families.

I designed the touring stage where the most significant scenic art forms were presented. I designed 5 different sets and five different settings on public spaces. The work was done in close collaboration with original folk artists and materials representative of each of the regions. The stage was also the social scenario for the recognition of Living Human Treasures as an act to safeguard what UNESCO calls Intangible Cultural Heritage. Each of the scenarios was under the coordination of my art team and Tango Productions.

The Identitarian Galas involved a total of 750 traditional artists, including traditional knowledge bearers, musicians, dancers, poets, folk artists, and writers in indigenous languages. The project was quite successful, connected me with a lot of incredible people and made me travel for a month through different regions of my country. As a result of the Galas, each of the scenographic pieces developed in collaboration with the artisans, is now part of the collection of The National Museum of Popular Cultures.





Edyta Rzewuska

1968, GDANSK, POLAND
Scenography and Costume Designer

Education: École Régionale des Beaux-Arts, Caen France; diploma from L'École Nationale Supérieure des Arts Décoratifs (ENSAD), Paris France (specialization in stage design).

PQ participation: 2011.

Participation in other important exhibitions: World Stage Design, Seoul 2009.

Awards: Silver Medal of Costume Design, World Stage Design, Seoul 2009.

Since 1995, Edyta Rzewuska has worked as Set and Costume Designer in Mexico.

Member of the National System of Art Creators, FONCA.

Personal Searches

Edyta works as a set and costume designer in Mexico collaborating with several Mexican and foreign theatre directors.

She teaches actually at the National Theater School (ENAT) belonging to the National Institute of Fine Arts in Mexico, and at the design school CENTRO.

Her work encircles the actors' activities, in a territory where several arts combine to create a physical and visual atmosphere required by the story to be told.

She is interested in the double character of theatre, being at the same time real and fictitious, material and simultaneously, pure representation.

Edyta pursues finding the minimum amount of visual signs and elements required to develop the action, exploring images that inhabit the memory. She searches for the hidden connections that can unify the fiction with the spectator's own references. Her interest in visual arts inspires her to explore different materials and textures.

EDYTA RZEWUSKA, Set, Costume and Lighting Design
What Does Love Mean to You?
 (¿Qué entiendes tú por amor?)
 by Berta Hiriart
 Director: Berta Hiriart
 Back photo: Edyta Rzewuska







EDYTA RZEWUSKA, Costume Design
Maracanazo, The tragedy of Maracanã
by Ernesto Anaya
Director: Mario Espinosa
Front and back photos: José Jorge Carreón



EDYTA RZEWUSKA, Set and Costume Design
Neurasthenia (Neurastenia)
by Ximena Escalante
Director: Carlos Corona
Front and back photos: José Jorge Carreón





Teatro Ojo

*Héctor Bourges, Karla Rodríguez,
Patricio Villarreal and Laura Furlan*

2002, MEXICO CITY
Space Intervention

Education: Political Sciences, Architecture, Math, Sociology, Cinematography and Theatrical Art.

PQ participation: 2011.

Participation in other important exhibitions: Playgrounds, Museo Nacional Centro de Arte Reina Sofía, Spain; El Contrato, Alhóndiga Bilbao, Spain; Museo Expuesto: Siete de Catorce, Centro Cultural Universitario Tlateloco, Mexico.

PQ Awards: Best Work in Theatre Architecture and Performance Space, 2011.

Teatro Ojo is an artistic group founded in 2002. Its practice has moved from theatrical territories to so-called *expanded scene*. They have worked in countries such as Mexico, Spain, Greece, Czech Republic, Serbia, Switzerland, Colombia and India.

Héctor Bourges is Member of the National System of Art Creators, FONCA.

www.teatroojo.mx

Personal Searches

Teatro Ojo's artistic practice is based on questioning different constructions of the gaze. The theatrical gaze is used as a strategy to think of ourselves as subjects in the political order, to revitalise the footprints of our social memory, and to think about the forms we use to represent ourselves to ourselves.

For several years *Teatro Ojo's* projects have not been limited to one particular discipline, allowing us to broaden the forms of expression, participation, reception and critical evaluation of our plays. During this time we have created plays for specific locations where we explore different possibilities for conceptualising theatre space, which have also led us to processes of open dramaturgy where reality becomes the absolute referee. These plays, rather than representing a reality, directly confront it. In this way, the priority is to get into the frequency of the immediate, and reformulate the relationship with the spectator, inviting them to become co-producers of signs and meanings.

Historically the relationship between art and politics poses a changing scene of great complexity; *Teatro Ojo* bases its practice on this point of instability. If the political transforms itself, it is essential to understand how these relationships are also transformed, along with the political and artistic consequences. Therefore, *Teatro Ojo's* productions are constructed like theatrical essays, where paradoxically, it is the dismantling of the layers that cover up our contemporary reality that constitutes the centre of our artistic interest.

TEATRO OJO, Space Intervention
Atlas – Voters 2012 (Atlas Electores 2012)
by Teatro Ojo
Back photo: Teatro Ojo







TEATRO OJO, Space Intervention
What is Coming (Lo que viene)
by Teatro Ojo
Front and back photos: Teatro Ojo



TEATRO OJO, Space Intervention
Put On My Skin – Xipe Tōtec
(*Ponte en mi pellejo – Xipe Tōtec*)
by Teatro Ojo
Front and back photos: Teatro Ojo





Iker Vicente

1975, MEXICO CITY

Set Design, Sculptor, Visual Artist, Puppet Designer

Education: Bachelor in Plastic Arts, National School of Painting, Sculpture and Printmaking "La Esmeralda," INBA.

Iker Vicente work focuses on movement, materiality, the rustic technologies and the everyday humor applied in installations, theatrical artifacts and unconventional puppets. His work has been shown at museums, galleries, theaters and interventions in public places in Mexico, Quebec, France, Spain, Colombia and Check Republic.

Member of the National System of Art Creators, FONCA.

www.youtube.com/user/rotoportatil

Personal Searches

Drawing as a precarious act of persecuting things that move, change and go.

Concrete objects, space, material, waste, gravity, flexibility, and effort: essential interlocutors to exit self-absorption.

Movement as an extraordinary generator of significant phenomena.

An elapse as an absurd, mysterious and touching act.

Dialogue as a starting point.

The spectator as an active interlocutor.

The makeshift machine as a metaphor for thought, on the border of physical and significant possibilities, dialoguing and confusing themselves with the puppet, toy, and sculpture.

The invention of personal investigations outside scientific parameters and the dense, specialised baggage of current technical knowledge as a pleasant act of creative freedom to relativize the established, the self-knowing, and the poetic construction of sense.

IKER VICENTE, Open Studio - Installation

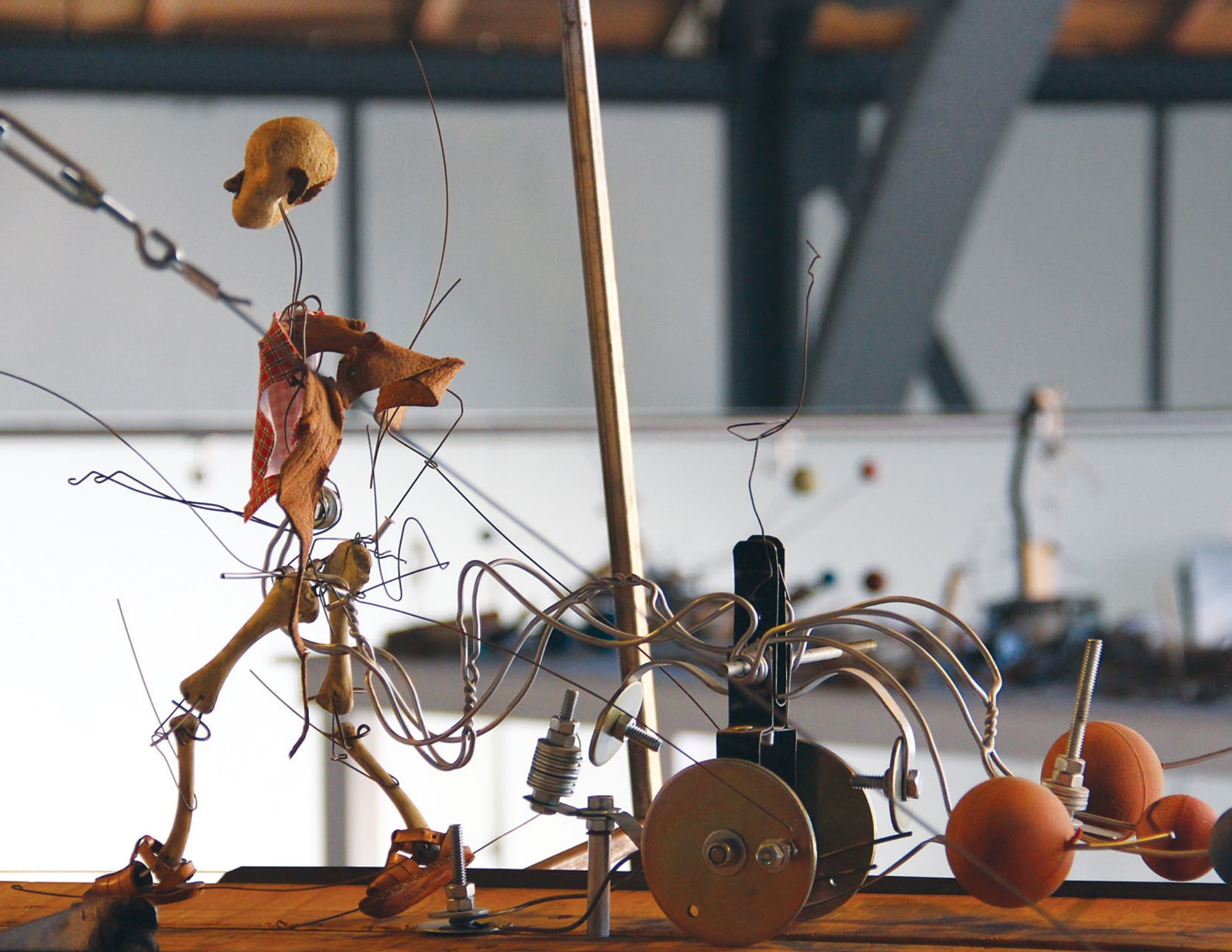
Slow Runnings. The New Adventures of Lazlo Lozla and The Never

Ending Band (Correrías sin prisa. Las nuevas aventuras de Lazlo

Lozla y la Banda sin Fin)

by Iker Vicente and invited artists

Back photo: Alex Dorsfman







IKER VICENTE, Set and Puppets Design

Joe on Drift (A la deriva, Joe)

by Jacqueline Serafin, based on Mark Twain's "The adventures of
Huckleberry Finn"

Director: Jacqueline Serafin

Front and back photos: Pablo Federico

Back photo: Oskar García



IKER VICENTE, Puppet Design
Xcaret Mexico Spectacular (Xcaret México Espectacular)
by Fernando Herrera
Director: Fernando Herrera
Front and back photos: Iker Vicente



COUNTRIES AND REGIONS // **OPEN CONTEST**
SET AND COSTUME DESIGN



Ricardo Loyola

1987, MEXICO CITY
Costume Design

Education: Bachelor's degree in Drama Literature and Theatre, UNAM.

Ricardo Loyola has designed costumes for more than a dozen plays with very important directors. He won the Lech Hellwing Górzynski Award for Theatre Stage Creation in 2009 and 2012. He has also directed plays working with Autism and Down syndrome patients.

Personal Searches

The mise-en-scène of *Blindness is Not a Trampoline* intends to be a great metaphor for the anguish that all people feel at the end of their third decade of life (the generation born in the nineteen eighties). Pursued by a constant fear of the literal, they cling to the idyll of indecisiveness. If I had to define the objective of the production, it would be to avoid all containers. The mise-en-scène is an idea that does not stop running in the face of the fear of being named.

Fear of having a good idea and being its slave. Fear of being literal.

The wardrobe is inspired by the characters' continual feelings of "being crushed by a WAVE of LITERALNESS," the fear of failure and recurring insecurity. It plays directly with the images that the text evokes, transforming these characters into IMPACT dummies, anxious not to be crushed by the WAVE and worried about inhabiting a crack where having enslaving IDEAS is common and constant. The characters' costumes are complemented by elements inspired by 19th century paintings, which combine with multimedia and sound in the theatrical context.

RICARDO LOYOLA, Costume Design
Blindness Is Not A Trampoline (La ceguera no es un trampolín)
 by David Gaitán
 Director: David Gaitán
 Back photo: José Jorge Carreón





Tenzing Ortega

1983, MÉXICO, D. F.
Set and Lighting Design

Education: Bachelor in Scenography Design at the National School of Theatrical Art, INBA.

PQ Participation: Student's section, 2011.

Tenzing Ortega has worked on more than sixty plays. He is part of the independent groups: Teatro Clochard, Eight Cubic Meters, and LeGeste. He received the fellowship *Young Creators* granted by the National Fund for Culture and Arts (2012-2013).

Personal Searches

The principle consecutive chain of creative processes (A-B-C) is a specific approach, which in my case is the result of academic processes. This method is theoretically infallible (idea-sketch-model-realisation); however, in practice it is complicated by the absence or the inconsistency of the variables. This equation of uncertainty is the starting point for my personal process, where the only constant, beyond the graphic and lineal premises, is the generating of emotion or sensation, from which point I follow an intuitive path rather than a strict rational method to reach a solution.

Tibetan mandalas are not only quantifiable graphic representations in their form and size, but also act as symbolic spiritual projections of the micro and macro cosmos. Their creation involves a series of ritual steps, which are at the discretion of the person making it; it is an expression of a superior order. More than a pretentious metaphor about the ceremonious nature of theatre, I prefer to take scenography for what it is: graphic representations of universes that exist in the mind of whoever draws them... just like mandalas.

TENZING ORTEGA, Scenography
My Notes on Paper Napkins. Seasonal Corpse. Autumn 3/4
(Mis notas en servilletas de papel. Cadáver estacional. Otoño 3/4)
by Edgar Chías
Director: David Jiménez
Back photo: Tenzing Ortega





Julia Reyes Retana C.

1980, MEXICO CITY

Set, Costume and Lighting Design

Education: Bachelor Architecture Art courses and serigraphy, electronics and interactive textiles workshops.

Since 2004, Julia Reyes Retana C. has been dedicated to Set, Costume and Lighting Design. She has worked with different directors in theatres in Mexico and the rest of the world. She has also developed textile design.

Personal Searches

I am an architect and although my design work is on stages, all of my designs are contained within an architectural object: the theatre. I like to think about the common ground between architecture and scenography, between life and theatre, to find the logic of a fictional life and base the design on that. Scenography's scale and life span, in contrast with architecture, allows designs to cover every aspect of a space and the actions that take place within it. Therefore, the design starts with the theatre building, which contains everything, the space for actors, the audience and the technicians. The next level of design is the stage, which is the blank canvas that frames and delimits the space for the fiction, like the windows and curtains of a building, like an intermediate skin. Then there is the fiction's container, scenography, which differs greatly from architectural design because with scenography we know exactly what is going to happen. All of the design and artistic expression is based on what that knowledge. The furniture and the props, the human scale, and finally the last, most detailed, and most intimate layer, the wardrobe. Scene design plays with all of these layers and makes reality and fiction combine. They work together to make a congruous fictional world within a real container.

JULIA REYES RETANA C., Costume Design
The B Side of Matter (El lado B de la material)
 by Alberto Villareal
 Director: Alberto Villareal
 Back photo: Andrea López



COUNTRIES AND REGIONS // **OPEN CONTEST**
SPACE INTERVENTION



Damián Cervantes

1981, MEXICO CITY

Space Intervention, Theatre Director

Education: Bachelor in Theatre.

Awards: Villanueva Award (Theatre Journalist Association of Cuba).

Damián Cervantes works departing of the search in a collective work. Obsessed with honesty in acting, he works in alternative and independent spaces developing powerful scenic languages. He is the Artistic Director of *Vaca 35 Group Theatre*.

www.vaca35teatro.com.mx

Personal Searches

The concepts of success or failure are strange and unclear. From a distance, I can think that success is united with the concept of persistence and continuity. I believe that the theatre is no exception in that respect, and beyond that, the evolution of success is the search for a sense in continuity. The paradox is the quantity of failures that the theatre and its creators systematically generate when dialogue and evolution are lost. Therefore, continuity and success are in the evolution of thought, parallel with the creative path, and the continual construction of dialogue.

A theatre group like ours can only think about an alternative, in the irreverence, the rupture, in making demands and proposals, in the enthusiasm and desire to connect. The alternative means to think and construct based on independence, independent media and thought, provoking the development of structural and expressive tools, and, therefore, professionalising that which a group (not a company) aspires to generate.

A real group is the best form of resistance in our country. Who cares if theatre is well done? Who cares about a project discourse that tries to please? What matters is generating bounds, dialogues and experiences. You can like or dislike theatre but you should never be indifferent. This is what I believe and defend, and this is how we work. This is our understanding.

DAMIÁN CERVANTES, Space Intervention

The only thing a Great Actress Needs is a Great Play and the Desire to Succeed (Lo único que necesita una gran actriz es una gran obra y las ganas de triunfar) Collective work by Vaca 35 Theatre Group over

Les Bones by Jean Genet

Director: Damián Cervantes

Back photo: Paula Prieto





Ángel Hernández

Teatro para el fin del mundo

1980, TAMPICO, TAMAULIPAS

Director, Set Designer

Education: Bachelor in Communication, Autonomous University of Tamaulipas.

Participation in other important exhibition: Never Vietnam, Vietnam 2013; Haiku of the Collapse, Japan 2015, Opium Brides, Afghanistan 2015.

Awards: Altair Tejeda National Playwright Award, 2011. Victor Hugo Rascon Banda Award, 2013. International Author Award and Audience Award, Heidelberger Stückemarkts 2015.

Ángel Hernández founded the Theatre for the End of the World as an ongoing program of intervention and occupation of spaces within the cities of Mexico and Latin America that are marked by violence and destined for ruin and abandonment.

www.teatroparaelfindelmundo.blogspot.com

Personal Searches

Poetics of Disaster

Teatro para el fin del mundo's program of occupation of and intervention in abandoned spaces that have been created by violence explores the possibility of intervention through scenic dialogue with an architectural space—conceived as ruins as a consequence of the social and political violence that pierces Mexico and Latin America.

The project covers a wide range of resignifications to generate a network of emerging forums where theatrical activity can help find paths of inquiry into the poetics of disaster, for the creation of a theatrical identity in resistance.

Teatro para el fin del mundo intends to be a platform that independently opens up processes of investigation, experimentation and analysis of contemporary theatre practices as an emerging alternative, also creating an operative network of spaces recuperated from the oblivion of the violent context in which this country survives.

ÁNGEL HERNÁNDEZ, Space Intervention
Beast machine . Intervention calcined abandoned train
 by Asalto Teatro
 Director: Ángel Hernández
 Back photo: Sabina Hernández





Aris Pretelin Estéves

1982, MEXICO CITY
Scenography, Space Intervention

Education: Bachelor in Set Design National School of Theatrical Art.

PQ participation: Students Section, 2011. Show and Tell, 2015.

Mexican Scenographer since 2008 and Professor since 2010 at the National Autonomous University of Mexico. Aris Pretelin Estéves is founder and co-director of the independent group White Wall (Pared Blanca). She is deeply interested in developing collective work. Additionally she considers the scenery as the environment and linking space.

www.arispretelinesteves.com

Personal Searches

Scenography as resistance and environment

This Key Doesn't Have a Door Anymore a theatrical production by *Pared Blanca* based on the testimonies and experiences of residents of Rancho Santa Catarina, an informal settlement, which was evicted by the Mexico City government in January 2014. This project makes this anonymous community visible, integrating it into our reality as a means of reconstructing the social fabric.

To take this concept to the stage, the creative raw material becomes the city. By appropriating and manipulating space, I propose the activation and redimensioning of a space-waste in the city: the shell of a house, which is both a metaphor and an opposition to the giganticness and violence of large cities and at the same time, modifies established cultural routes.

This earth-waste impregnates the significance of the scene and reveals itself as a scenographic space during a visit which activates the seven "memory rooms:" plastic, light and audio-visual redimensioning of the testimonial material, where I prioritise the use of waste materials collected *in situ*. Photographs and projections create a *phantasmagoria* that unites realities and blurs the boundaries between the actors, those who observe, and the space in which they converge.

Scenography liberated from a conventional theatre space is no longer a controlled or artificially produced space and is rediscovered as an *environment* whose natural and artificial interrelated elements generate a "realm of interaction and connection," which detonates and supports actions in and by the community.

ARIS PRETELIN ESTÉVES, Scenography and Space Intervention
This Key Doesn't Have A Door Anymore
(*Esta llave ya no tiene puerta*) Collective creation
by Bruno Ruiz, Eliecer Badallo, Ana Rosa Dávila, Paola Amaro,
Priscila Imaz, Darling Lucas, Gonzalo Guzmán and Aris
Pretelin Esteves.
Director: Bruno Ruiz
Back photos: Paulina Orduño and Regina Bejar



ALTERNATIVE CATEGORY // PUBLIC SPACES



The Trajinera. Delusion of Water

GLORIA CARRASCO & XÓCHITL GONZÁLEZ
1962/1967, MEXICO CITY
Set Design, Scenography

The Trajinera. Delusion of Water

A trajinera is a boat used in ancient Mexican lakes. Floating on the Vltava River, travelers can realize that Mexico City is set in an almost death lake system, due a long string of catastrophic political decisions and the inability to coexist with our environment.

Kampa Island

From June 18th to June 22nd
16:00, 17:00 and 18:00 h

H₂Omx

Can a city of 20 million citizens restore its relationship with water?

Projection room: Film and TV School of the Academy of Performing Arts (FAMU).

June 18th and 19nd
15:00 h

The Trajinera. Delusion of Water. (La trajinera. A-lusión del agua)
by Gloria Carrasco and Xóchitl González
Back photo: Gloria Carrasco





ALTERNATIVE CATEGORY // SPACES WALKS AND TALKS



Frozen Cities to Survive the End of the World

THEATRE FOR THE END OF THE WORLD
Ángel Hernández, Mario Deance, Nora Arreola
and Lucero Hernández
2012, TAMPICO, TAMAULIPAS
Space Intervertion

Walks: From June 24th to June 26th, 10:00 and 16:00 h
And June 28th, 10:00 and 17:00 h
Passageway at Clam Gallas Palace

Talk: June 27th, 12:00 h
Clam Gallas Palace

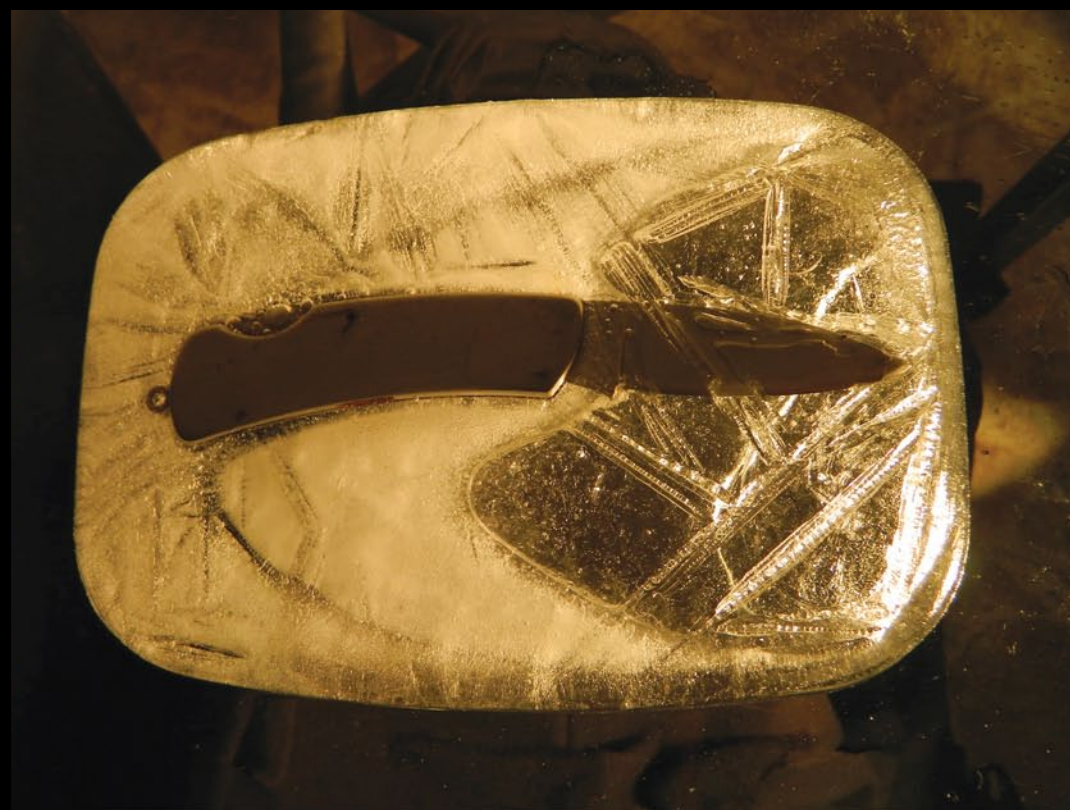
Frozen Cities to Survive the End of the World is a project consisting of a lecture and scenic tour of the city aimed at preserving the memory of the most violent cities in Mexico. These cities are frozen through the theatre as a means of survival.

The project came into being within the context of violence generated by crime, challenging the city's relationships as a body of architecture that has arisen over time and to which all the societies that have inhabited it have contributed.

Thus arises the need to preserve through freezing the memory of the city, transgressed by violence, orienting one's thoughts towards the process of gradual extinction that is being experienced by some cities of the world. Among the legacies of their civilizations is the striving to resist and survive the end of times.

This is an urban route marked by four scenic seasons. Four refrigerators will be installed at these stations, within which visitors will find the essence of one of the most violent cities in Mexico and the societies that have inhabited them. The purpose is to operate a device within each refrigerator to trigger an immediate sensory experience based on the following significant essences of the aforementioned cities.

Frozen Cities to Survive the End of the World
by Teatro para el fin del mundo
Back photos: Sabina Hernández



ALTERNATIVE CATEGORY // OBJECTS



Metlatl and Metlaltpilli

GABRIEL PAREYÓN, ENID NEGRETE AND BRAULIO AMADÍS
1974, ZAPOPAN, JALISCO / 1968, MEXICO CITY / 1987, MEXICO CITY
Composer, Producer, Set Designer, Costume Designer, Sound Artist, Musicologists

Xochicuicatl cuecuechtli, Opera Náhuatl presents the Metlalt and Metlapilli, stones used for the hand-grinding of corn in traditional Mexican cuisine. Here they are used as musical instruments. This opera recalls the forgotten ancestral corn culture of Mexico.

Metlatl and Metlaltpilli
The Ribald Flower Song (Xochicuicatl cuecuechtli, Ópera Náhuatl)
by Gabriel Pareyón
Director: José Navarro
Back photo: Eduardo Josué Mendoza





A Bottle of Sidra Pino

MURMURING THEATRE GROUP (MURMURANTE TEATRO)

Juan de Dios Rath and Ariadna Medina

1972, MEXICO CITY / 1973, MERIDA YUCATAN

Actor, Theatre Director / Actrees, Producer

This one-minute text tells the story of a mestiza woman from Yucatán who wanted to drink Sidra Pino. It's an oral tale. "I drink Pino Cider because when I finish drinking it, I enjoy burping because Sidra Pino leaves a delicious fragrance in the mouth. And even if you burp, it leaves a delicious aroma."

A Bottle of Sidra Pino

Sidra Pino. Vestiges of a series

by Noé Morales Muñoz

Director: Jorge A. Vargas and Juan de Dios Rath

Back photo: Ariadna Medina



PINO 



Old Sea Mask

Aarón Govea – Naranjazul
1982, MEXICO CITY

Made from a hammock, and looking like a fishing net, this mask immediately creates a maritime atmosphere. Slow movements are necessary to convey the idea of it representing an old man.

The old sea mask works on two levels, the visual image and the quality of movement, all at a slow tempo in order to create the right atmosphere and illusion. This slowness is the crucial element that conveys the idea of an old sailor.

** This project was supported by the National Fund for Culture and Arts (FONCA), Mexico.

Old Sea Mask
*Mar Monstrum***
by Aarón Govea
Director: Aarón Govea
Photo: Aarón Govea



ALTERNATIVE CATEGORY // TRIBES



Self-Destruction

Ricardo Loyola
1987, MEXICO CITY

Starting Point Náprstek Museum
June 26th, 16:00 h

In this tribe, I am reinventing a character our version of Büchner's *Woyzeck*, to demonstrate that the excessive and careless way of eating sugar harms the most vulnerable members of the family at all social levels.

This tribe is a reinterpretation of a character in the play *Woyzeck* written by Georg Büchner and directed by Moritz Riesewieck within the framework of the XXI edition of the International Festival of University Theater at UNAM.

Extraction and multiplication of the character stem from the seriousness of this global health problem. The accelerated way of life in big cities, globalization, physical inactivity and excessive consumption of junk food or fast food provided by the large multinational food chains are some of the reasons that have pushed humanity to malnutrition, affecting without discrimination all social strata.

The collection of costumes is made with wrappers that fall apart as the characters get fat. The gradual evolution of this costume transforms the actor into a thoughtful, ridiculous and grotesque allegory of the obesity, which shows quite literally the worldwide problems of malnutrition caused by poor diet, deformation and degeneration of the body and self-esteem.

Self-destruction
by Ricardo Loyola
Photo: Alfredo Millán



This project is possible thanks to support of the following:



PRAGUE QUADRENNIAL 2015

This you read is part of a 400 edition, printed in Toluca,
Mexico at Lithokolor S.A. de C.V. May 2015.

Credits

Jesús Hernández and Eduardo Bernal // **Curators**

Jesús Hernandez, Eduardo Bernal
and Raúl Mendoza // **Exhibition Design**

Philippe Amand // **Exhibition Lighting Design**

Jorge Verdín // **Exhibition Sound Design**

Alicia Laguna** // **Executive Manager**

Francis Palomares // **Producer Manager**

Ivan Cervantes // **Technical Director**

Gabriel Yépez // **Interviews**

Vania Sauer // **Production**

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Jorge Marcelino // **Graphics and Editorial Design**

Cesar Carbajal // **Press and Social Media**

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Alejandra Nuñez // **Production Assistant**

Layla Meerloo // **Translator**

Artificial cloud Engineers

Susana Peralta and Rodrigo Buentello

Thanks: Jorge Ballina, Jerildy Bosch, Moníca Raya, Alejandro Luna, Macedonio Cervantes, Miguel Ángel Cárdenas, Luis de Tavira, Teatro Línea de Sombra, Juan Meliá, Compañía Nacional de Teatro, Mireille Bartilotti, David Lynn, Ivette Tinoco, Rosario Rogel, Fermín Carreño, Manuel Encastin, Enrique Singer, Ismael Carrasco, Dra. Laura Palomares,

**Scenic artists acknowledgment

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ISBN: 978-607-422-630-0



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