

DAS

theatre

Master Presentations 2022

April 28 - 29

Ébana Garín

Ainhoa Hernández Escudero

June 01 - 03

Carolina Bianchi

Luis Guenel

Venuri Perera

Claudio Ritfeld

Gosia Wdowik

EBANA GARIN

Minga de una casa en ruinas

Minga de una casa en ruinas (Minga of a ruined house) is a performance created from the remains of a house on the island of Chiloé, at the beginning of Chilean Patagonia. The Minga is a Chiloe's tradition in which houses are communally dragged across a territory, sometimes even across the sea.

The research questions the meaning of house and home for human beings. A woman travels in a plane that takes her away from her original home forever. A man in the south of Chile destroys his house with a tractor. People from villages prefer to let their houses die rather than renovating them for a gentrified world. A movie character sets fire to his house to save himself from war. A couple disappointed in love lets a tree fall on a house as the last hope of understanding each other. How many houses do we need to destroy to finally understand who we are? Can we build another future with these ruins?

Minga de una casa en ruinas (Minga of a ruined house) plays with the past, present and future of the remains of a house to propose an intense journey through the meaning of inhabiting and community in a present that seems to prefer disposable houses and ephemeral homes.



Ébana Garín Coronel is a Chilean actress, theatre director and filmmaker, currently living and working in Amsterdam. She has developed a line of performative research focused on the "indiscipline" of bodies on stage; both of performers and spectators. With her work she is investigating how to blur boundaries that demarcate bodies and also delimit disciplines, communities and geographies. In parallel, she has worked in theatre and circus companies as an actress, trapeze artist and dancer, and as an audiovisual producer in different television and film projects. Her work has been exhibited both in Chile and Europe.

Ébana Garin co-directs the collective Cuerpo Sur, with which she is currently developing the project Mutilados en democracia and Bailar la ruina.

+ info at

www.ebana.cl

www.cuerpoindisciplinado.cl



AINHOA HERNANDEZ ESCUADERO

The Torch, The Key and The Snake

The Torch, the Key and the Snake is the first piece of a broader choreographic project called *Blooming-the Saga*: an artistic research which deeps into science fiction and dreams and its potential to produce and manifest alternative realities. *The Torch, the Key and the Snake* is a ritual conducted by nx3. This is the entrance to the saga's realm. The project takes the imagery of the witch, the bouffon and the pop diva

and embraces the contradictions between popular culture and mainstream to rethink rituals and collective spiritual practices from a feminist perspective in the current times. It is the breath that swallows, the laughter of the hand. Halo, migraine, epilepsy. Satellite and nymph; fluorine color screaming from its orbit. Software. Ointment in the atmosphere, light that melts with the heat of presence.



Ainhoa Hernández Escudero. Madrid born artist based in Amsterdam working in the field of performing arts. Her practice is situated between choreography, theatre and the curatorial. Her work traverses ancient counter-hegemonic women practices –focusing on witchcraft, herbology and spiritism–. She thinks such practices open the possibilities to organize us collectively and achieve emancipation strategies. She feels the urge to delve into the strange: which is difficult to understand, explain or classify. Her artistic practice is bewitched by the pop and mainstream culture inherent to our current reality; and reflects on the mystical impulses that lie behind our obsession with information technology. She is a founder member of the choreographic collective Twins Experiment, the curatorial project Saliva and of Bastante Algo, Otros Muebles, a project that combines design and choreography. She has shown works in contexts such as: Gessnerallee Zurich, Center for Performance Research NY, Tanzquartier WIEN, Arqueolog as del Futuro ARG, Museo del Chopo MEX Zeitraumexit DE, Antic Teatre BCN, La Caldera BCN, La Casa Encendida MAD, CA2M, MAD. She has worked with: Valentina Desideri, Mar a Jerez, Meg Stuart, Florencia Martinelli, Xavier Le Roy, Andrea Zavala, Rosa Casado & Mike Brookes, Eli Steffns, Alexa Mardon, among others.

+ info at <http://ainhoahernandez.com>



CAROLINA BIANCHI

CADELA FORÇA

Chapters 1 & 2

CADELA FORÇA (Portuguese words for “Bitch Strength”), is a five chapter play that approaches histories of Femicides that happened in different places of the world, taking as a time frame the 90's until now. The word femicide is a very recent legal name to classify the murders of women committed because of their gender, that is, the victim is killed for being a woman.

Assuming that femicide is also a consequence of a communication system between male collectives performing masculinity, the theater maker, dramaturg and performer Carolina Bianchi (Brasil) creates in each chapter of the play a specific methodology of approaching these stories with varying theatre tools.

The project is being prepared to premiere in 2023, so on the occasion of the Master Presentation, Carolina Bianchi and the Brazilian collective of artists who work with her- Cara de Cavalo- will share the first and second chapters of Cadela Força.

Both chapters will be presented in sequence.

Chapter 1 The bride and the goodnight Cinderella

(approx. 50 min)

Carolina Bianchi opens the piece with a performance lecture where she tells us her inevitable approach to the universe of performance art as she becomes obsessed with the story of the Italian performer, Pippa Bacca, who was raped and murdered while

performing Brides on Tour in 2008. To share the obsession with this story and her process of mirroring and confronting with Pippa Bacca, Carolina decides to put her own body in a performative process of extreme vulnerability: As the lecture goes on, she drinks a *Boa Noite Cinderella (Brazilian name for Rape Drink), the effects take over her body, until she finally falls unconscious at some undefined point.

Chapter 2 (without title yet, approx. 60 min)

The second chapter is an approach to the cases of murders of 700 women from 1993 until 2015 in Ciudad Juárez, Mexico.

The Chilean writer Roberto Bolaño and his book 2666 works as an entrance door in this desert full of enigmas.

Here, we ask ourselves, what we can imagine beyond the reality of the documentary narrative? The performers of Cara de Cavalo, will engage their bodies in a collective experience through sensorial choreographic practices in an attempt to have other kinds of conversation with the materials that composes the research full of “unsolved cases”.

The space is covered by tombs and enlightened by an almost unbearable bright pink light. “How can a narrative embody life and at the same time respect what we cannot know” ?

CADELA
FORÇA



Carolina Bianchi is a Brazilian theatre maker, performer and dramaturg, currently based in Amsterdam, as DAS Theatre program's participant 20/22. Her practices lay between theater, performance and choreographic practices diving in phantasmagoria, historical pacts, gender as crisis, gender violence, colonial heritages, and eroticism.

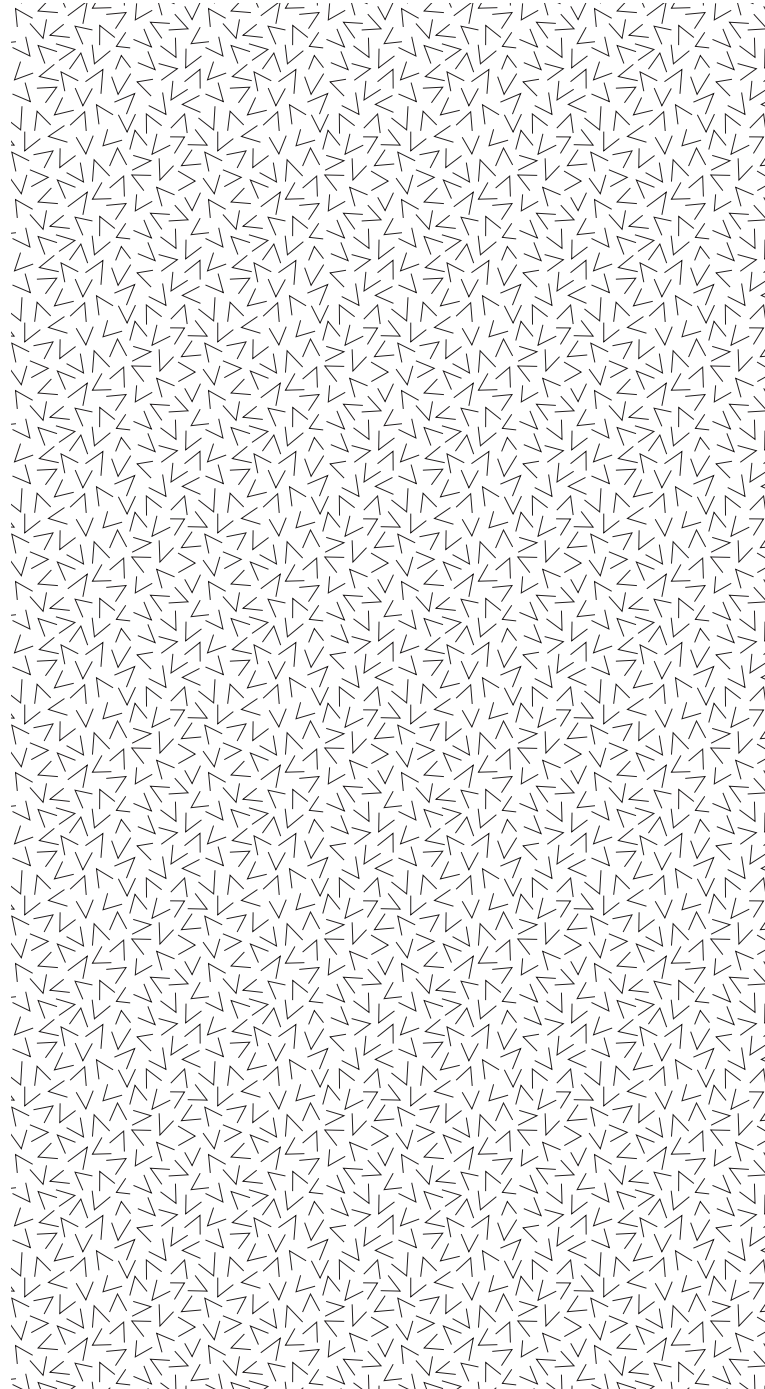
She is director of the collective CARA DE CAVALO from São Paulo, with whom she created the pieces: O Tremor Magnífico (The Magnificent Tremor, 2020), LOBO (Wolf, 2018), the outdoor performance Quiero hacer el amor (I wanna make love, 2017), and the lecture performance Mata-me de Prazer (Kill me by Pleasure, 2016).



LUIS GUENEL

Luis Guenel is a Chilean theatre maker based in Bruselas, and currently participating at DAS Theatre. Over his 15 year-long professional career as Director of Niño Proletario Theatre Company he has focused on finding his own artistic voice, which has developed with a strong emphasis on the themes of identity, territory and memory. His work has been presented in Latin America, Asia and Europe.

Luis Guenel co-directs with Ébana Garín the collective “Cuerpo Sur”. Currently they are developing the projects “Mutilated in Democracy” and “Dancing the Ruin”.



VENURI PERERA

descandance

How can we acknowledge and honour our transformations? How can we integrate after the disorientation we feel from displacement?

If we shed our skins and danced in the presence of unknown others? You.

Will we re-cognise ourselves? Will we re-cognise each other? Will we reconcile our inheritances? Or will we despair at our failure?

You are invited to witness the Performance of an Attempt at a Rite of Passage. We are invited to rejoice in the possibility of recognition.



Venuri Perera is a choreographer, performance artist and curator from Colombo. Her works have dealt with violent nationalism, patriarchy, border rituals, colonial heritage, and class. Her solos and collaborative works have been shown in festivals/venues since 2009, including Zurich Theater Spektakel, Art Basel, Laiks Dejot Riga, Tanzhaus NRW Dusseldorf, SIFA Singapore, TPAM Yokohama, Dhaka Art Summit, Colombo Art Biennale, Asia Triennial Manchester, Tanztage Berlin, 100% La Villette Paris, Colomboscope, Ignite! Delhi, Attakkalari Biennale Bangalore, Critical Path Sydney, Summerhall Edinburgh Fringe, Barim Gwangju, Kyoto Experiment, Jejak Tabi Malaysia. She has collaborated closely with choreographers Geumhyung Jeong (Venuri and Geumhyung), Zwoisy Mears-Clarke (Porcelain White), Natsuko Tezuka (Floating Bottle Project) and Gerda Konig/ DIN A 13 (Changeable Cohesion). She has been a collaborator in various theatre projects, most recently with Teatre Garasi Indonesia and Theatre Roots & Wings (Director Sankar Venkateswaran). She was curator of the programmes of Colombo Dance Platform since 2016, supported by the Goethe-Institut. Venuri has been exploring the power dynamics of gaze, anonymity and sensuality for the past few years. Currently, she is searching for ways to create conditions for radical love and compassion in her work and life. Although mostly failing, she remains optimistic.



CLAUDIO RITFELD

Black Art Safari

Within a visual and sensorial performance parkour, a figure begins to reveal itself only through shifting movement beneath an orange draping fabric. The space is eventually filled by the reveal of a figure, unmistakably human, but whose eyes stare out at us from behind what appear to be barnacles fixed to the face. A captivating, unknown figure, completely alone in its environment but in a world made especially for them.

Black Art Safari is cocky and takes up space and time without any finery. This performance artwork has an unapologetic demand of the audience, via their focus and senses. Ritfeld wishes to keep his audience at bay. Allow them to wait. To marinate in their gaze. There is an enormous hesitation from Ritfeld — or perhaps refusal. One could also guess this has something to do with a two folded wish to be seen, and invisible, all at once.

As audiences return after COVID, Black Lives Matter and the myriad of social movements which we've seen over the past few years, works which have the capacity to use the language of visual art and theatre while also engaging with social construct are particularly valiant — such as this performance artwork. Black Art Safari critiques how identity is framed, discussed and essentially traded within the art market.



Claudio Ritfeld built his professional career as a self-taught all-round artist across a wide spectrum from visual art to performance, and directing to curating. Currently, he studies at DAS Theatre, a master's program for research-based artistic practices. Ritfeld devoted his research to the question "How can I make visual art perform?". His artistic training began in 2005 at theatre company 020, under the supervision of choreographer Maxi Hill. His practice has since developed from dance to writing, composing to curating and directing. Ritfeld was part of two award-winning shows; Tino Sehgal's *A Year at the Stedelijk* (AICA Award 2017) and Julian Hetzel's *The Automated Sniper* (VSCD Mime Award 2017).

In 2020 Ritfeld debuted as an art curator with the group-exhibition *Pop-Up Mosque* – an exhibition about word choice, global awareness and the influence of news reports and how this determines the way people see and interact with each other.

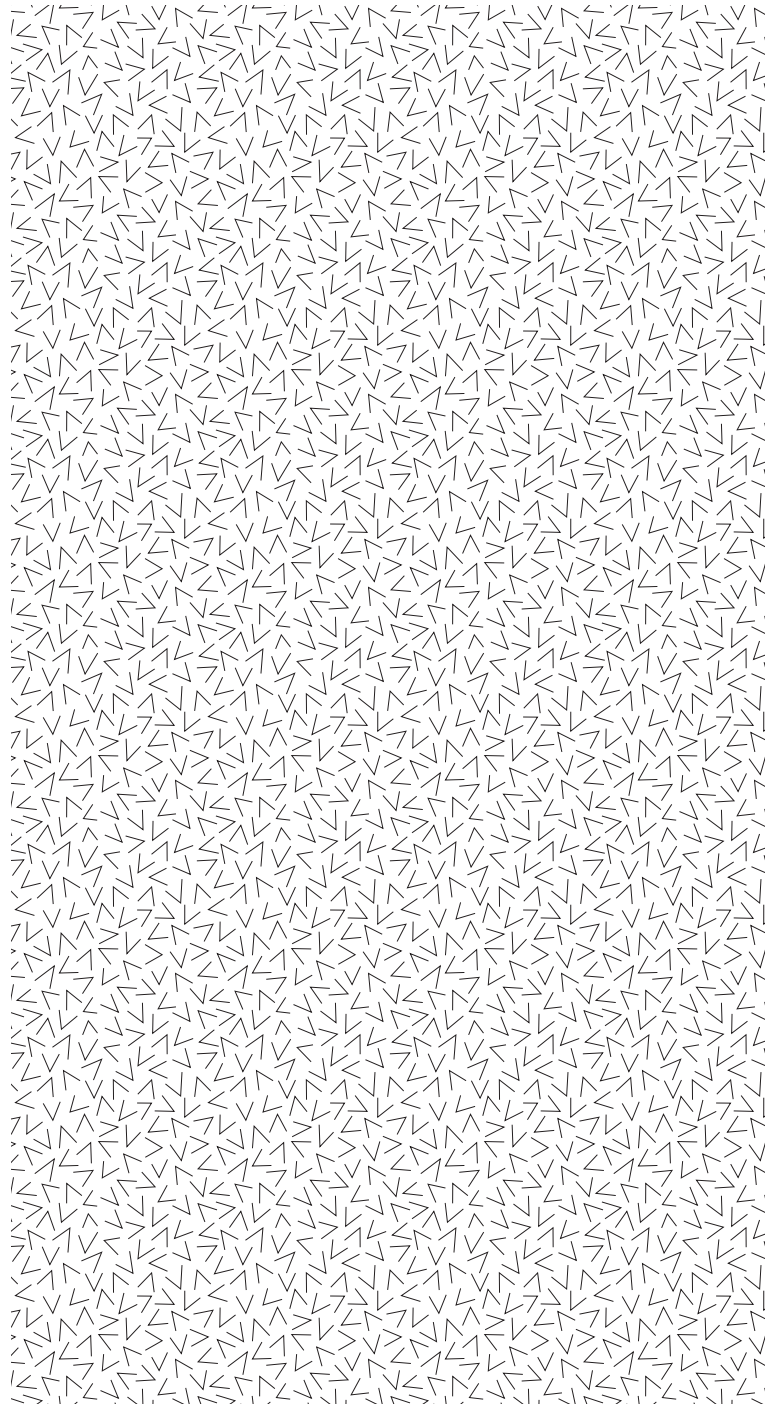
Together with his advisors, Rana Hamadeh and Dimitri Madimin, Ritfeld managed to carve out an immaculate sense of self within the contemporary art field — a sense based on Anansi tactics.



GOSIA WDOWIK

The political situation in Poland as well as Covid 19 forced me to ask myself fundamental questions: where do I have agency and what is my position as an artist in a moment of crisis? Art felt so pointless in the context of real treat. That feeling of being powerless made me become very active in the Union of Polish Theater Directors. It is an organization created by freelance artists to negotiate their financial and structural support with government and municipal authorities.

During my stay in DAS I would like to work on combining those activism methods with my artistic work. How can I use my art to practice new models of collaboration, sharing sources and equal distribution of work? For me it is important to differentiate declaring values from practicing them with their consequence. Bruno Latour in his text written during pandemia What protective measures can you think of so we don't go back to the pre-crisis production model? is questioning how much we could lose to make a change. For me art became a space where I can exercise an experience of loss.



Gosia Wdowik (1988) is a theatre director based in Warsaw, working in Poland and Germany. She studied at the Institute for Applied theatre Studies in Giessen and theatre directing at the Theater Academy of Warsaw. In Germany, she created works like "If you lived here" with Tamara Antonijevic in Mousonturm in Frankfurt. She collaborates with K.A.U kollektive. Together they created performances such as "Transit Monumental" at SpielArt Festival in Munich and "Fiasko" for Stadtstheater in Darmstadt.

She works with amateurs and actors. Performances "Girls" and "Football players" produced in TR Warsaw deal with the topic of the emancipation of the body. And in her recent performances "Fear", "Shame", and "Anger", she was working with the idea of affection and representation of emotions on stage. She is president of the Union of Polish Theater Directors.

In Das Theater, she works on the topic of burnout and to implement methods from activism into her artistic practice.

