



UNA TIERRA SALVAJE

(A WILD LAND)

By: Nahuel Cano and Ezequiel Menalled

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Actors: *Anabella Bacigalupo, María Abadi, Diego Echegoyen, Gastón Guanziroli*

Directed by: *Nahuel Cano and Ezequiel Menalled*

Sound diffusion: *Ezequiel Menalled*

Assistant director: *Gastón Guanziroli*

Dramaturgist: *David Magnus*

Lighting design: *Rocío Caliri*

Set design: *Nahuel Cano y Sofía Etcheverry*

Costumes: *Sofía Etcheverry*

Choreaphy collaboration: *Amparo González Sola*

Voice training: *Claudia Cano*

Sound technician: *Pablo Bodnar*

Circuits design: *Laura Molina*

Photo & Video: *Francisco Castro Pizzo*

PR: *Berenjena*

DG: *Juan Francisco Reato*

Film Project: *Juan Fernández Gebauer y Nahuel Cano*

Produced by: *El Cuarto*

Coproduction: *11 FIBA, Biental Arte Joven*

Supported by: *C.C.25 de Mayo, C.C. Recoleta, Chela, Fábrica Perú, Universidad de Congreso, Fonds Podium Kunsten Netherlands.*





SYNOPSIS:

Rio de Janeiro, The Hague, Dover, beginning of the 80's: a young woman, the intimacy of the words, the pain and the continuous reinvention of a Self, flashing and glum at the same time.

Inspired by texts of the Brazilian poet Ana Cristina Cesar, A Wild Land is an experimental theatre piece, an assemblage between sound installation, performance, and fiction. Postcards built by means of useless objects, obsolete technology and the distant memory of happiness. An attempt to remain floating at the precise moment of jumping in order to hear the sound of things collapse. A territory in which our inner voice speak to us through strange sounds.

Besides the theatre piece, A Wild Land includes the development of a documentary film about Ana Cristina Cesar, a collaboration between Nahuel Cano and filmmaker Juan Fernández Gebauer. Fragments of this future film will be exhibit as an installation during the presentations at the "25 de Mayo" theatre.

ABOUT THE PLAY:

By: David Magnus

Every beginning implies an emptiness, a disturbing and thrilling space. Facing this uncertain topography we took up the challenge to display the frenetic, schizophrenic, literal but also highly suggestive and intense prose of the Brazilian poetess Ana Cristina César.

To get involved with her oeuvre opens a many-faceted performatic field, difficult to access. Her writing confronts us with a polyrhythm, expressed in different ways of articulating words – understood as sound events. The corporality of the sound finds its continuation in the multiple references to the skin, to the smells and to eroticism as well as to psychological constellations and moments of silence. Further on, the integration of poetry, prose and epistolary exchange that characterizes the displayed text selection enables us to inquire into diverse narrative strategies. This particular text source leads to a constant friction with unsolved tensions in the figure of Ana C.

During the whole process, the project was developed within a transmedial frame of investigation. The prefix 'trans' implied a focus on the knuckle-joints at the border of the different media we were dealing with and a deepening into the possible dialogues between them, from which a series of questions arose: Where do actions come from? Whom do they specifically affect? Which ways of articulation evolve between the different performatic elements? What kind of narrative results from the interplay of symmetries and asymmetries between the scenic components? Addressing and reformulating these questions gave birth to many versions of this work with different settings in very diverse cultural contexts.

Taking part of Una tierra salvaje as a dramaturgist – a sort of scenic-aesthetical adviser – gave me the chance to exercise a long-term interpellation of the investigative process initiated by the theatre company and the composer. The formats and environments in which its different stages were presented contributed to the reformulation of sonic, kinetic and lightning aspects that finally converged into the present scenic space. To collaborate in the role of an observer included the twisting between an outside and an inside regarding the dialogue carried out by the performers, the director and the composer in which, as Ana C. writes, "we healed mutual anomies", but created new ones.



ABOUT THE COMPANY:

EL CUARTO is a collaborative station for project developments: a place to create, experiment with and train in performing arts. Based in Buenos Aires, It was founded in 2010 by Nahuel Cano and Diego Echegoyen. Its artistic work and educational project have traveled across Latin America and Europe. EL CUARTO creates original works and researches the contemporary problems of performance and playwriting, focused on the relationship between body and fiction. The basic approach is to fuse theory, history and intuitive practice. The members and the roles within the group are distributed, interchanged, or multiplied according to the universe of each project.

"Nahuel Cano is one of the most outstanding artists in recent years, both in his role as director and actor. Creator of shows that know how to break with force and clarity the agonizing tendency of the independent theater of Buenos Aires to revolve around the eminently bourgeois notion of "dysfunctional family". Not that there is no family, no conflict, no heartbreak, what happens is that his shows are asserting on how to tell more than what to tell..."

Federico Irazábal



BIOGRAPHIES:

NAHUEL CANO

Was born in Neuquén, Patagonia Argentina, in 1982. He is Actor, director, and teacher. As an actor, he has worked in cinema, theater, and television with renowned directors such as Ricardo Bartís, Alejandro Tantanián, Alejandro Catalán and Lucrecia Martel. Since 2010, he directs the company EL CUARTO, with which he creates original works and researches the contemporary problems of performance and playwriting, focused on the relationship between body and fiction.

His shows as a director were presented at national and international festivals, and have received several awards and distinctions, such as Winner of the Biennial of Young Art of Buenos Aires with "All My Fears." Winner of the prize for Best Director at the Teatro XXI 2014 Awards (GETEA - UBA). The Trinidad Guevara 2015 Prize as "Revelation" for his work as a director, and the prize for "better spatialization" of Teatro XXI 2016, for "La vida breve".

As a teacher, he taught courses in Argentina, Latin America, and Europe. In 2010 he established a space for training of actors: Estudio EL CUARTO.

EZEQUIEL MENALLED

Was born in Buenos Aires in 1980. He is a composer, director, and guitarist. He studied at the Center for Advanced Studies in Contemporary Music, and in particular with Santiago Santeiro. Based in the Netherlands since 2002, he has worked with numerous ensembles and musicians around the world. In 2003, he founded Modelo62, an ensemble that he directed both musically and artistically from the beginning. Currently divides his time between Argentina and Holland, where he teaches Instrumentation and Orchestration in the composition department of the Royal Conservatory of The Hague; and also serves as guest lecturer at the Institute of Sonology.

For his chamber opera "El limonero real", produced and released in the Center of Experimentation of the Colón Theater, just received the Prize for the Promotion of the Arts granted by Radio France Internationale.

Film project:

JUAN FERNÁNDEZ GEBAUER

- Director - Graduated from ENERC, Juan made several short films. "El dorado de Ford" was one of the winners of the Short Stories X competition and was part of more than fifty festivals. His debut film, "Hijos Nuestros", participated in the festivals of Mar del Plata, Bafici, Málaga, Toulouse, Cinefoot (Brazil), Espinho (Portugal), Montevideo, Piriapolis and San Juan de Puerto Rico among others. His first documentary, "Chaco" had its national premiere at the last BAFICI and the international one at the Oaxaca Film Fest.



PRÁCTICAL INFORMATIONS:

Team on tour: 8
Set up: Day D - 1
On Tour: Temporada 2017/2018 y 2018/2019

Price: on request
Technical rider: on request

Film project: on request

Contacts:

El Cuarto:
Nahuel Cano
+54 9 11 6159 8399
cano.nahuel@estudioelcuarto.com

www.estudioelcuarto.com

Technical director:

Rocío Caliri
+ 54 9 5020 6592
castelli78@gmail.com

Ezequiel Menalled (sound)
+31 6 2486 8591
ezequielmenalled@yahoo.com.ar

