

LAS IDEAS



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TEXT AND DIRECTION
FEDERICO LEÓN

BUENOS AIRES (AR)

PERFORMANCE IN SPANISH WITH SUBTITLES

PREMIERED ON MAY 2015 AT KUNSTENFESTIVALDESARTS, BRUSSELS (BE)

LIGNE DIRECTE

PROMOTION & PROJECT DEVELOPMENT

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SEPTEMBER 2016

LAS IDEAS

Dramaturgy and direction

Federico León

With

Julián Tello, Federico León

Direction and production assistants

Rodrigo Pérez, Rocío Gómez Cantero

Set and props

Ariel Vaccaro

Lights

Alejandro Le Roux

Musical score

Diego Vainer

Costumes

Paola Delgado

Photography

Ignacio lasparra

Performer for rehearsals

Ignacio Rogers

Design

Alejandro Ros

Video projection

Paula Coton, Agustín Genoud

Agent in Spain

Carlota Guivernau

Development :

Ligne Directe/Judith Martin

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Video technical team :

Camera and photography

Guillermo Nieto

Gaffer

Guillermo Saposnik

Art direction

Mariela Rípodas

Sound

Diego Vainer

Editing

Andrés Pepe Estrada

Postproduction

Alejandro Soler

Assistant

Malana Juanatey

Objects

David D'Orazio

Casting

Maria Laura Berch

Video performers

Alejandra Manzo, Maitina de Marco, Ana Maria Monti, Maria Laura Santos, Alejandra Manzo, Bárbara Irizarri, Pablo Gasloli, Alejandro Ini, Patricia Russo, Jose Maria Seoane, Alfredo Staffolani, Martín Tchira, Emanuel Torres, Antonella Querzoli, Gabriel Zayat.

DURATION 1h00

PERFORMANCE IN SPANISH WITH SURTITLES

CREATED ON MAY 2015 AU KUNSTENFESTIVALDESARTS, (BE)

COPRODUCTION : KUNSTENFESTIVALDESARTS (BE), FESTIVAL D'AUTOMNE À PARIS/THÉÂTRE DE LA BASTILLE (FR), IBERESCENA (ES), FIBA — FESTIVAL INTERNATIONAL DE BUENOS AIRES (AR), EL CULTURAL SAN MARTÍN (AR), FUNDACIÓN TEATRO A MIL (CHI), LA BÂTIE – FESTIVAL DE GENÈVE (CH), LA VILLETTE — RÉSIDENCES D'ARTISTES 2014.

An artist and his collaborator work at the artist's studio in the development of several creative projects. What seems a casual meeting between two friends gradually turns into an intense creation day.

The piece takes place on a messy Ping-pong table that the artist and his collaborator use as working desk. They also project a computer desk there. We can see video registers of rehearsals, material of several other projects in different creative stages, ideas for future pieces, ideas they have just had there and are included as they appear, and also others that were discarded and are inside the computer's Recycle Bin. Over the Ping-pong table the artist and his collaborator have a constant exchange – a Ping-pong- of ideas and theories.

The audience is invited to follow this process from the inside and in real time: how the ideas are born; which mechanisms are activated to put them into action; Hypothesis and theories are indeed analyzed, observed and confronted. Everything seen by the audience is turned into possible material for a new piece. Sometimes it's hard to tell what is part of their lives and what is artistic experience.

For a moment we can get inside an artist's mind and submerge in his ideas, through the computer. We see how he writes, corrects and surfs the web. We get to know his files, his ways of associating, organizing and also disorganizing. The computer is turned into another character.

Artist and collaborator get involved and undergo some tests to determinate what should be real in a piece, or what they need to generate for the piece to look real. For example: When performing a scene where whisky is drunk, would it be necessary to have real whisky, or would it be better to drink tea that seems to be whisky? While the audience is confronted with these questions, they see the performers drinking something that looks like whisky but they don't know what it is. Is it Whisky or tea? Will they get drunk for each performance?

The piece allows to put into question the preconceptions about fiction. The audience doesn't know which was the decision that artist and collaborator took to carry out the piece. How do they do, for instance, to

make the audience assume that the money shown on stage is real money? Would it be necessary to use a fake money detector? But, how do we know that is actually a real fake money detector? Shall we use a detector for detectors? The questions multiply infinitely, creating new concerns.

Las ideas works in the very limit of reality and fiction. It stages the intimacy of a creative process. This process is similar to the one that Federico León (creator and director) could go through with Julián Tello (performer and collaborator). The ideas could be their own ideas, but are not necessarily their ideas. They are themselves, but at the same time they perform as themselves.



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THE PROJET BY FEDERICO LEÓN /

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FEDERICO LEÓN
BUENOS AIRES (AR)

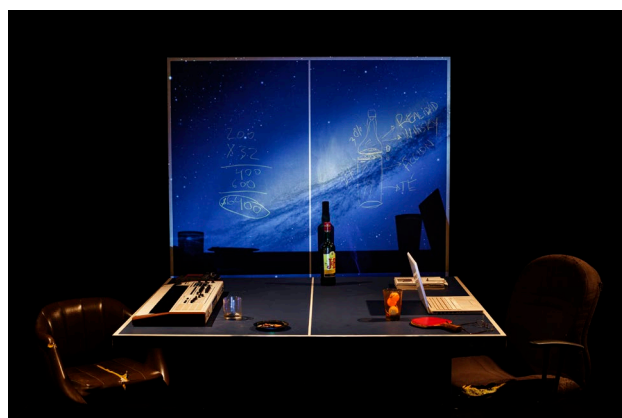
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Scriptwriter, film and theater director and actor, the argentinian Federico León is one of the pillars of Buenos Aires' independent artistic. *Las ideas*, his last theatrical production, stages a real/fake work in progress: at his working desk (a ping-pong table), the artist gets hold of the ideas that come to his mind, he analyses them, confront them one another, tests them with a collaborator, questions them about the possibilities of staging them until a new production is made.

The spectators assist to the artists' act of creation: we see him doubting, correcting, surfing the internet, video-editing, audio-mixing, writing text, looking for references both in his own memories and in his hard drive. The public is invited to enter his intimate world through a series of projections. Federico Leon "is not interested in the notion of risk, the decent and sensitive feeling of vertigo" writes Alan Pauls, "he is interested in the notion of danger itself" In *Las ideas* Federico León takes it's chances walking on a tight rope, blurring the boundaries of reality and fiction, to stage the vertigo of creation.

Excerpt from Christilla Vasserot's text for the Automne à Paris' Festival's program



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SYNOPSIS /

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Federico León was born at Buenos Aires in 1975. He is play and scriptwriter, film and theater director and actor. His talents were discovered at an early age thanks to his first production *1500 metros sobre el nivel de Jack* and he is considered by some as “the most radical” artist of the Buenos Aires’ independent scene. He has been writing and directing shows and films while constantly using the various workshops he has run in Buenos Aires and abroad for experimentation purposes.

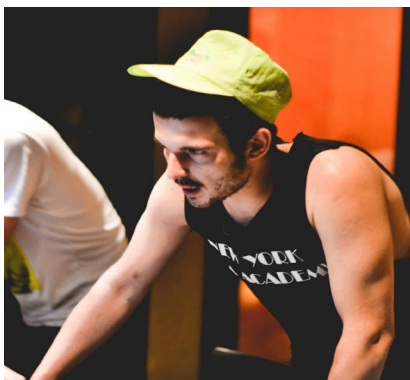


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His work has won a number of awards – among others, the first prize for dramatic writing from the Argentine national theatre institute. He has been a member of the prestigious “Rolex mentor and protégé arts initiative” since 2002. His plays were shown in theatres and festivals in Germany, France, the Netherlands, Austria, Italy, Denmark, Canada, Belgium, Spain, the United-States, Brazil, Australia and Japan. His show *Yo en el futuro* was presented at the *Kunstenfestivaldesarts* in Brussels and at the *Avignon Festival* in 2009. Created in La Plata in July 2012, *Las multitudes* was re-created at the foreign affairs festival in Berlin in September 2012 and at the *Steirischer Herbst Festival* in Graz in October 2013.

Federico León presented his new creation in the 2015 edition of *Kunstenfestivaldesarts*, which has been following and giving support to his work over the years. *Las Ideas* has since been a great success in the view of critics and audiences alike and will continue touring Europe and beyond in the 2015 - 2016 season.

Julian Tello was born at Buenos Aires in 1987. He studied piano, guitar in the Collège Polyvalent d’Art de San Isidro (AR) and theater with Cristian Wansidler, Flavia Gresoles Lew, Ariel Portillo and Alejandro Catalán.



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As a theater actor he has participated in Elisa Carricajo’s *2040*, Agustín Mendiáharzu and Walter Jakob’s *Los Talentos*, Luis Garay’s *Work in Progress*, Mariano Pensotti’s *Interiores*, Santiago Gobernoni’s *Reproches Constantes*. From 2002 he has also collaborated with Federico León in several productions as a technical coordinator and actor, like *El Adolescente*, *Yo en el futuro* and *Las Multitudes*.

We have seen him also in cinema, Matías Piñeiro’s *Todos Mienten* and *Rosalinda*, Martín Pirovansky’s *Semana Santa*, Nicolás Grosó’s *La Carrera del Animal*, Milagros Mumenthaler’s *Abrir puertas y ventanas* and Pablo Fendrik’s *El Ardor* as well as in several TV series.

He also works as a vocalist and digital artist with the JVULIAN musical band.

BIO /

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