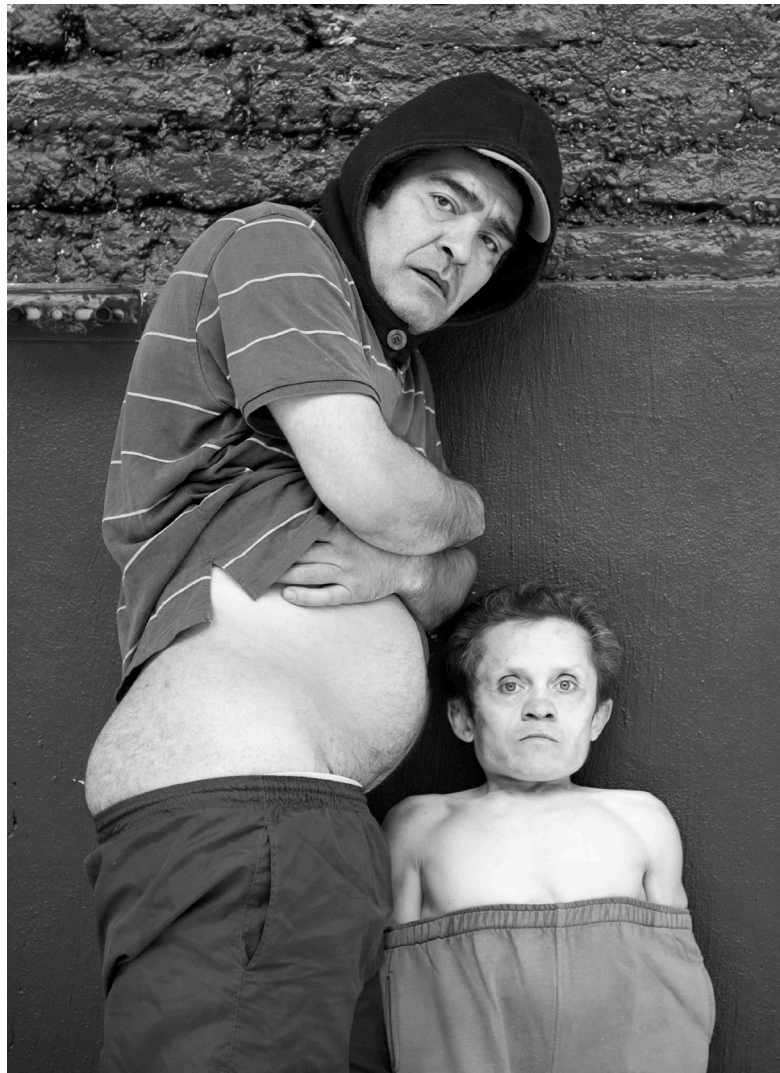


EL OTRO



©PAZ ERRAZURIZ

A PERFORMANCE BY

LUIS GUENEL

TEATRO NIÑO PROLETARIO

SANTIAGO (CHILE)

PERFORMED IN SPANISH WITH FRENCH SURTITLES

AVAILABLE ON TOUR IN EUROPE 2018 /2019

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EL OTRO

based on the book "El infarto del alma" (Soul's Infarct) by Paz Errázuriz and Diamela Eltit

With :

Daniel Antivilo

Luz Jiménez

Ángel Lattus

Millaray Lobos

Francisca Márquez

José Soza

Rodrigo Velásquez

Director - **Luis Guenel Soto**

Assistant Director - **Francisco Medina**

Set and costumes - **Catalina Devia**

Lights - **Ricardo Romero**

Composer / Music - **Jaime Muñoz**

Photography - **Paz Errázuriz**

Video Recording - **Carola Sánchez**

Graphic Design - **Alejandro Délano**

PERFORMED IN SPANISH WITH FRENCH SURTITLES

DURATION : 1H



©DANIEL OLIVARES

PRODUCTION : **Teatro Niño Proletario** (Santiago de Chile) - www.teatroninoproletario.cl

INTERNATIONAL DISTRIBUTION : **Ligne Directe** - www.lignedirecte.net

In *El Otro*, the Chilean company Teatro Niño Proletario addresses the theme of emotional survival in our time. We witness the uncertain encounter with the other. The other with imperfections, the other as seen through the lens of love, the other who is none other than ourselves.

El Otro is a collection of vignettes incarnated by flawed bodies. An outpouring of grunts, monosyllabic utterances, simple and clumsy gestures sweep us away and plunge us into the uncertainty of our future.

In an undefined space - maybe a psychiatric hospital - seven individuals dedicate their body and soul to the quest of love. Astral apparitions for the dreamer, or psychiatric cases for the production-driven society, they reveal themselves, confide in each other and wholeheartedly commit to the exchange, despite the distortions of social relations and the anguish of a precarious destiny.

As we go beyond the unease of our educated standpoint, we wish to inhabit the space like them and to feel for a moment the joy of experiencing this crazy, bewildering, unique and fleeting love, which seems possible only in insanity and destitution.

Inspired by the book "El infarto del alma" (Soul's Infarct) (Paz Errázuriz photography - Diamela Eltit text), *El Otro* was created in Chile in 2012. Initially conceived in situ in a decommissioned factory, the play was then staged in an unoccupied prison in Punta Arenas, in a disused corn shed and in conventional theatres. Since then, the play has continued to tour in Chile and has also been performed in Spain (Fiera Tarrega 2015) as well as in the Netherlands and Belgium as part of the Get lost programme (2015) directed by Frie Leysen.



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THE PLAY /

EL OTRO

TEATRO NIÑO PROLETARIO
SANTIAGO (CL)

Exhibition of photographs by Paz Errázuriz

Portraits of the actors taken during the creation of *El Otro* in Santiago de Chile, 2012

Alongside the performances, the company presents an exhibition, created for the occasion, showcasing pictures taken by Paz Errázuriz during the rehearsals.

The book "El infarto del alma" (Soul's Infarct) (photography by Paz Errázuriz and texts by Diamela Eltit), which inspired the play *El Otro*, is a collection of portraits of residents of the psychiatric hospital in the village of Putaendo, north of Santiago. This artistic and emotional landscape is at the heart of *El Otro*.

During the rehearsals, the photographer Paz Errázuriz shot portraits of the actors on the same basis. These are the portraits that are displayed in parallel to the play.

Paz Errázuriz lives and works in Chile. Her work is exhibited at the Tate Gallery in London and the MoMA in New York. Her exhibitions travel all over the world, from the Venice Biennale to the Mapfre Foundation in Madrid. Co-founder of the Association of Independent Photographers and collaborator for the magazine Apsi and other press agencies, she has received numerous grants (Guggenheim, Andes Foundation, Fulbright, Fondart).

Throughout her career, she has received numerous distinctions right until the very recent "Madame Figaro Arles" award in 2017.

THE EXHIBITION / EL OTRO TEATRO NIÑO PROLETARIO

SANTIAGO (CL)



© CARLA MACRAY

What place does *El Otro* hold in company's journey?

El Otro is our fourth production. We created it in 2012. At the time, we were faced with a lot of questions: where are we going, what do we want to do as a collective? During the creative process, we realised that we were onto something, even though we didn't really know what it was. It was not until later, much later, that we had the intuition; we understood that this was the premise of a methodology, of an approach to work that would be our own. I believe that for all of us in the company, there is a before and an after *El Otro*.

Who is "the other" present on stage and referred to in the title of the play?

That's the big question... To us, "el otro", "the other", is the one who has always been there and whom we often do not want to see, because we have been taught to fear him/her, to ignore him/her, to marginalize him/her, to treat him/her as an object... At the end of the day, "the other" is you, is me, is the South Americans, the Muslims, the mentally ill, the terrorists, etc. We live in an era where we have become accustomed to putting people into categories before we even say hello, shake their hand, look them in the eye. This play rings true in the current climate in hundreds of places, at a time when hundreds of speeches, political speeches, speeches by racist presidents say they want to build walls to defend us against others, against those who are different. To protect a nation, a purity, a territory... Those who are on stage are precisely those who are different, those who love each other, those who look out for each other, those who kiss each other... Love as a utopia. That is why love is dangerous for power: it unites, it moves, it is not productive. And at that time, in 2012, when we were wondering where love was to be found in our country, we found it on the margins of society, literally locked up in a psychiatric hospital.

How did you go from the photos of Paz Errázuriz and the texts by Diamela Eltit in the book "El Infarto del alma" (Soul's Infarct)... to the play *El Otro*?

It all started with admiration: the admiration we feel for the work of these two women, who embody two worldviews, two scathing, seductive and contemporary points of view on the modern world. Then came love at first sight: when we read the book "El Infarto del alma", because of the humanity it contained. After that, we started talking to various artists with whom we wanted to work, we told them about our desire to bring this book to the stage... And they all immediately bought into the project. So the idea gained ground quite quickly. The result we reached is largely due to our meeting with a very humane group of people ready to start research and to initiate a dialogue with the book as well as with the imagination of the whole team. During the creative process, we all went to the psychiatric hospital in Putaendo. There, we found material to enrich the creative process, but the experience was also violent, direct and visceral at times. Aside from that, we isolated ourselves for four months, searching, sharing our points of view, making mistakes, until, little by little, a language gradually emerged, a language that was our own and which allowed us to create in complete freedom.

INTERVIEW WITH LUIS GUENEL / EL OTRO TEATRO NIÑO PROLETARIO

SANTIAGO (CL)

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Who are the actors in the play? How did you work with them?

We gave the actors we selected for the play a very simple guideline: represent a “fragment of life”. From this starting point, we embarked on the adventure with seven very different actors: an actor of short stature who has no formal training, a dancer, an actress, an older actor, a young actress from northern Chile, a tall actor with typical Chilean features, and a well-known theatre actor in Chile. Then, we invited them to exchange with each other, to enrich their vision of the world by studying Paz Errázuriz’s photographic testimony, by participating in the visit to the Putaendo psychiatric hospital, by reading the texts that we gave them each week. In this way, we accumulated a large number of possible scenes, images, gestures... When theatre ventures into a boundless world like madness, it is stripped back to its roots: freedom. To put it more simply, we felt our way, we made mistakes and discoveries, we were moved by the innumerable loving relationships that arose.

What was the reception like in Chile when the play was first staged in 2012?

At the time, there was no shortage of detractors, especially on the side of the critics, because they viewed our approach as unsavoury. I believe this view is due to the fact that, in a profoundly neoliberal country like Chile, where the culture of success is so deeply ingrained, the bodies and living conditions of some others must not be shown. We do not want to recognize ourselves in this divide and in this humanity that we fear so much. This point of view came from people who claimed to be better equipped to understand art. In this context, one of the actors who, because of his physical characteristics, was the target of much of the criticism, whether in the press or on social networks, said: why don’t I have the right to show myself as I am? From then on, we stood strong, we reaffirmed our position on the democracy of bodies and emotions, and we pressed on with renewed vigour. We understood that staging this play was in itself a disturbing act which called into question a certain order of things. The play has remained on stage, it has been since 2012, it has toured in several regions of Chile and has travelled abroad. And after each performance, there is always someone who feels the need to stay and talk about it. These encounters, these moments of emotion, give meaning to the play and this is what keeps us all together.

Interview by Christilla Vasserot for the programme of the Festival d’Automne à Paris 2017

INTERVIEW WITH LUIS GUENEL /
EL OTRO
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The theatre company Teatro Niño Proletario was created in 2005 by Luis Guenel, Sally Campusano, Francisco Medina and Catalina Devia. The name of the company alludes to the eponymous short story by the Argentine writer Osvaldo Lamborghini who, in a brutal and synthetic narrative, tells the miserable life of a child trapped in poverty and faced with discrimination. The essence of the company's themes and concerns is contained in this reference.

The collective explores social ills and puts the spotlight on the marginalized people these divides produce. The company, by incarnating and bringing these fractures to the stage, intends to call into question the spectator's references.

Since its creation, Teatro Niño Proletario has been exploring the themes of territory, memory, gender, social classes, popular culture and human dignity. The collective carries out field research and works with improvisation to develop a "poetic reflection" embodied on stage by performers of all ages and from all backgrounds.

www.teatroninoproletario.cl



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THE COMPANY / EL OTRO TEATRO NIÑO PROLETARIO

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TEATRO NIÑO PROLETARIO

ON TOUR WITH **EL OTRO**

AUTUMN 2017

15 November 2017 — Théâtre Jean Vilar, Vitry-sur-Seine / Autumn Festival in Paris (FR)

17 November 2017 — Théâtre Paul Eluard, Choisy-le-Roi / Autumn Festival in Paris (FR)

21 & 22 November 2017 — Centre Dramatique National d'Orléans (FR)

25 November 2017 — La Ferme du Buisson, Noisiel / Autumn Festival in Paris (FR)

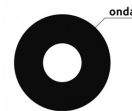
29 November au 9 December 2017 — Théâtre de la Ville, Paris / Autumn Festival in Paris (FR)

13 December 2017 — Théâtre Jean Arp, Clamart / Autumn Festival in Paris (FR)

Executive production of the tour : **Ligne Directe** - www.lignedirecte.net

Assisting person on tour : **Carolina Sapiain**

With the support of ONDA - National Office of Artistic Diffusion & Chilean Ministry of Foreign Affairs



FRENCH TOUR /

EL OTRO

TEATRO NIÑO PROLETARIO

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