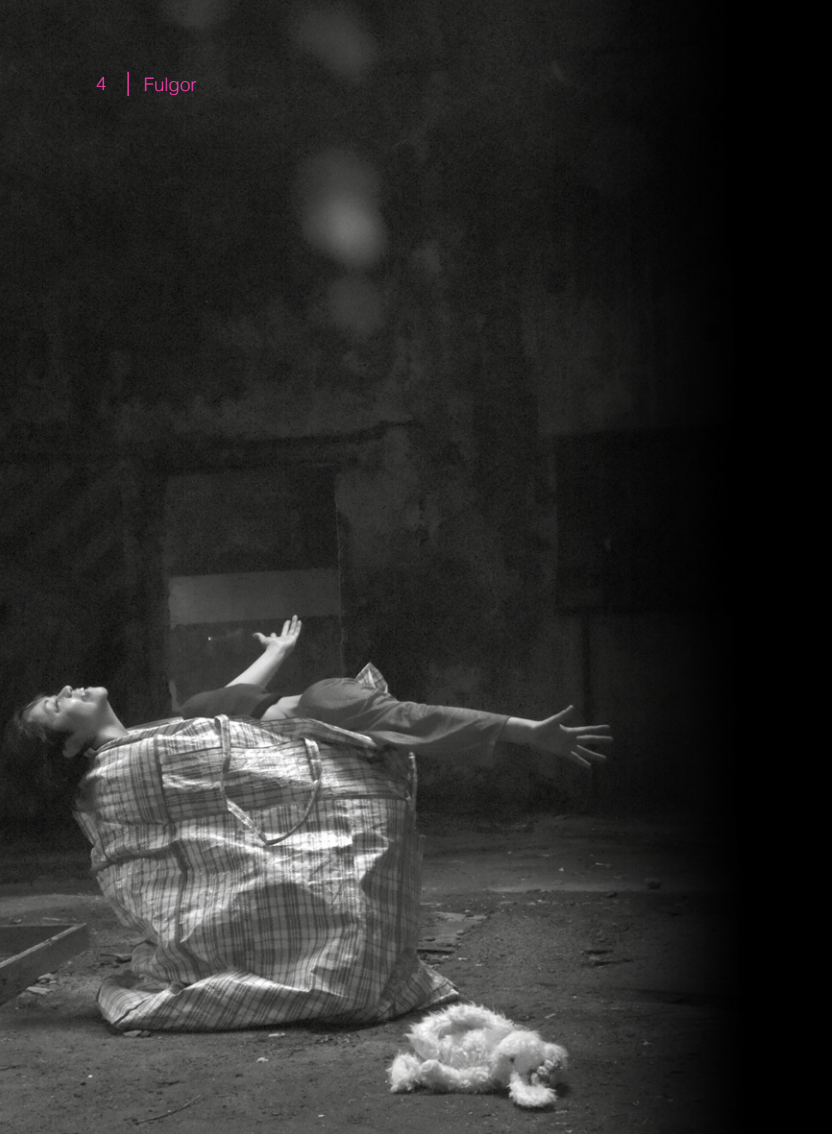


# Fulgor

Teatro Niño Proletario







## Fulgor

Indo-European roots \*bhleg'.

From the Latin *fulgere*:

1. **Lightening:** *Fulgorem cernimus antequam tonitrum accepimus*, "we see lightening before we hear thunder", Lucretius.
2. **Shine, radiance:** from there "splendour, glory, honour".
3. **To shine, to shimmer:** referring to the stars or luminous phenomena in the sky in particular lightening.
4. **Uses:** *fulgidus* (shining), *fulminare* (to flash like lightening), *fulgurare* ("to flash or dart, as in "fulgurating" shines intensely) and also *flagrare* ("to burn or be in flames", from where we get "to be excited, enthusiastic"). Regarding the latter, sometimes you hear of someone being caught *in fraganti* it's a distortion of *in flagrante (delicto)*, the idea being that it is a visible and intense act.

# Synopsis

---

**Fulgor** is the flash given off by a body, its footprint, its path. This staging brings to life the experience set in motion when individuals move from one country to another in the south-south axis, between the homeland and the desired land. This is the story of the Night Shift Workers, the Persecuted, the Crammed, the Fugitives, the Despised, the Damned, the Hidden, and the Undocumented: it is the story of an itinerant world, a national-international story that is hidden and pushed out to the edge. To migrate is to bring more than just a body: it moves objects, modifies identities, mobilizes work forces, and drags along exclusions and vulnerabilities.

**Fulgor** is to wonder: what happens to the experience of these movements? How are they traced in our personal cartography? Since when has the other become a danger?

Humans and animals have moved freely since their beginnings, meeting each other, being others in travel, building a homeland in their languages and a territory that is their body. **Fulgor** is made up of personal stories; it invokes a paradise of mythical lands or imaginary worlds where you can be whatever you want. Bodies that face lack of opportunities, being uprooted, partying, love and loneliness.

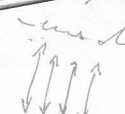
Fulgos  
Que me interesa de la migración?  
Migración es distinto que el exilio  
exilio...

- Migración económica por hambrunas
- Migración por hambrunas
- Exilio político religioso (forzados)
- ¿Qué me interesa?
- ¿En qué momento?

Sergio Coballos - Plástico Tora  
Pregunta social, económica política.

Sergio Coballos - arahu...  
- amagua, amafite - amghall  
- Botella - arena  
- Muchos arary  
teoría nra preterio 2010 | 7  
- España la garra cosa  
a la persona quiere pagar de...  
Biclorina  
primar - los otros  
- fola que pesan  
- cambiar la cosa  
- que para por usar  
- la novela  
- papa muchas de las partes sus  
- papa mostalga  
- Conozco me permite el tiempo  
de la escuela  
como se presenta el contenido  
como se presenta el mis  
- Ama Sunal

26.5.2016



- Cruzada en la Reg - ve  
Cuadro Botellas  
- Cruzada para 6 Finanzas



Posición Final. e  
seuencias  
basia soluble

- Debería estar en formato  
para me tra. 9 - e Poder  
el cuadro de 6 triángulos.  
Cuadro Pastores.  
Frontal

colchon  
- esto  
- peso /ibs  
- como  
- porque  
- bastan retrato  
- lento sea  
- 20 botellas  
votos





“...the rotation of celestial bodies in being perfect,  
encompass and contain imperfect things.  
Do you see the enflamed sphere of the sun? Even  
though the moon tries to block out the sun, it always  
flares up again.  
You are the sun.”

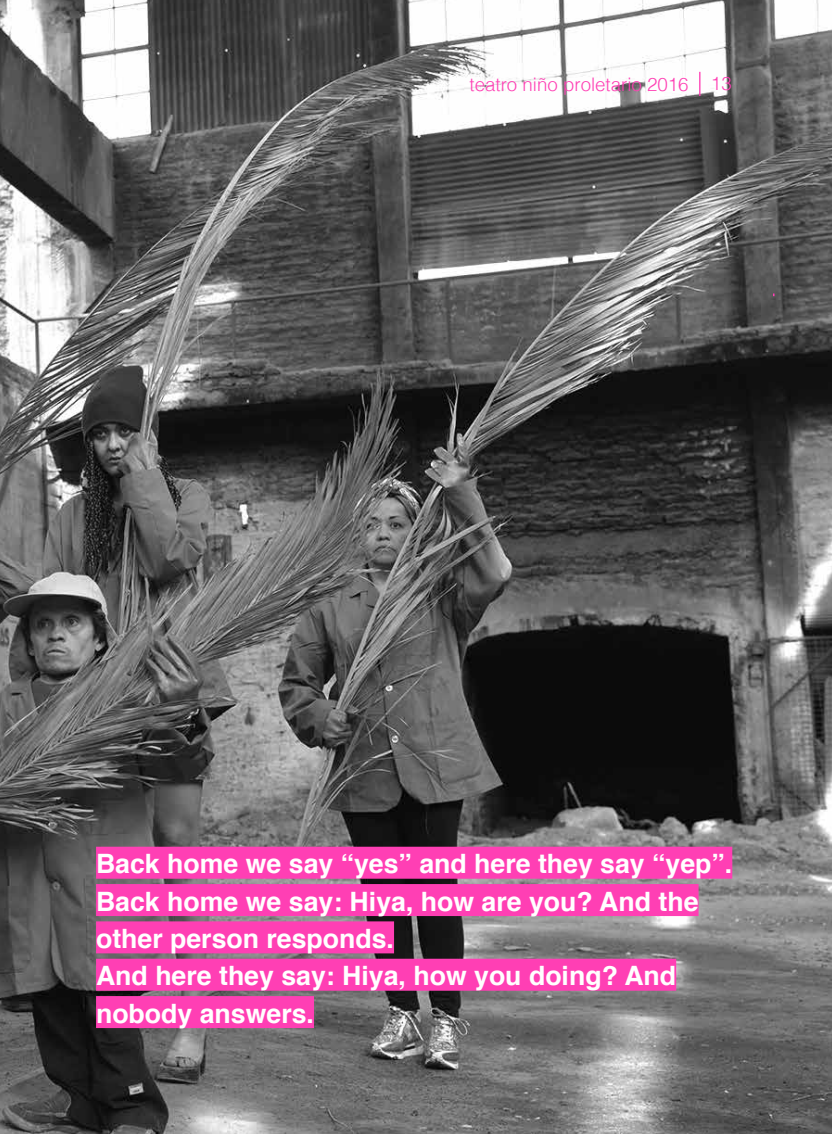
# The Process

---

Creating **Fulgor** meant studying the immigration issue from a multidisciplinary perspective (sociology, literature, art and history), taking into account the movement of human beings from centuries ago up to the precarious border conditions that today's migrants face. Information, testimonials and contexts helped us reconstruct people's journeys throughout the world. **Racism, Intersectionality, Transnational Families, the Southern Dream, Undocumented, Illegal Aliens and Stateless:** they are all labels that become a new border putting pressure on the dominant claim of cultural homogeneity in Chile. On stage the images take position questioning the stereotype. **Fulgor**, like a flash lighting up our surroundings, makes us take a look at ourselves in a loving, but at the same time challenging, gesture.







Back home we say “yes” and here they say “yep”.  
Back home we say: Hiya, how are you? And the  
other person responds.  
And here they say: Hiya, how you doing? And  
nobody answers.

# Cast and Creative Team

---

## Cast

**Luz Jiménez, Paola Lattus, Ema Pinto, José Soza, Rodrigo Velásquez, Manoj Mathai, Cristian Flores**

**Director:** Luis Guenel Soto

**Assistant Director:** Francisco Medina

**Costumes and Set:** Catalina Devia

**Lighting:** Ricardo Romero

**Research and Archives:** Pía Gutiérrez, Valentina Cortínez, Katharina Eitner

**Original Score:** Jaime Muñoz

**Graphic Design:** Alejandro Délano Águila

**Press:** Lorena Álvarez

**Audiovisual Recording:** Juan Francisco González

**Photographs:** Paz Errázuriz

**Assistant to Costume and Set:** Nicolás Jofré

**Production:** Lorena Ojeda, Francesca Ceccotti

**[www.teatroninoproletario.cl](http://www.teatroninoproletario.cl)**

Facebook: **[/teatroniñooproletario](https://www.facebook.com/teatroniñooproletario)**

Twitter: **[@ninoproletario](https://twitter.com/ninoproletario)**

Instagram **[/nproletario](https://www.instagram.com/nproletario)**





**FIRATARREGA**  
suport a la creació

  
**EL JARDÍN SAHEL**  
ESTUDIO



**NAVE**



Centro Cultural Estación Mapocho  
Premio Reina Sofía de Patrimonio Cultural

  
Programa de Intermediación Cultural

**FONDOS**  
Concursables 2016



Programa de Intermediación Cultural

[www.teatroninoproletario.cl](http://www.teatroninoproletario.cl)



**TEATRO**

**NIÑO**  
**PROLETARIO**