



**IX FORUM  
ATEC**

**FESTIVAL DE ESCUELAS  
DE TEATRO ASIA PACÍFICO**  
MUESTRA PARALELA RED DE ESCUELAS DE TEATRO

第九届亚洲戏剧教育研究中心 ATEC 国际研究  
亚洲和太平洋地区戏剧学院戏剧节  
戏剧学院戏剧节  
ATEC 国际研讨会

**ATEC – Colombia. May 2015**  
**Report: Aubrey Mellor, Lasalle**



哥伦比亚, 卡利  
Cali, Colombia

Mayo 19 al 22, 2015  
2015年5月19-22日

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Lasalle College of the Arts, Singapore.  
See author for usage





# Asian Theatre Education Conference 2015, Colombia

## Report by Aubrey Mellor, Senior Fellow, Lasalle, Singapore

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## ATEC – Colombia. May 2015

### Overview

The Asian Theatre Education Centre, based in Central Academy Beijing, took a decision four years ago to hold its annual conference every alternative year in Beijing (including the student productions) and in between hold the 'conference' (mainly the delivery of papers) somewhere else. The first ATEC outside of China was held at NAFA in 2013, and it contained only one NAFA production and one production from Central as bookends to the two days delivery of papers - one was my own. In 2014 there was a major student festival with ATEC, following the APB festival in Shanghai Academy and the National Chinese Theatre Arts college in Beijing; at that event ATEC turned itself into the First International Theatre Schools Conference, with many European and American schools represented, including Trinity College Dublin. On that occasion it was announced that the 2015 ATEC would be held at Del Valle University, Cali, Colombia.

Financial support for this event came from Del Valle University resources set aside to celebrate the 70<sup>th</sup> anniversary of its founding. Though its Drama Department was later, the university is the same age as Shanghai Theatre Academy; Central claims its origins were with Mao on the Long March, it was officially founded at the end of the civil war, 1949 or 1950. At previous ATEC gatherings I had twice seen performances from Del Valle's Drama Department and I was impressed by the maturity and invention of the students in original work. But I well remember thinking it strange that a Colombian school on the northwest coast of South America should be invited to join the Asian Theatre Education Centre as a voting member school. The prime reason for Del Valle University's interest was probably the teacher/director, Ma Zhenghong, married to the Director of the Drama department, Alejandro Gonzalez Puche. Zhenghong is a graduate of Central Academy and met her now husband when later studying in Moscow. Their associate, Everitt Dixon, was also studying drama in Moscow, and now all three are teaching in Del Valle, though Alejandro is the only Colombian born – a man of dedication, energy and generosity.

Having been close to a founding member of ATEC (I joined NIDA with it when it was first created) and attending all but the first conference, I was keen to maintain support; but I have learned to be wary of ATEC's decisions which are always made in haste at the beginning of every conference. Time and again members are left in awe of Central and concede to first ideas; for example the themes of the conference and its purpose. Since being virtually ordered to connect globally in the lead up to the Beijing Olympics, Central Academy has been richly funded to be the nation's figurehead and to build a world-class centre for Theatre Arts. Last year it opened its new campus, thirteen times larger than its prime inner-city one near the old Imperial Palace; this is planned to house all the undergraduate programmes and includes an American-designed four-theatre performance complex. The old campus with its three theatres is planned to become its post-graduate focus. Though arguably the richest theatre school in the world, there remains much to improve in its training and policies; and it suffers, as does Shanghai Theatre Academy (long associated with Western Theatre) from a lack of real understanding of any theatre outside of China, and is still mixing and matching in an ad-hoc approach to becoming contemporary and international. I believe it would be confusing for students of both academies to gain a rounded view of world theatre and I continue to witness strange decisions – eg inviting a Romanian to direct Shakespeare, importing a Broadway Musical Director and dance master to reproduce an exact copy of *A Chorus Line* (with no thought to any transferable skills). I also wonder at their widening of ATEC into a global gathering, especially as Central is already a member of GATS (Global Alliance of Theatre Schools). Though a leader in modern Chinese theatre, they have always been 'old school', right from its beginnings supported by Mao at the end of the civil war: Central not only brought in a lot of Russian teachers, all teaching Soviet-style Stanislavsky that had already strangled the once great Moscow Arts Theatre; they also sent teachers and students to train in Moscow (as happened in Vietnam also). This resulted in a very rigid view of acting and for decades they would not even entertain the idea of any Chinese traditions; that was left to NACTA, the National Academy of Chinese Theatre Arts. Only recently, with the new campus, are they now introducing traditional Chinese theatre; though Hong Kong and Shanghai have preceded them in that by several years.



Another of the strange decisions was their choice of the theme of ATEC 2015: that of “*Game Playing in Actor Training*”. Though NIDA remains a member who does not attend ATEC, I have never pushed for Lasalle to join – as, amongst other things, there is an annual fee of 2,000 US\$ to cover student participation; but ATEC promotes high production values with full sets and costumes, and gives awards, yet does not engage in much dialogue, and debate and criticism are almost non-existent. But, being a long-term attendee and supporter, I did strongly question the theme when it was announced, with the main argument that though it could focus a series of useful workshops, it was not a suitable subject for academic papers. Though many agreed with me, there was no going against the decision and I continued to resist their pleas for me to attend. I finally agree to run some workshops and not deliver a paper; but though I was proved right in choice of theme for papers, and in Central’s flawed understanding of Western methods, the Colombians themselves made this event not only interesting but exciting and valuable. Though ‘Asian’ theatre studies were left far behind, and was present only in some productions and low-grade papers, the Colombian directors, teachers and performers brought a whole new world, and gathered schools from all over their country; for me this world was a refreshing, passionate, politicized and optimistic one. One that had made me falter in my long-held belief that Asian traditions can be the savior of future theatre, and reminded that there are two more continents as yet essentially unexplored by me in theatre terms.

As mentioned above, the papers seemed at odds with the practicality of theatre games, and even the best of them simply restated their value, as variants of games resist useful academic analysis. Further, amongst the speakers there was no real world-class expert (another problem I have with ATEC, which can afford to hire several experts/professionals to contribute). Some of the workshops were good, but there is little that I don’t know about game playing and improvisation as tools for actors training; and indeed I often think that good improvisation throws up more material for writers than it does for actors. There were three key Asian productions, but it was the Colombian productions, their writers, directors, designers and performers, that held the revelations in this Conference.

By far the best work was an event that was developed through *The Laboratorio Escenico Univalle*, which is a Creation and Research Group in the Department of Performing Arts at Del Valle University, specially funded to research and develop new work and innovation. This reminded me of NIDA’s annual season at Jane Street and the actors who were paid tax-free allowances as Post Graduate students in the ‘Advanced Course’ – which developed many important new plays such as *Legend of King O’Malley*, rare plays, eg Esson’s *Bride of Gospel Place* and innovative productions such as *Waiting for Godot* with Geoff Rush and Mel Gibson. The Del Valle work on Cervantes arose out of a laboratory exploration in a specially funded company dedicated to research and innovation, consisting of staff and alumni plus other guests from industry. Lasalle could benefit from such a company, especially if driven by staff and alumni. We could produce work well ahead of the standard recently seen in the Madam Mao Model Opera project.

Excellent thinking on behalf of Del Valle organisers led to the inclusion a network sometimes translated as the Association of Colombian Theatre Schools, so we saw a range of work from the surprising twenty theatre schools in the country. The schools represented amazing diversity; and apparently their pedagogy and methodologies are mostly different and all quite distinct. This gives the Colombian theatre students a great choice in selecting where to study, and it also feeds the theatre industry with a rich variety of theatrical ideas and skills. Though it is still struggling to ensure professional employment for all, there is much to admire and learn from Colombian theatre; to that end I went to Bogota to meet more member schools and see more professional theatre. Understanding what I was seeing required me to engage in a crash course on Colombian culture and history.

The Colombian Theatre School Network is based in Colombia’s capital, Bogota. There are twenty theatre schools who are members of this network that aims at sharing information and assisting with national tours and promotions. This sounds a lot until one realizes that the country is as large as the UK, France and Germany combined. Ten of the theatre schools are in Bogata.

Red de Escuelas Superiores de Teatro de Colombia - Association of Colombian Theatre Schools (Colombian Network of Higher Theatre Institutes – RET)

Colombian Association of Critique and Theater Research (ACIT). This body attempts to ensure standards of theatre criticism, but also organizes literary debates and forums. It supports international connections and works to promote Colombian theatre.

Ibero-American Theater Festival. Held every two years, this is the major international event to which I have sent two productions in the past (from Australia). The last Festival was in 2014 and the next is in 2016. They know of the work of Ong Seng Ken, and I argued also for the work for Wildrice and TNS. Interestingly, the International Art Festival is but one of several Bogota festivals. Others famous are its International Film Festival, the Carnival of Bogota, and its International Performance Art Festival etc. (See Addendum)

Three days in Bogota allowed me to see more theatre and museums, to meet directors of other schools and people at the Bogota Festival and to visit sites involved with the traumatic struggles and clashes in the history of Colombia. I have been invited back in October 2015 to attend the national gathering of Colombian Theatre schools and their directors. In a happy accident, trying to arrange best price flights, I had an uncalled-for 15 hour stop-over in Madrid, which surprisingly allowed me a day in the *Museo del Prado*, in Lope de Vegas' house and wandering the *Plaza Mayor* (site of so many auto de fe's during the inquisition) and the Royal Palace or *Palacio Real de Madrid* (where one can see 50 of its 2,800 rooms). A visit to Spain proved excellent contextualising for Colombia, especially sighting the source of much literary heritage and seeing where much of the American gold ended up. Undoubtedly Spanish literature is world class and we have produced Lorca with much success; we should look the Golden Age and its use of the *Deus ex machina*.

The hallmarks of Colombian theatre are in breadth and depth: the oppositional forces, the Catholic church, the Spanish language, and all the various indigenous 'nations' or tribal traditions, make it difficult to see the horizons that stretch in every direction across the huge country – one ninth of the size of the USA - and its roots into history earth many elements of national pride. Here I saw angry, politicized polemic that reminded me of Bengali theatre in the early '70s, and folk-based peasant and indigenous work similar to that in Mexico, alongside of almost post-holocaust work similar to the origins of Japanese Butoh, together with the Spanish classics performed with all the technical bravura of the Comedy Francaise. Singapore potentially has the same breadth, but until it owns its own history it can't yet reflect the depths that Colombian theatre is drawing upon. Though there is much sadness and horror in Colombia's past, it embraces all when it thinks of theatre-making; it is not in love with the new for new's sake, and there is nothing too painful or embarrassing that can't be put on its stages or into its art.

I believe that true diversity is a sign of complexity, and I refuse to believe that any nation or society is simple. Colombia has its share of post-modern eclecticism, but there is no one style dominating, as in Singapore contemporary art. This visit revealed how important context, passion and politics are to theatre, and how sedate and stilled Asia theatre seems, besides theatre driven by anger, optimism and nation building.

Aubrey Mellor OAM

Senior Fellow, Lasalle College of the Arts, Singapore

June 2015

Note: The Addendum includes research material gathered to give context to the events and people, historic and contemporary, met or learned of through this conference.



## Context:

**University of Valle - Cali, Colombia** Del Valle University is a public, state-supported university founded in 1945. The academic and financial administration corresponds to the President and the four Vice Presidents (VP for Academics, VP for Research, VP for Administration, VP for Students and University Welfare). As the general director of the institution, the President is assisted by the Board of Trustees and the Academic Council. Del Valle University is one of Colombia's three most important public universities and the most important in the southwestern region of the country. Located in the City of Cali, Del Valle University stands out for its academic excellence in the fields of Health, Humanities, Sciences, Arts, Economics and Social Studies, Business and Engineering, along with developments in the areas of scientific and applied technological research. Due to this, the university has received support from several international entities and other universities through inter-institutional cooperation agreements.

Del Valle University is proud to be among the 18 Colombian universities awarded with the High-Quality Institutional Accreditation granted by the Colombian Ministry of Education. The University is also well known as a research university and for its social commitment, providing education for highly qualified students in its *Melendez* and *San Fernando* campuses located in the city of Cali, and in its nine branches around the Department of Valle del Cauca, according to the regional strategy and specific needs for its social and economical development.

**Cali - Santiago de Cali** usually known by its short name 'Cali', is the capital of the Valle del Cauca department, and the most populous city in Southwestern Colombia, with an estimated 2,319,655 residents according to 2005-2020/DANE population projections. The city spans 560.3 km<sup>2</sup> (216.3 sq mi) with 120.9 km<sup>2</sup> (46.7 sq mi) of urban area, making Cali the third largest city proper and metropolitan area in population behind Bogotá and Medellín and being essentially a low rise city, the second largest city by area in the country, behind Bogotá. As the only major Colombian city with access to the Pacific coast, Cali is the main urban and economic centre in Southwestern Colombia, and is one of the fastest growing economies in the country. Cali is also known as the capital of Salsa music. The city was founded on 25 July 1536 by the Spanish conquistador Sebastián de Belalcázar. Cali is also a center for sports in Colombia, as the only Colombian city to have hosted the Pan American Games (in 1971). Cali hosted the 1992 World Wrestling Championships, the ninth edition of the World Games in 2013, the UCI Track Cycling World Championships in 2014, and will host the World Youth Championships in Athletics in 2015.

Before the arrival of the Spaniards, the region was inhabited by many indigenous tribes, mostly speakers of Cariban languages. In the region between the Cauca River and the Western Cordillera, the Gorriones established themselves between the present day Roldanillo and Santiago de Cali. The biggest town of the Morrones was sited on the River Pescador near the present-day towns of Zarzal and Bugalagrande

**Colombia:** Colombia is located in the northwestern corner of South America, alongside the Caribbean Sea between Panama and Venezuela, and bordering the Pacific Ocean between Panama and Ecuador. Colombia has an area of 1,138,903 square kilometers (439,733 square miles) and a total coastline of 3,207 kilometers (1,993 miles) distributed between the Caribbean Sea and North Pacific Ocean. It shares borders with Venezuela to the east, Brazil to the southeast, Peru and Ecuador to the south-southwest, and Panama to the northwest. With the fifth-largest area in Latin America in terms of size, Colombia is one-ninth the size of the United States, and is approximately the same size as the United Kingdom, France, and Germany combined. The capital city, Bogotá, is located in the center of the country in a mountainous setting.

Topographically, Colombia is divided into 4 regions: the central highlands, the Caribbean lowlands, the Pacific lowlands, and Eastern Colombia (east of the Andes mountains). In this diverse geography one important feature is the 3 chains of high mountains (cordilleras) that cut the country from south to northeast.

In Latin America, Colombia ranks fourth in overall population and tenth in population density. Its population was estimated at 39.68 million in July of 2000, up from 25.4 million in 1975. In 2000 the birth rate stood at 22.85 per 1,000 while the death rate was 5.73 per 1,000. With a projected annual growth rate of 1.6 percent between 2000 and 2015, the population is expected to reach 53.2 million by the year 2015.



PROGRAMACIÓN ARTÍSTICA [ 艺术活动日程表 ]

MARTES 19 DE MAYO 5月19日 星期二  
Tuesday, May 19th

15:00 - 16:00  
**非洲故事**  
Griots,  
Cuentos Africanos  
Griots, African Tales  
Universidad del Valle - Cali  
瓦耶大学主校区演出

17:00 - 18:00  
**哈姆雷特机路**  
Maquinaria  
Hamlet  
Henier Muller, W. Shakespeare  
Instituto Digital de  
Bellas Artes - Cali  
亨利·摩根, 莎士比亚  
卡利艺术学院演出

19:30  
**开幕式**  
Ceremonia  
Inaugural  
Opening Ceremony  
• By invitation  
省立剧院  
Teatro Municipal  
"Enrique Buenaventura"

MIÉRCOLES 20 DE MAYO 5月20日 星期三  
Wednesday, May 20th

16:00 - 17:00  
**我家后院**  
El patio de mi casa  
The Courtyard  
Lore Iván Giraldo  
Universidad de Antioquia  
• Teatro libre  
安托尼亚·吉拉多演出

19:00 - 20:00  
**面具**  
La Carátula  
The Mask  
Lore Iván Giraldo  
Universidad Central  
• Teatro libre  
安托尼亚·吉拉多演出

20:00  
**麦克白**  
Macbeth  
William Shakespeare  
Central Academy of Drama  
Beijing - China  
莎士比亚  
中国中央戏剧学院演出

JUEVES 21 DE MAYO 5月21日 星期四  
Thursday, May 21st

16:00 - 17:00  
**爱情是个神枪手**  
El Amor es un  
Francotirador  
Love is a Sniper  
Gloria Ariza  
Universidad Distrital "Francisco  
José de Caldas" - ASAB  
格拉·阿里扎演出

19:00 - 19:50  
**晚安, 母亲**  
Buenas Noches,  
Mamá  
Night Mother  
Margarita Salas  
University of Arts and Culture  
• 蒙古戏剧学院演出

20:00  
**中国上海戏剧学院演出**  
El Huérfano Chino  
The Orphan of Zhao  
Zhang Lingnan  
Shanghai Theatre  
Academy - China  
张凌楠  
中国上海戏剧学院演出

VIERNES 22 DE MAYO 5月19日 星期五  
Friday, May 22nd

16:00 - 19:00  
**河边步行街**  
Boulevard  
del Juego  
River Boulevard  
Boulevard del Rio  
Entrada Libre  
瓦耶大学演出

17:00 - 18:00  
**火山上的梦幻**  
Sueño en la  
Montaña de Fuego  
Dream on Fire Mountain  
Derek Wilcock  
Universidad del Valle - Cali  
德里克·威尔科克斯  
瓦耶大学演出

20:00  
**狗的对话**  
El Coloquio  
de los Perros  
The Dialogue of the Dogs  
Derek Wilcock  
Universidad del Valle - Cali  
德里克·威尔科克斯  
瓦耶大学演出

EXPOSICIÓN 展览  
Exposition

5月21日  
21 de Mayo / May 21st  
9:00 - 19:00

**摄影计划, 大教堂, 5号社区。**  
Proyecto de fotografía,  
Potrero Grande, Sector 5  
Photography Project  
Estudiantes Artes Visuales  
Visual Arts Students  
瓦耶大学视觉艺术系主校区

**瓦耶大学, 视觉艺术。**  
计划行, 1号教堂。  
Auditorio, 1 Sala de Proyección  
Dpto. Artes Visuales, Univalle

时间: 5月20日至6月30日  
20 de Mayo al 30 de Junio  
From 19th of May to 30th of June

**粉墨中国——京剧艺术普及展**  
El Colorido del Teatro Tradicional  
Chino: El Arte de la Ópera China  
The Popularity Exhibition of Peking Opera  
Academia de Teatro de Shanghai  
China  
中国上海戏剧学院主校区

**瓦耶大学图书馆**  
Biblioteca "Mario Gaviria", Univalle  
Biblioteca Univalle

**南太平洋地区戏剧学院戏剧节**  
FESTIVAL DE ESCUELAS DE TEATRO ASIA PACÍFICO  
Asia-Pacific Theatre Schools Festival

**哥伦比亚戏剧学院表演展**  
MUESTRA PARALELA RED DE ESCUELAS SUPERIORES DE TEATRO DE COLOMBIA (RET)  
Concurrent Showing of the Colombian Network of Higher Theatre Institutes (RET)

**Boletas de Venta en los Teatros**  
Teatro Municipal "Enrique Buenaventura"  
General: \$30.000 - Estudiantes: \$15.000  
Teatro Municipal  
General: \$30.000 - Estudiantes: \$15.000  
Teatro Municipal  
General: \$30.000 - Estudiantes: \$15.000

**大师班/时间: 5月19日, 周二**  
MASTER CLASS / 19 DE MAYO, 5:00-12:00

**李海, 瓦尔特斯, 美国新墨西哥大学**  
李海, 瓦尔特斯, 美国新墨西哥大学  
李海, 瓦尔特斯, 美国新墨西哥大学  
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DE TEATRO ASIA PACÍFICO









## Schedule details – chronological:



### **Tuesday, May 19<sup>th</sup>    MARTES 19 DE MAYO** **WORKSHOPS AND CLASSES - Concurrent.**

*Hotel breakfast then bus at 7.30. It's roughly a 30 min journey to Del Valle University. Huge campus of trees, lawns and sports fields with widely scattered Faculties, Performing Arts is within the Fine Arts Faculty. The campus reminds me a little of that of Nehru Uni in Delhi, but is bigger and more lush; a distinctive feature is the numerous mango trees, enormous and apparently fruitful – during season the canteens are busy serving mango juice.*

*9.00 We are on level three of a 15 year-old building with bright yellow trimming, beyond the red brick amphitheater. With two translators, Gabriella and Isabella, I begin a three-hour class in my impressionistic acting. All goes well, though needed and extra 15 mins to cover most aspects. Several staff members attended, including a dancer teacher who likened some of my system to Laban.*



**MASTER CLASS 19 de Mayo, 9.00 – 12.00. Venues in the Drama department of main campus**

- 1. William Walters, New Mexico University, USA.    Lugar: Salon 1018, Edificio FAI — 314**  
*Serious Games: Teaching core acting. A methodology through adapted comedy improvisation*



**2. Chen Gang, The Central Academy of Drama, China      Lugar: Salon 3018, Edificio FAI - 314**

*Game Playing for the Cultivation of the Actor's Creativity*

An excellent actor should not only have a rich life experience, a profound artistic sense, and a solid grasp of the methods of character creation, but should also be endowed with outstanding creative abilities, such as an active focus, a keen and delicate perception, an ample and lively imagination, noble and sincere feelings, original thoughts and opinions, prompt reactions, expressiveness, a sense of humor and rhythm, and an enormous creative enthusiasm, etc.

**3. Felipe Pérez, Del Valle University, Colombia      Lugar: Salon 2018, Edificio FAI - 314**

*The Inner Dialogue of the Ensemble, Play as an Approach to Group Composition.*

- Training through impulses, techniques for artistic intuition.
- Inner dialogue, play as a springboard for the artistic ensemble.
- Intuition and risk: chance as a tool for artistic creation.

**4. Susana Uribe, Del Valle University, Colombia      Lugar: Sala Auxiliar de Teatro**

*Physical Training as a Means for Actor Transformation. A Demonstration of the "Essence" of Stage Presence*

This working demonstration is the result of research whose pedagogical focus is a reflection on the actor's craft from the perspective of physical training, drawing on the teacher's personal experience as an actress and movement coach in the Theatre Department of Del Valle University.

**5. Aubrey Mellor, La Salle College, Singapore      Lugar: Salon 3006, Edificio FAI - 314**

*Impressionistic Acting: creating vivid characterizations.*

The aim is to refresh naturalism with a more colorful and dynamic approach to performance, using principles drawn from both Europe and Asia. It outlines five key elements of character, structured through the rondo musical form, with techniques of degree using polar opposites.

**6. Vladimir Conde Reche, New Mexico University, USA      Lugar: Salon 2018, Edificio FAI -314**

*Contemporary Dance*

In his modern/contemporary classes, Vladimir looks for an interaction between modern classic dance techniques and a contemporary point of view, connecting ballet verticality with the floor techniques of modern dance. Focusing on the current needs of today's dancers, who are obliged to navigate different techniques to offer an honest and truthful performance which is adaptable to choreographers' creativity in the 21st century, Vladimir's methods put the dancers in a constant negotiation between entering and leaving the floor, connecting and integrating with surrounding space.

**7. Peter Goessner, Toho Gakuen College of Drama and Music, Japan**

*Theater Game - Workshop*

How can the student use the experience he gets in playing Theater Games afterwards in playing Theater scenes? We at TOHO use :

- 1) Creating scenes from a Manga,
- 2) Playing etudes and
- 3) Improvised scenes as "link" between them.

15:00 – 16:00 PERFORMANCE

***Griots, Cuentos Africanos (Griots, African Tales)***

**Company:** Del Valle University — Pacifico

**Venue:** Sala de Teatro Univalle — Auditorium. 4. Univalle Theatre - Aud. 4



***Griots, Cuentos Africanos.*** *African Tales.* Five local actors telling animal stories, dancing and singing. Most are vivacious performers, generous and communicative. Costumes and make-up looked convincingly African, and some students very dark-skinned. Though this was an interesting project to explore stories from the land of ancestors' pre-19<sup>th</sup> Century slavery, the work was primarily imaginative and really did not draw directly upon any specific African styles. The director, a staff director from Del Valle University, later talked sincerely and intelligently about working with African Americans in the west coastal regions of Colombia, especially where this university has another campus.

The students are not all of African descent, but they perform with vigor and commitment and their fellow students applaud the work passionately. Minimal set suited the work, but the musical element was minor, and without songs and big speeches, emotions remained mainly locked inside the performers. Finally, however, it was the stories themselves, which disappointed and stopped the work from moving us in any way. The stories were naïve and surprisingly lacked both morals and metaphors. Compared later with other more politically-engaged theatre in this country, and indeed in this festival, this work proved the most forgettable, despite its director being one of the most impressive of the speakers and clearly most popular with students.

Folk stories from Asia are often similarly shallow in content, and these days not really solid enough to make valuable children's theatre; similarly, and often worse, the Australian Aboriginal stories not only lack substance, but also lack the structural elements that make the European stories, and the great epics, more substantial. If one concentrates upon story-telling devices, there is a lot of good in exploring folk stories from different cultures; but they are rarely substantial enough to support style exploration, and distinctive cultural traits. Thus there is a danger in faux folk, and in generalisations.

I'm left with the view that this level 2 project probably belonged better with level 1 students; and that our story-telling project in Performance Diploma Level 1, is actually more sound pedagogy, focusing, as it does, primarily upon story-telling and upon physical expression.

Griots is a theatre adaptation of four African folktales that shows a little part of the essence of the African continent. The stories alternate among popular characters, fantasy creatures and the magical world of animals showing universal values. The tales have characters like the hare, an ingenious rascal; the hyena that is the loser one in all the stories; the lion, boss of the animals that give them presents; the snake, that scares and is the healer too; there have spells that give freedom or misery too. The tales are told by the Griots, ancestral storytellers' custodians of the oral tradition; and for the play were taken four tales: The Lion, the Hare, and the Hyena, from Kenya, where the hare and the hyena compete for being next to Simba the king of the jungle; in Mmadipetsane a Lesotho's folktale, appear an anxious girl that disobey her father advises and face Ledimo, the frightening man-eater monster. The tale The spider and the crows makes a call for obedience, the 'Anasi' or spider, has an important role in

many African tales, this Nigerian folktale sample that crooks not always receives a lesson; finally, The Ring of the King, a tale that has African mythical kingdoms resonances, puts our attention in the power of the mind and guilt by the hand of a powerful king and a mysterious wizard. The set design and the costume, reflect the traditional African Griots, with elements which frame the African essence, the visual concept is inspired by the American artist Keith Mallett.

**Director.** Juan Carlos Osorio Molano. Has a degree in Drama from Del Valle University, actor, director and visual advisor in scenic projects. Actor of the group of creation and investigation Teatro del Valle



from Del Valle University, where participated in plays like: Schlemiel, folktales of a Jewish Village, 2005, directed by: Alejandro Gonzalez Puche, with performances in the International book fair in Guadalajara, Mexico 2007, Temporales de Teatro in Puerto Montt, Chile 2006, and in the IX Festival Iberoamericano de Teatro of Bogota 2008. Director assistant of Othello, 2006, by William Shakespeare. Member of the Fundacion Teatro del Valle Independiente, where had the leading role of An enemy of the people by Henrik Ibsen, directed by Manuel Viveros. In 2009 direct the play Secreto a voces of the Venezuelan writer Toti Vollmer.

In 2010 participated as invited actor and director, with the company Teatral Canalete, in the play Encuentro en el parque peligroso by Rodolfo Santana. In 2011 acted in Calima, Historias del Vapor of Alejandro Gonzalez Puche, directed by Ma Zhenghong. In 2012 acted in Harry el melancolico, and in 2015 acted in El fin del mundo, both directed by John Alex Castillo and acted in Por Mi puta madre, directed by Eddy Janeth. Participated in four consecutive times in the Festival Internacional de Teatro de Cali (Cali's International Theatre Festival). Has worked with directors like Fabio Rubiano, Juan Carlos Agudelo, Everett Dixon, Douglas Salomon and Gloria Castro. Currently work as designer and advisor of set design, props and costumes and as a professor of Del Valle University.



#### Cast

Juan Carlos Angulo  
Emmanuel Gonzalez  
Yesica Orobio  
Jhonatan Cardenas  
Crew  
Adaptation: The group.  
Props design: Michael Francois Tarazona  
Making Props: The group.  
Masks: Michael Francois Tarazona  
Makeup: Jhonatan Cardenas  
Costume Design: The group.  
Making costumes: Beatriz Molano.  
Music: Several artists.  
Director: Juan Carlos Osorio Molano.  
Lasts: 70 minutes



17:00 – 18:00 PERFORMANCE

***Maquinaria Hamlet (Hamlet Machinery - Hamlet Machine)***

**Author:** Heiner Muller, William Shakespeare

**Company:** Instituto Dptal. De Bellas Artes, Cali (Instituto Depr. de Bellas Artes, Cali)

**Venue:** Teatriho — Teatro Municipal - "Enrique Buenavehtura"



*Machinery Hamlet* is the result of an exploration process and a decipherment of Muller's play, *Hamlet Machine*, from the perspective of the intrigues of power and their impact on the collective imagination. Moreover, we approach Shakespeare from his ghostly characters who burst on stage, as a contrast to the games of representation. The playwright's proposal is to bring the crisis in theater aesthetics to the stage, so his statements run through the adaptation. The play addresses the issue of power in a disenchanted world, full of uncertainties, where representation itself is affected by the exuberance of contradictory information. *Hamlet Machinery* reflects on the needs to restore the human dimension to life, amid the negative effects of war and the indolent prolongation of the exercise of power.

**The Author:** Heiner Muller was one of the most important playwrights of the German Democratic Republic in the fifties. He was also noted as a poet, essayist and stage director. His fragmentary plays represent a significant contribution to contemporary dramaturgy and post-dramatic theatre. He won the Heinrich Mann Prize in 1959. Having been recognized as the most important German playwright after Bertolt Brecht, Müller died in Berlin in 1995. His play *Hamlet Machine* was released in Essen in 1979 generating a transformation of contemporary dramatic structure.

**The Director:** Fernando Medina Vidal is a professor at the School of Performing Arts in the area of Performance and Theatre Production; he is a playwright, director and researcher in urban aesthetics. He studied at the Professional Actors Workshop (RESAD — Spain) where he led the Independent Theatre La Luna. In Chile he directed a co-production of Iberescena and in Cali, in addition to teaching at the School and the Popular Culture Institute (IPC), he has staged performances with La Farsa Theatre, Viento Raspao Theatre Project and the Theatre of the City. Among his plays are *A Nocturne for Laura E Unisex Salon*, *A Quarter to Four* and *Dress Rehearsal*. He was dean of the FAE and currently directs the journal *Papel Escena*.



**Dinner** on corner next to the Municipal Theatre, in the covered courtyard of an 18<sup>th</sup> Century Spanish building that was once a colonial gaol. Staff and students dine together and sit at long tables and benches looking up at the long balconies with their many doors off.

19:30

**EVENT Ceremonia Inaugural (Opening Ceremony)**

**\* Entracía con invitación (\* By Invitation)**

**Venue:** Teatro Municipal. "Enrique Buenaventura"



### **Opening Ceremony.**

*It was thrilling to sit in balcony seat in a genuine early 19th Century horseshoe theatre, especially a South American one, where such theatres can be found in far flung and remote cities. I'm mindful of Spain's impressive theatrical heritage in both dramatic literature and in buildings; for all it's self-promotion as theatre leader, Britain never built theatres on numbers and scale as the Spanish, and though British colonials all seemed to love their amateur productions, and entrepreneurs capitalized on regular touring groups from the 'old country', unlike the Spanish they did not invest in local professional companies or encourage residencies in their theatres. Though Melbourne, Ballarat and Bendigo all retain several 19<sup>th</sup> century theatres, all other Australian cities have lost theirs; and my memory is blessed to recall having sat in several historically unique Australian theatres. But none, to my knowledge were ever built with the European architecture so evident in this Cali theatre; it's complete horseshoe carrying several balconies all the way around, as in La Scala and Teatro Napoli. Australian theatres, as with vintage London theatres, all have tiered upper level covering from half to one third of the stalls, sometimes with third level and 'gods'. There is something much more romantic about the balconies all looking down at and across the stalls; and the balconies all visible to each other, as well as to those in the stalls – thus reminding us that theatre-going was once as much about audience-watching and audience 'show' as it was about auditing a performance.*

*Here follows the main speeches. Interestig how young both the Del Valle Rector (single pic below) and the Minister of Culture (blond in red dress) are. Both spoke very well. Prof Xu from Central Academy Beijing, and Tobias Biancone, Director of ITI (despite ATEC being nothing to do with ITI), also spoke. (See below for item comments.)*

**Dr Ivan Enrique Ramos Calderon** – Rector of Del Valle University, Colombia

The honourable Mariana Garcés, Minister of Culture; the honourable Ubeimar Delgado Blandon, Governor of the Department of Cauca Valley and Chair of the University Board of Directors; the honourable Rodrigo Guerrero, Mayor of Santiago de Cali and Ex-Rector of Del Valle University; his excellency Xu Xian, Director General of the ATEC; esteemed Tobias Biancone, Chair of the International Theatre Institute; delegates, guests, and friends of Del Valle University.

We would like to extend our warmest welcome to all the executives, participants and guests of the IX ATEC Forum in Cali, Colombia. This inaugural greeting to delegations from such far-off places is both strange and pleasant; it is an honour to have this opportunity to welcome delegations from countries which are traditionally very far from our city.

This connection with the schools of the Pacific Rim, which a few short years ago began with a sporadic relationship of exchanges, has grown into a process of continuous cooperation, which now makes it possible to welcome delegations from schools of the Asian Theatre Education Centre (ATEC) to this side of the ocean; today we begin a series of gruelling work sessions which we will share with other university theatre training institutions from Colombia, with our students from the BA Program in Dramatic Arts in Buenaventura, and with the city.

For Del Valle University, currently celebrating its 70 years, this event is very significant. First, organizing this meeting is proof that we can forge direct and long-term links with the countries of Asia; what's more, this Forum, as other projects, has been made possible by the support of academic

networks which allow for the sharing of information and experience. Colombia and especially Cauca Valley are being called upon to build bridges with Asian countries, and to establish opportunities for cultural and academic cooperation.

At the same time, the theme of play in theatre training will have an impact on the way our graduates will transmit to children and youngsters in our country the principles and dynamics of play, a fundamental aspect of all education processes. Play is universal, it does not recognize borders or ages, we see it as entertainment and leisure but it also transmits values, solves conflicts and explores the potentials of human beings.

When we were chosen, in Beijing in May 2014, to organize the IX FORUM, we knew that we were spanning an important bridge, that the decision made by the delegates of all the schools was a vote of confidence in Del Valle University and in our country. Today I thank the schools of the ATEC for accepting our invitation to this event; this land, with its joy and cultural diversity, welcomes you with its characteristic generosity; we are pleased that you have crossed this bridge and will get to know and enjoy this shore of the world.

I celebrate the support provided by the institutions who have united with this initiative, especially the International Theatre Institute of UNESCO, the Ministry of Culture, the Governor's Office of Cauca Valley, Cali City Hall, and the sponsors and cultural and social groups of the city; I would also like to thank the students who have transformed this Forum into an apprenticeship on the logistics of highly demanding and complex events. To professors and officials who have understood the singular importance of seeing for the first time such a large number of speakers, actors, set designers and students from countries of Asia, time-honoured cultures which have always held our fascination.

Del Valle University, Cali and Cauca Valley welcome you not just as our esteemed guests, but as our very own people, because in Cauca Valley and Cali, there is no such thing as a foreigner. We hope you have an open and gratifying dialogue in this exchange of knowledge which begins today, that you enjoy the national and foreign performances offered, and that all of us may begin to play, in order to build a smarter, more pleasant world more respectful of diversity.



**Dr Xu Xiang – Director-General of ATEC, President of the Central Academy of Drama - China**

Del Valle University was founded in 1945, and it is one of the three most important public universities in Colombia. On this occasion, the IX International ATEC Forum of the Pacific Asia Theatre School Festival will be hosted by this institution. This meeting coincides with the 70th anniversary of its founding. It is thus that I, in the name of the ATEC, and of the Central Academy of Drama, extend my warmest congratulations for the realization of this event, and a sincere and cordial greeting for the 70th anniversary of Del Valle University. I would also like to thank all those delegates who have promoted for so many years the development of theatre education in Asia and on the Pacific rim, and who have made these international exchanges possible.

Since the founding of the ATEC in 2005, among its main objectives has been to encourage the exchange and cooperation in theatre education in Asia, and to promote the continued development of theatre education. Through the realization of international forums on theatre education, and the theatre school festivals, a platform has been built for Asia and the Pacific rim which promotes exchanges



of pedagogical experiences, and which has allowed for the sharing of pedagogical achievements and the establishment of research guidelines in methods of creation. Theatre education resources and artistic exchanges have been enhanced, and the development of cultural and academic exchanges between countries and member schools has been promoted to a satisfactory degree.

Today we solemnly begin the IX International ATEC Forum and the Pacific Asia Theatre School Festival. We have gathered here, professors, students and delegates from 14 schools from different countries in Asia and the Pacific rim, in order to open communication lines and start a free and sincere conversation on the theme

of game-playing in theatre pedagogy. I am sure that specialists and academics from the different countries of Asia and the Pacific rim will create an academic atmosphere of free communication, in which different points of view and diverse proposals will be exchanged, different kinds of wisdom and intelligence will be contrasted, so as to learn the virtues of others. I am sure that they will discover true knowledge through the possibilities and the new methodologies in the theatre training of our time, that the level of pedagogical practices in the different theatre schools will be augmented, and the development of world theatre education will be promoted.

I would like to take this opportunity, in the name of the ATEC, to greet the 14 schools' representatives and extend to them my congratulations and to offer my sincerest thanks. I would also like to extend my sincerest thanks to all the professors, students and officials of Del Valle University, who have devoted so much effort to the preparation of this great event. I hope that it will be a great success.



**Tobias Biancone – Director General of ITI, Writer and Poet, Honorary Professor of the Central Academy of Drama, Beijing.**

Distinguished guests, dear colleagues, friends, scholars and students, dear Professor Xu Xiang, dear Alejandro Gonzalez Puchel ladies and gentlemen: It is a great honor and pleasure to attend the 9th Forum of the Asian Theatre Education Centre and the Asia Pacific School Theatre Festival, in Cali. Outstanding education in all of the professions of the performing arts is essential. If the education is thorough and in-depth the professional will survive well, the performances will be well received by the audiences and the performing arts are moving in a strong way into the future. Those who are getting skilled and use the games and tools that are needed to become a top professional will have a bright future.

But what does it mean to be a top professional - for instance, a top professional stage director?

Certainly the stage director should have an in-depth grip of the history of theatre — knows the roots of world theatre and the roots of his own culture he lives in. Certainly he should be very well acquainted of how to stage a play, how to lead actresses and actors, and how the stage arts such as light design, costume design, audio design, stage design, etc. assist his production to become a strong performance. Certainly he should be a professional of how to deal with the text, movements, music, voice, and so on.

But. Do all these components make him or her a top professional stage director? Maybe. Do these components make him or her an outstanding stage director? I guess, it is a "no".

So. What else is needed to a stage director to be an outstanding stage director? During my travels all over the world I see a lot of theatre productions. Some are good, some are not so good, some are excellent - and then there are some outstanding performances. So what is making them outstanding and even unique? According to my observation, one important aspect is that the work is based in his or her own culture: The work is not a copy of another culture. Another important aspect is that the play is communicating to the audiences that are attending the performances. The content, the form of the content, the way of communicating to the audience, how it touches them, how it creates emotions and finds acceptance, disagreement or even protest, all these points are essential. In all the outstanding

performances I could observe that they communicate to the audience. And then the last important aspect that I observed is that the stage director develops its own style, its own play-writing; his own signature — in all the aspects of the creation of a performance.

Now, the most important question, can you learn this at your university or academy? The components I listed in the first part may lead someone to become a top professional in theatre. These components a university or academy can and should provide. For becoming an outstanding professional - playwright, stage designer, make-up artist, actress, actor, dancer, choreographer - an educational institution only can provide you with the attitude needed, the inspiration of being willing to be an outstanding professional, to make you inclined to have star high goals, and make you willing to persevere, to never give up, to learn how to deal with a failure, and another failure and even more failures on your way. And this is true for any professional, it is his or her life, it is him or her who live the life, give up or continue... Which means, it is up to each one of us, to set goals, set new goals, set higher goals and reach them, one after the other.

This no academy can teach. It is only each one of us who can work this out.

That means, for the education of an outstanding professional there is an important part the professional has to achieve himself. The institution can only indicate to him or her the way, but the way the professional has to walk himself.

On this way, international exchange, other viewpoints, other influence on his profession takes an important part. Other cultures are enriching his route, may flow into the work one does — enlarge the experience, and also bring into existence new and innovative forms of theatre... Aspects that may assist a theatre professional to develop his own, unique style and it may lead him or her to become an outstanding theatre personality. And excellent work done by dedicated people will guarantee a bright future for the theatre and the performing arts.

This forum and festival is an invitation for all of us to be part of this bright future.

Good luck to all of you!



**Mariana Garces Cordoba, Minister of Culture of Colombia**

IX International ATEC Forum and Pacific Asia Theatre School Festival in Cali. One of the most important tasks of the Ministry of Culture is to support actions geared towards stimulating, promoting and supporting training and educational processes which advance the qualification of artistic practices in all of its various dimensions. For this reason, it is a source of happiness the realization of the IX International ATEC Forum and Pacific Asia Theatre School Festival in Cali, a city which will become, for the first time, a meeting point of the theatre arts between Latin America and Asia. We would like to extend our warmest welcome to all the artists, teachers, speakers and other guests who have come from China, Japan, Mongolia, Brunei, Singapore,

Georgia, Russia, The United States and Mexico, as well as to the representatives from regional schools from the Colombian School Theatre Network, students arriving from the whole country. You will have the opportunity to share traditions and theatre developments from each of these countries, as well as to exchange experiences on the wonderful theme of game-playing in theatre pedagogy. To reflect on the value of play and art is absolutely relevant to our current context of seeking avenues for the creation of peace.

We would also like to greet all the cultural representatives from the Colombian Pacific who have been invited to participate. You will be the ambassadors for the folklore and cultural wealth of our country. We consider the promotion of these kinds of events to be of vital importance in strengthening



academic and artistic exchanges, and in empowering the Pacific Basin as a space of cultural diversity on a world-wide scale.

Over the course of these three days, Cali residents and guests will be able to enjoy a broad spectrum of performances which will take life on a wide variety of stages and streets in the city, our city, a city which has long generated an intimate relationship with the theatre and the performing arts, being as it is the cradle of great artists, teachers, ensembles and theatres who have contributed to forging the theatre history of Colombia. To celebrate this event is to bear homage to the tradition and legacy of teachers such as Bernardo Romero Lozano and Enrique Buenaventura, as well as to recognize the work of all those tireless theatre artists whose roots can be found in the Cauca Valley, and whose reputation has spread throughout the country and the rest of the world.

We would like to congratulate the efforts and invaluable work of Del Valle University, under the leadership of its Rector, professor Ivan Enrique Ramos Calderon, and of the organizing committee comprising members from the Vice-Rectorcy of Research, the Faculty of Integrated Arts, and the Department of Theatre Arts, for taking on the organization of this event and for welcoming all of the invited delegations. To be chosen for such an important event is to recognize the results of a long trajectory which has transformed this department into one of the most highly esteemed theatre arts schools in our country. We would also like to thank all of the participating institutions: the ATEC Executive Committee (Beijing), the Office of the Chancellor of Colombia and its network of consulates and cultural attaches, Cali City Hall and the Municipal

Theatre, the Colombian Theatre School Network, and the Colombo-Japanese Association of Colombia.

Your contribution has been vital for the successful realization of this great festival. Thank you very much. Mariana Garcés Cordoba, Minister of Culture



*Here follows the items appearing in the opening event. Most were items from the students of Dance, Musica na dDrama in Del Valle University but it was augmented with guest artists with respected positions and skills who in a way gave their blessing and kidos to the event.*

*The students were primarily physical and some of their cotributiosn were highly imaginative. Mpst original in the evening was a choreographed dance in the dark where dancrs flicked cigarette lighters on and off to rhythm and in shapes; remarkably all the lighters were totally reliable and we watched as it were spirit flames dancing in space, momentarily casting shadows but then instantly snapping off again to reappear in a different position. I was mesmerized by both the idea and the execution and have not seen such innovation in dance since the Korean choreographer covered the floor with glasses.*

*There was a great deal of pagentry connecting the items and contemporary was interspersed with traditions from Incas, Spanish and Africans.*

*I was fascinated by a Colombian martial art called 'La Grima' which reminded me of Vietnam's integration for working tools, field implaments, alongside of traditional weapons. There were, for me, Mexican overtones and a folksyness that echoed harvest and planting rituals as well as conflicts over land – for which Colombia has had more than its fair share. I was also reminded of my own production of Lope de Vega's Fuente Ovejuna, which I created for QTC and was invited to play in the Melbourne Festival; designed by Mary Moore it was based on Diego Rivera, with the white clothes of his peasants and wide brimmed hats. La Grima also had domestic feel that could as easily use hoes or fishing nets and I kept expecting live fowls and roosters to be incorporated. Of course there was a more than a hit of the Spanish bullfights and a considerable amount of walking around each other in preparation for a parry. Like other martial arts this is excellent actor-training in performative skills, combat, rigour and collaboration. – like the Vietnamese forms, it kept changing its weaponry, and each required a different set of rules.*

*I delighted in seeing old Colombian gentry brought alive through several folk groups dancing 19<sup>th</sup> century quadrilles and cotillions and the courtly Rigodon de Honor, which is still alive also in the Philippines. I had forgotten how much found was in dancing quadrilles which I had experienced in ballroom dancing championships. They also brought alive another period and the Spanish colonial years, and the land-owning classes who ruled the can fields for a hundred years or more. Suddenly African-Colonians burst through the formality with a joyous sense of improvisation and love of life. The inspired choreography wove a narrative of different classes, different races and different cultures and difference dance-expressions and these became a fascinating history lesson as well as shared memories. As the two 'team's took todemonstrating their special qualities, some competition began; then some conflict, some intermingling and then integration; deliciously the integration was a third thing, as they also did not lose their inherited dance culture. When finally they all danced together, it was visually powerful to see tradition and contemporary together; and to see Africa and Spain together side by side. So simple, but so effective; and how welcome to see narrative back in dance.*

*The highlight of the evening, and for me worth the entire long journey to the other side of the world, was performed by an old man on a guitar and an old woman who sang with him. There was uproarious applause when they entered and I wrongly presumed them to be husband and wife.*

*The man was Master **Ananias Caniqui**, 72 years old; a Grima instructor, violin player, composer and instrument-maker (violins, drums and guacharacas). And the lady was a nation-wide popular singer and personality, Maestra **Zully Murillo**; a songwriter and composer and teacher. With Caniqui's accompaniment on guitar, Zully sang her own versions of old nursery rhymes and children's playground songs and games – keeping with the conference theme. This sequence, with encores, was magical and mesmerizing, her voice like chocolate and his playing classically andalucian. They seemed to stop time when she invited the audience to sing some of the known songs with her: the 19<sup>th</sup> century auditorium, no doubt used by the audience's great-grandparents, was hushed as people sang together ever so quietly. It seemed very holy to softly breathe childhood songs together; and the origins were Catholic and ancient. I have never witnessed such communal sharing and delicate emotions taking wing. Here the focus was the audience, and its participation was the key to new forms; this being one of my main premises for a theatre renaissance in the future –the role of and for the audience. I loved that these old musicians could elicit such sensitive expressions from what is usually passive observers.*

#### **The performance programme after the speeches:**

**Fulvia Carvajal**, Director of Protocols, Social Communicator and journalist. Coordinator Journal Campus.

**Marleyda Soto Rios**, Theatre Voice Coach, Honours B. A. in Dramatic Arts, Del Valle University. She has participated in the following theatre productions: The Misunderstanding Faust, A Lovely Sunday for Creve-Coeur, among others, and the following films: Dr. Aleman Dog Eat Dog, The Earth and the Shadow, among others.

#### **Univalle Band**

The Del Valle University Band, directed by Ricardo Cabrera, was created in the late eighties and has performed in a variety of performance venues in Cali and the rest of the country. Its repertoire includes academic music from the European tradition and traditional pieces from North and South America and Colombia.

**Director: Ricardo Cabrera**: Professor at the Music School of the Faculty of Integrated Arts, Del Valle University, director of the Univalle Symphony Orchestra and the Univalle Band. He studied Music at the Antonio Maria Valencia Conservatory of the Departamental Institute of Fine Arts, with an emphasis in trombone. He did his Master's in Fine Arts at the Rimsky Korsakov Conservatory, Saint Petersburg, Russia.



**Members, Music School Students, Del Valle University**

Santiago Lopez, Isabela Lopera, David Pina, Nicole Sanchez, Beatriz Valderrama, Katherine Quiceno, Elizabeth Perea, Sebastian Mejia, Emily Valderrama, José Camilo Lucumi, Brahiam Mora, Stefany Rojas, Gustavo Balanta, Nicole Rebolledo, Adriana Blandon, Alvaro Martinez, Isabella Reyes, Daniela Fresquet, Ivan Rueda, Sergio Yule, Julian Marulanda, Gustavo Jaramillo, Sebastian Astudillo, Juan Pablo Reyes, Erick Tabares, Julian Otalora, Andrés F Torres, Alex Brand, Harold Munoz, Gladys Castro, Santiago Marin, Alejandro Cano, Alvaro Paredes, Carlos Castro, Jhon Morales, Juan Camilo Golu, David Zapata, Diego Aristizabal, Daniel Applegabe, Gina Botia, Kevin Canaveral, Ingrith Guzman, Katherine Sanchez, Sebastian Torres, Carlos Bolanos, Mateo Montes, Alvaro Gomez, Joan Cifuentes,

**Monitor:** Amanda Ortiz

**Technician:** Manuel Mosquera

**Carmen Lopez.** Carmen Lopez, dance teacher at the Popular Institute of Culture (IPC); in 1968 she created, on her students' initiative, the Folk Dance Group of Del Valle University, to research, preserve and transmit the cultural heritage of Colombian folk dances.



**Director: Francisco Emerson Castaneda** is director and choreographer of the Folk Dance Group of Del Valle University, Instructor at the Education and Pedagogy Institute of Del Valle University and Deputy Vice-Chair of the Cauca Valley Dance Council Association. He was an active member of other folk dance groups such as La Colonia Chocoana (1986-1988) Comfandi (1988-1990), and Raices Negras (1989-1997).

**Members:** Catalina Velasquez, Claudia Marcela Murillo, Daniel Fernando Cortés, Diego Mayor Ibarra, Eduard Fernando Castro, Fabian Gonzalo Montoya, German Enrique Caicedo, Irene Castillo Hernandez, Jaimerith Tovar Taramuel, Janer Alberto Guzman, Jessica Paola Quejada, Juan Camilo Narvaez, Karoll Morales Vargas, Luisa Fernanda Abonia, Maria Yamileth Obando, Natalia Andrea Cabadia, Nilson Aya, Osias Mosquera Murillo, Patricia Holguin, Saydi Gabriela Vasquez Lobo, Sebastian Mercado, Sergio Ari Millén Renteria Valeri Cuartas, Victor Hugo Aponza

**Musicians:** Carlos Edwin Ararat, Jenzer Cordoba Calderon, Hugo Farley Moreno Angulo, Gregorio Palacio, Heissenhover Viveros, Freddy Balanta Molina, Deibys Frank Medina Rios, Damaris Balanta, José Humberto Marin, Leonardo Arbelaez.

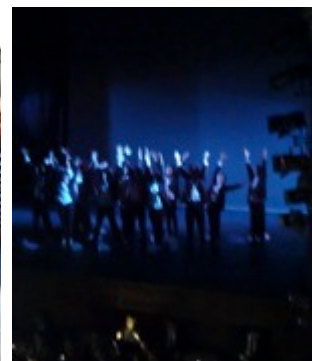
**Monitor:** Irene Castillo

**Graphic Design:** Diana Paola Valero\*, Oscar Murillo\*: Professors, Graphic Design Department, Del Valle University

**Design Assistants:** Laura Castano, Juan Diego Zamora, Didier Duvan Camilo, Anderson Alexis Ospina

**Guest Artists: Master Ananias Caniqui** (72 years old). Grima instructor, violin player, composer and instrument maker (violins, drums and guacharacas). He lives in Mazamorrero, Buenos Aires (Colombia). He represents the Grima style known as the Reformed Spanish Style. and was trained by Master Graciliano Balanta. He has dedicated himself to teaching Grima for more than forty years. He has taught many students from his own and surrounding villages, who are now authorized Grima teachers. He has performed demonstrations in Narifio, Valle and Cundinamarca, and dreams of teaching Grima around the world. He calls himself "a North Caucan black peasant master."

**La "Grima":** There are many myths about the origin of this martial art: some say that it comes from Spanish swordsmanship practice with thick swords. That's the reason for its other name: the Reformed Spanish Style. In Grima, there is no protection in friendly combat. According to the master, there are 60 basic steps and 30 advanced techniques, all of which must be performed with precision. People who practice this art develop animal skills, catlike reflexes, concentration and equilibrium.





**Zully Murillo:** Maestra Zully Murillo is a songwriter and composer, born in Quibdo, Choco. She graduated as a teacher in the Female Pedagogical Institute of Quibdo. Later, she specialized in Mathematics and Physics at the National Pedagogical University. She later returned to her home town to plant the seeds of her knowledge. She learns her art from the traditional lullaby songs. She has lived in Cali for 30 years, and has written more than 200 compositions, some of them unpublished. Thanks to her work as an artist, she has received multiple awards from entities like the Afro-Colombian Women's Association and the Palme d'Or Ancestral Heritage.

**The Primal Fire:** First Semester Students, B. A. Honours in Dramatic Arts, Del Valle University  
Mauricio Gémez Tejada, Lady Dayana Chaparro Gomez, Sara Lucia Vargas Mendoza. Daniela Manrique Hernandez, Loren Michelle Mappe Correales, Santiago Pineda Prado, Mateo Villegas Gonzalez, Camilo Barrera Rios, David Paier Reina, Ariadna Arango Cabrera Juan Pablo Ruiz Arias, José Luis Quijano Lizcano, Javier Osorio.

**The Empty Mask:** Second Semester Students, B. A. Honours in Dramatic Arts, Del Valle University  
David Mora, William Hurtado, Sebastian Salazar, Cristopher Davila.

**Voice of the Winds:** Third Semester Students, , B. A. Honours in Dramatic Arts, Del Valle University  
Vanessa Munoz Ospina, Gabriela Navia Cruz, Maria José Salazar Quinones, César Anderley Ramirez Palomino, Danharry Colorado Cortes, Mayra Montes Torres, Angie Murillo Aristizabal, Gustavo Valencia Lozano, Anderson Bedoya Zapata, Carlos Narvaez Mufioz, Luisa Morales Ariza, Jesus David Calvache Sanz.

**What is That?:** Fourth Semester Students, B. A. Honours in Dramatic Arts, Del Valle University  
Natalia Zapata Arias, Maria Alejandra Herrera, Laura Isabel Correa, Jeinner Azael Mufioz, Stefany Garcés, Andrés Fabian Ruiz, Sebastian Gomez, Rafael Vargas, Laurin Dayana Daza, Daniel Lépez, Steven Rodriguez.

**Susana Uribe\*:** Master Degree in Fine Arts, University of Sevilla, Spain. Bachelor Degree in Drama, Del Valle University. Actreess and artistic director from La Mascara Theatre, in Cali, where her works began as a theater pedagogue with vulnerable population. Over the past ten years she has specialized in the art of movement for theater performance; because of this she studied under the tutelage of Juan Carlos Agudelo, in the House of Silencie, in Bogota. Professor of the Performing Arts Department, Del Valle University.

**Felipe Andrés Pérez\***  
Bachelor Degree in Drama, Del Valle University. Master in Fine Arts, Theater training methods for innovative pedagogical practice, INBA-UNAM. Member of Laboratorio Escénico Univalle, since 2002. Professor in the Performing Arts Department, Del Valle University, since 2008. Director of Kean by Sartre, The maid of Orleans by Schiller, Medora by Lope de Rueda, The king has fun By Victor Hugo, and A woman of no importance by Oscar Wilde, and Rebu by Jo Bilac. He has participated in several Theater Festivals around the world. Best Actor Award in the VI Cali Theatre FestivalLicenciado en Arte Dramatico de la Del Valle University.

**Municipal Theatre:** Theatre manager: Juliana Arcos; Head of programming: Paula Andrea Ramirez; Technical Lead: Augusto Avendaño; Technician: Maria Pérez



**WEDNESDAY, MAY 20<sup>th</sup>. MIERCULES 20 DE MAYO**

**PONENCIAS - Papers Presentation**

7.30 bus from 8.00 start of forum. Talking with local staff, Everett Dixon, a man from Canada who trained with Alejandro and Ma Shengdong in Moscow, about the old lady singer in the opening show last night, plus the aristocracy and slaves numbers. Vladimir from Brazil, now on staff in New Mexico, told us yesterday that Argentina was only country not to receive slaves, but this Canadian gentleman doubts that. He tells of an African American in States arrested because he lost his keys, and the old man, much published, later went to afternoon tea at white house with Obama and the policeman involved, as form of apology. According to a book by that old man, there were 500,000 African slaves taken to North America but 11 million taken to South America. It is a mind-blowing statistic and he claims that the African cultures run through all South American countries.

8.30 They are still setting up. I am asked to Chair the second session: introduce people and summarize.

9.00 Alessandros starts the session. Peter Goessner at first chair, introduces each speaker.

Speaker 1. Everitt Dixon. "Etude Method: Improvisation as a Motor for Table Analysis". Dixon talks about *To the Actor* by Michael Chekhov and Maria Knebel. He then talks about applying Stanislavsky's psychological gestures and analysis. He uses improv to explore between the lines and won't allow them on feet until fully explored. Danger if complicating what should be essentially intuitive. Claims to use the improv of Brook's 'obsessive question'. "Searching for more active readings".

Speaker 2. A paper by Wang Bonan, Shanghai Theatre Academy is read by another Chinese person from NACTA. Time and Space on stage. Tells much of what we already know re environments and settings on "Chinese traditional opera". Shows video of Extract of a 'darkness' scene. Like the kabuki use "Crossroads".

Wan Guo Wei 'properties, called timo' items for daily use, tea sets etc, for transportation. Items for atmosphere, tents, tables chairs. Set appears through conventions.

Li Jianping, Sganghai theatre Academy. Exercises on theatre convention, which are similar to pedagogical methods of improvisation.

**Q&A**

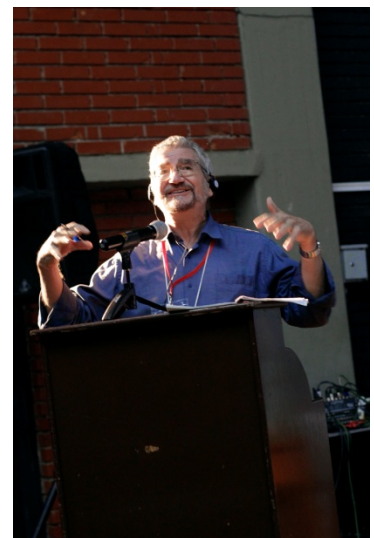
To Li Jianping, "please demonstrate the exercises with local actors". But he makes excuse of students not being prepared – I suspect he is an academic and does not hoe to work with students in a practical way.. "how to resolve the contradiction between convention and improvisation" A: most Chinese theatre dominated by realism (not true) so we strive to create a representation that is not real.

Most important part of Everitt's improvisation is going back to the text. Use text as a trampoline as basis for improvisation.

How to prepare students. "that characters wants, what happens in scene, structure analysis, what happens, divide scenes into units. All in first pert of exercise. Not an exercise in creation but for interpreting already written texts. Stanley: basically compliments the session.



L to R: AM, Susana Uribe, Everett Dixon, Luo Jinlin, Alejandro Puche, Stanley (Zheng Xin)





## **Sesión 1: Juego y Entrenamiento Actoral / Session 1: Game Playing and Actor Training**

**8:15 - 8:30 Instalacion I Presentation**

**8:30 – 8:50 Everett Dixon, Del Valle University, Colombia**

***Variación sobre el “Método de Etudes”: la improvisación como motor del análisis de mesa***

***A Variation on the “Etude Method”: Improvisation as a Motor for Table Analysis***

Michael Chekhov says that "the given lines and the business are the firm bases upon which the actor must and can develop his improvisations." This simple idea is one way of describing the étude, the basic training exercise of GITIS developed by Stanislavsky and Knebel, and it comes down to teaching students how to get from one point in the text to the next by improvising the circumstances of the character.

Teaching this is a long process, but in contexts where the word has been neglected in the early schooling of the young actors, even the longest processes are not enough. Many of our young actors go through three semesters of études and do well, then hit a glass ceiling when they have to speak. There is a remarkable consistency here in repeated versions of the étude known as Entrances, where the student creates an improvisation in order to justify the first line of a scene. In every showing I have seen of this exercise, even the best young actors in the best scenes were often incapable of pronouncing that first line organically. This is emblematic of the whole training process: the students gain confidence doing the études well, but when faced with their first production, they fall back into mechanical memorization.

Teaching this ability to go from structure to structure through improvisation must therefore never stop. The director must help the actors make the connection between those early études and the rehearsals for a first production. In my particular case, I make the connection during table analysis.

During of table analysis, it's important to do the standard analysis of the given circumstances. Stanislavsky then suggests that the actors get up as quickly as they can, and suggests they use their own words. The danger of this is that young actors with still uncertain vocal abilities never learn to say the texts as they are written. But the converse danger with these same actors is, if the actors make the transition from table to stage too quickly, without taking Stanislavsky's advice, they will revert to mechanical readings in order to find a sense of security.

My solution to this problem is as follows: in this second round of exploring the text, the students have to earn every next line. It is perhaps best explained by connecting another concept of Chekhov's, the psychological gesture, to Stanislavsky's advice on analysis.

When Stanislavsky describes play analysis, he really means play scoring: breaking the scene down into "units" of play — into a series of "numbers" which make up the play's structure.

Chekhov's piece of advice to actors, the "psychological gesture", is a way to ensure that the actor, once within the more rigid structure of a full production, will be able to rediscover the original impulses of their first improvisations. The actor creates a full-body movement which expresses the character's super-objective. During rehearsals, the actor goes through the process of internalizing this gesture, until it disappears altogether. But this inner impulse helps the actor to keep the action anchored in the body.

Stanislavsky's and Knebel's "études" are, in a way, psychological gestures: they are studies in externalizing what is left unsaid in the scene in order to internalize it clearly, giving the scene action. In my method of working, I try to do the same with the text for each unit of play.

It is in this sense that I say the actors must deserve the next line: I do not allow them to go on unless they have fully improvised each unit to its full potential at a vocal level. At the same time, once they go on, they must say the line exactly as it is written: so the exercise helps them to comply with both of Knebel's standards: to connect to the words they are saying, but to say the text exactly as it is written.

Only when the actors have fully explored the possibilities of each unit do I allow them to get on their feet. When the process has gone well, the transition from text to stage becomes almost effortless.

The improvisations can be taken from any number of theatre games, but they should contribute to discovering the action of the unit and the scene. One improvisation I like to give the actor is an obsessive question, one that is connected to the character's task, and to have the actor play the handful of texts in the unit while obsessively asking the question. This develops textual precision, improvisation and action. But there are a great deal of possible improvisations which allow the actors to search for more active readings of their scenes.

In this kind of work, a five-minute scene becomes an hour-long improv — and this lengthy improv is the most important part of the analysis. Everything surrounding the given circumstances of the character must come out in this kind of exercise.

There are three advantages to this work. The first is that this abandonment of any hope of getting to the end, will often help the actor realize that, like in a team sport, the point is not in getting to the end of the scene, but in a pleasurable relentlessness. Time disappears and scenes that seemed eternal suddenly seem to take no time at all.

The second advantage is that, once the actors return to the structure of the scene and cut the improvisation, the scenes acquire rhythm and perspective, because the audience senses so much more is happening beyond the words. Finally, plays often have inscrutable scenes; these table improvisations will lead to variations of these scenes that suddenly ring true, variations that then can be explored more effectively once the actors get on their feet.

In short, this way of proceeding, inspired by Stanislavsky, Chekhov, and Knebel, is a way of helping students develop textual precision while finding their own voice in the process.

**8:50 – 9:10 Wang Bonan, Shanghai Theatre Academy, China.**

***Espacio en el juego y juego en el espacio- El tiempo y el espacio en la Opera Tradicional China Cruce de caminos***

***Space in play and play in space: Time and Space in the Chinese Traditional Opera “Crossroads”***

When spectators walk into a performing space, the most direct feeling that comes first is on space. Thus the stage space is no longer an “empty” space, but a representational, presentational or symbolic space with semiotic identity. In other words, once the stage space has certain scenery, it presents the rule of space, namely the “hypothesis” of space is replaced by “fixedness”.

The presenting form of time-space view in Chinese traditional opera features most in treating the time and space on stage as unfixed, free and dynamic. It actually is directly related to the ideas of “emulating nature” (qu fa ziran), “spirit resonance” (qiyunsheng dong) and “expressing spirit through form” (yixingchuanshen) and the philosophical concept of “the continuity between humanity and the divine” (tianren he yi).

At the beginning of Chinese traditional opera San ChaKou (Crossroads), what is presented on the stage before the audience is nothing but only one ordinary table. The audience cannot judge where the scene may be enacted. Not until Ren Tanghui with a waist sword and a candlestick in hand goes on the stage, pushes the door, blows out the light, yawns and goes to bed in dark do all the audience realize that the stage is actually transformed into an inn room. It is after another character Liu Lihua appears on the stage with crouching steps (aizibu) that the audience finally figures out the relationship between these two characters: the General and an assassinator. The General passes by a lodging house and puts up there for the night, while the “assassinator” follows him secretly and is armed for a fight. Both are Kung Fu Masters, so there must be a vigorous fight with flashes and shadows of swords. The most credible part in this selected scene (zhezi xi) is that the room is staged in full light but two actors need to perform the fighting as if in great darkness. The audience's identification with the sense of reality is totally constructed by two actors’ splendid performance.

Apart from the free spatial and temporal change, Chinese traditional opera has another distinctive feature: being dynamic. In Susan Under Escort, the wrongly accused female criminal Susan sings upon entering the stage: “Susan left Hongtong County, and she is coming to the street.” In Butterfly Lovers, two or three arias cover the whole process of Liang Shanbo's farewell to Zhu Yingtai. Dozens of meters onstage represents hundreds of miles in the real story. Actors’ performance makes the audience believe the time and space in the story have both changed, which is actually determined by the dynamic view of time and space.

Apart from treating the stage space as being unfixed, free and dynamic, the time-space view in Chinese opera also features in virtual performance and stylized actions.

### **1. Convention**

It's the scenic stage in the performance that specifies the space in Chinese traditional opera. Take the Crossroads (San Cha Kou) as an example. At the very beginning, nothing but an ordinary table is presented on a stage in full light. However, after that, a sense of reality of a vigorous fight in full darkness on a fully-lit stage is successfully achieved with the help of costumes indicating performers’ identities. The rich and unexpected spatial presentation is realized through the arrangement of “a table and two chairs” on Chinese opera stage, and is firstly determined by the highly- free freehand space-time view.



## 2. Stylization

Chinese opera picks all the regular elements from life and refines them into comparatively stable but form-changing performing elements and those widely-accepted formalized moves in acting with same regulations through classification. Sometimes no real objects are used in virtual movements like opening the door, closing the door, going up and down the stairs; sometimes performers use the whip to represent a horse or use the oar to represent a boat. These virtual movements in theatrical performance produce two effects: one is to match the virtual environment and the other is to come from life but more than life. It tallies with the real situation in life but bears artistic aesthetics and power to appeal and touch people's hearts at the same time.

Besides, the costumes and makeup are not only applicable to building characters, but also supportive of beautifying movements, depicting personalities and describing psychological movement, the inner life.

### 9:10 – 9:30 Li jianping - Shanghai Theatre Academy, China

*Los ejercicios sobre la convencion teatral, que guardan similitud con el método pedagogico del juego*  
***Exercises on theatre convention, which are similar to pedagogical methods of improvisation.***

The most important feature of dramatic art is hypothesis. It has existed since the dramatic art emerged and embodies all the exclusively aesthetical features in dramatic arts.

Stage hypothesis means a kind of technique of expression applied on a stage, often inconsistent with the reality but quite acceptable to the audience and full of symbolic meanings. In this sense, everything can be presented on a stage. A small stage contains unlimited possibilities. All these creations can stimulate audiences' fertile imagination and leave great sensual pleasure to them.

Applying the stage hypothesis is not to create or copy a real life scene on the stage, but to present the "falsehood" to its utmost through ways of expression that are distinctively different from the real life. It is an unequivocal statement to the audience that "I'm false, so please don't ask me to be true". In this way, the audience can see the true parts in real life from the "falsehood" presented in the stage hypothesis, thus enjoying the pleasant sensation and fun of imagination.

Hypothesis is not only a way of expression exclusive to drama, but also a special way of aesthetics in drama. It can stimulate the audience's creative imagination and their aesthetical experience. It is not a problem in itself, but do be a problem on Chinese stage. Under the influence of single dramatic aesthetics for a long time, the drama education and drama performance in mainland China have always been aimed at reproducing what real life is like, namely following the so-called realism.

Language barrier exists between Chinese drama and the drama of any country in the world. However, stage hypothesis approach is a world "language". Although we cannot understand lines of foreign dramas, we can find the scenario clues from the stage hypothetical situation and be aware of the creative imagination of that piece of work. Stage hypothesis is an enticing theatre aesthetics and common creative approach in drama stage. We can see stage hypothetical approach emerge in an endless stream on the world stage and in many splendid hypothetical creations on the stages of our country as well.

For that reason, in the unit practice for sophomore students in Department of Directing, we add a "stage hypothesis practice" part into the unit practice in the teaching program, hoping that students can firmly establish the concept of stage hypothesis at the start of learning and explore fun from the stage hypothesis. At the beginning phrase, we will clearly tell students that it is a very interesting game. Game is a way of entertainment that both children and adults are fond of and will never get tired of. Playing games instead of having dull classes is really attractive to students without doubt. We have no specific rules set for this game, and no restriction for the time and expressiveness as well.

In order to guide the students, we will give students some individual exercises at the starting stage, like the tap, hanging clothes, clocks and watches, swimming, running, door locks, picture frames, etc. These exercises are quite simple and students can get strong pictographic feeling from them. Unconsciously, students gain more learning interests in the rich game atmosphere and gradually learn the rule of stage hypothesis. Later those simple games will be replaced by exercises with higher level and with some symbolic meanings, which can express certain content and thoughts, such as "the season of a year, spring, summer, autumn and winter", "the moon subjecting to the changes of being full and crescent, cloudy and clear", and "different colors", etc. These kinds of exercises require immense imaginary space and all people need to work as a team.

Therefore, game spirit, teamwork spirit and everyone's intelligence are all needed. The exercise of "the season of a year, spring, summer, autumn and winter" may produce such a scenario: Over the sea, a boy and a girl accompany each other since they are kids and they become the lover; They gave birth to a child later and endured lots of hardship to bring him up; They were getting old and finally laid out by their grown-up kid. Then everything repeats itself again...

The practice with this game nature may last about four weeks. Basically it can set up the basic concept of stage hypothesis in students' mind. What's more, it enriches student's idea about dramatic aesthetics, laying a solid foundation for students to develop their career in dramatic arts.

### 9:30 – 10:00 Resumen y Sesión de preguntas | Summary, Question Session

#### 10:00 - 10:30 Coffee Break

10.15. Coffee break. Interesting to see all the bees around the sugar – a sign that there are hives around – something I miss in Singapore. Students take photos with me: Joanna, etc

11.45 resume second session. I introduce Georgi Margelashvili from Rustavelli. Working with non actors. And with video games. Georgi and Tamar Tsagarrelli had an accident on way here, and though could both continue are both safe. Everitt reads the paper.

Susana Uribe. Uni des Valles. The power of play as a tool for social change. Augusto Boal. On Theatre of the Oppressed. She is working with coastal displaced people; women who fled the wards and conflicts. (I must find out more about recent history). Wonderful work to create theatre using games. She reference Boal, Brazilian pedagogue who is not taught in this university. Her group is Birds of Paradise which is a type of flower here. Projected images show a lot of clay and blood and totally naked large women, some old. She references Griselda Gambaio. Works to gain trust, develop awareness and release and use tension. "There is nothing right or wrong, use of wrong as a positive". Speaks of times



of war and conflict – it is vitally necessary to be encouraging.

Q&A "how to teach these children to play? They don't know ball or a balloon, or what to do with it." Sus: All children know how to play, but they play with violence, so they must re-learn. Their play is violent – kick and punch.

Re Q on sadness: "Children are not sad, they are angry. It is the women who are sad". They have energy focused on anger and sometimes

extreme rage.

I summarize paper by Tamar Tsagarrelli. Crisis in theatre criticism. Interesting to me but way off topic so I keep the Q & A going til noon. Senior lecturer wisely summarizes the morning. But then young person wants help in dealing with underprivileged children who might die if return to their village.

Susana references book: Game playing for Actors and non-actors" by Augusto Boal.

I commend senior Chinese staff, the question from Vietnam and translators.



## Sasion 2: Juego Teatral y Sociedad / Session 2: Theatre Play and Society

10:30 – 10:40 Instalacion I Presentation

10:40 – 11:00 Giorgi Margvelashvili - Shota Rustaveli Theatre and Film Georgia State University.

*El teatro abordado con jugadores sin experiencia teatral*

**Theatre - Working with Non-Theatre Gamers**

Video games and theatre are forms of entertainment meant to be experienced by all, but both require practice and patience to master. Wanting to bring my passion to people who have played only video games and not theatre, I cast some non-theatre majors in a play production to see what I might learn in the process.

I had worked with untrained actors before, and I knew that many non-actors were overwhelmed because they were unaware that the theatre required certain skills: voice projection, ensemble work, blocking, and of course commitment. I knew if my fusion of theatre and video games was to be a success, I needed my cast to understand these skills. To teach these stage basics, I used several rehearsal techniques, and stressed respect for punctuality and the creative process.

A tight schedule meant I needed to spark their creative energy quickly, so I played several ensemble-building games to rouse their creativity. As I wanted them to create their show, not mine, I stressed the extra work required beyond rehearsals, and the extra energy required in rehearsals. They would need to bring all their ideas and excitement to the show.

We then began exploring our theme: why did we like specific gaming genres? We compiled lists of the essential characteristics of a great horror game or a memorable role playing experience. All ideas were valued and everyone's voice was heard.

With some concrete ideas at hand, we needed to decide on the format of the show. Would all the scenes be tied together or would they stand apart? We finally decided that certain recurring items would run through the scenes as connective tissue: items like mushrooms, peaches, or references from World 2, our fictional supermarket.

The next step was to divide the ensemble into different groups according to their favorite genre, and to get them to exchange ideas. They had to create collective stories and show them to the class. What's more, everyone had to act in the others pieces regardless of their chosen genre. These ideas would become the nuggets of the stories that would be molded into our production.

We focused first on the horror genre. Very passionate about this genre, they began coming up with crazy ideas: zombies, kidnappings, infiltration. We settled on the idea of a girl getting kidnapped who would have to escape using a tool commonly found in horror games. For the Role Playing genre, the idea we found was the Epic Mundane. The hero would carry out a mundane task on an epic scale. She would have to battle her way to the grocery store, and there defeat other normal obstacles in an epic RPG battle style. The Platform genre was the next genre discussed. We wanted to represent a classic Platform game, Super Mario Bros, in a contemporary light. The cast wanted to employ Silent Film style actions and over-the-top physicalization as often done in Platform games. Our last genre, Music, was the most difficult: our idea of having a Battle of the Bands between gamers and real instruments was tricky to adapt. Fortunately, a cast member was friends with a live band member and with his help, we worked out a short script putting the two rival bands against each other. Because we knew the story for this genre was the weakest, though, we focused more on the staging and less on the words spoken.

Once all four shows were created, we began to sculpt them into theatrical pieces. This was when I had to step in as the director to make the show come together. During this phase we encountered our first problem. One of our actors had to leave for two weeks, but we did not want to lose her, so we focused all our attention rehearsing her scenes. We thus neglected several other parts of the performance, and lost valuable rehearsal time.

In the following weeks, we polished our work, promoted our event, and began to secure props and costumes. In my experience, the latter can either be a dream or a nightmare. In the case of Video Game Theatre, it was awesome! As for the set, it involved a series of flats for the Platform section. Though it was a simple, painting the correct shade of paint on the right type of cardboard did become a problem, but that was easily fixed after a few nights of hard work.

It was important to keep reminding the non-actors that they needed to continue to explore their characters, so I asked them to write about their characters: what they liked, where they were from,



what they did, what made them happy or sad, etc. These responses, combined with the imagination and perseverance of the cast, helped the characters become very memorable.

The final weeks really brought together the energy, passion, and excitement of the cast. And they shared their excitement with the whole campus, using all means possible to promote the show. As we entered tech week, I reminded them that their commitment was needed more than ever as things were going to be changing on a daily basis.

As my attention turned to technical problems, the cast managed to stay focused. Without this energy, the outcome would not have been as amazing as it was. Thanks to their hard work and diligence, this cast of non-theatre majors was able to create a new form of theatre. My hope of bringing theatre to people who had not experienced its power was a success. They had brought more energy and enjoyment to the stage than I had seen before. They never questioned a direction I gave, but jumped in and ran with it. This show was a success not because of my idea, but because of their great effort.

**11:00 – 11:20**

**Susana Uribe - Del Valle University, Colombia**

*El poder del juego como herramienta de transformación social*

***The power of play as a tool for social change***

In 2006 I started a theatre project in La Mésara Theatre in Cali-Colombia, with women from the Pacific Colombian Coast who had been displaced by the hard violence experienced throughout the south-western area of the country, which includes the departments of Narino. Cauca. Valle del Cauca and Choco — the entire Pacific coast in Columbia. This process made me search for all the tools I had received during my training at the Department of Performing Arts at Del Valle University. It was the first time I was facing a group of participants whose purpose was not to become an actor or actress, which meant this work would require a different approach. Knowing the background, origins and precarious conditions of these women at the beginning this process was key to designing a methodology for a theatre process I was facing for the first time in my life.

It is extremely important to know and understand the social and cultural context of a group with which a process of social intervention is about to take place. A lack of knowledge in this area can only lead to mistakes: poor dynamics and inappropriate improvisational exercises. I remember, for example, that on one occasion I wanted to play a simple game with a group of children in Auroville, India. I told them: "make a line and grab each other by the waist." They stood still and did not do either, so I had to change the activity quickly without understanding well why it had not worked. After finishing the workshop somebody from the community who had seen what had happened told me that physical contact between boys and girls was socially frowned upon, that it was not part of their culture. After that experience I understood the importance of knowing the context of people with whom any social intervention will take place and all this led to the beginning of my work with a group of women named Birds of Paradise.

Who are The Birds of Paradise?

This group of women decided to call themselves Birds from Paradise for good reason. The Bird of Paradise is an exotic plant, originally from South Africa, which grows in mostly warm and humid tropical areas. These women have a lot in common with this flower but also among themselves: they are female, African-Colombian from the Pacific Coast, they are girls, mothers, grandmothers and bearers of an ancestral culture. But probably the most relevant thing they all have in common and has brought them closer together is the fact that they went through forced displacement at the beginning of the 21st century (between 2000 and 2002). For this reason they came to Cali with their children and grandchildren, escaping the war in their home towns.

During these eight or nine years, we have created six performances. "Nobody can take away from us what we have inside" was the first staging in which they started exorcising their pain and seeing it from a different viewpoint. Here they narrated their simple and friendly daily lives in the countryside: planting crops, going fishing or doing laundry at the river, the-girls playing after helping their parents with house chores, until, one day like any other an event changed their fate. They were caught in cross fire between the guerrilla, the paramilitaries and the army. That is when the exodus to Cali begins, a city that does not embrace them with their families and they have to face a more subtle but equally painful kind of violence: discrimination, hunger, exclusion and surviving day after day in areas where shooting is a part of everyday life. The play ends with a song, a lament in which they acknowledge and moan their new condition of displacement.

Playing on stage gives the actor a physical and vocal readiness; it frees them from inhibitions, and focuses and awakens their imagination. Role playing creates fantastic worlds and newly imagined characters; it generates sensibility and develops cognitive and associative capacities. Playing on stage helps actors to discover themselves, and to relate to others in a different way. It also leads to strengthening collective work. It helps actors to know their strengths and weaknesses as actors.

The objectives, purposes and rules of each game must be clear because they focus activity, keeping the actors from playing just for the sake of the game. It is very important to analyze which games help the actor to focus on their work and that is when they make sense pedagogically. Of course, the final aim of these games for actors is always to develop skills for acting.

Now, social intervention exercises can be exactly the same but the objectives must change. The first thing that must be encouraged when working with these communities is trust. It is key that the first game dynamics lead to a welcoming atmosphere and not a repressive one.

During the first sessions with the Birds of Paradise, there was an atmosphere of distrust, which was to be expected under the circumstances. So we had to facilitate the conditions to give them the confidence so that they could find the freedom to be themselves again. That freedom and confidence started happening after some time and all the games were aimed at helping the individual recover and heal. "It isn't possible to play in a state of tension. This is the reason why we must be careful about the attitudes we assume towards creative expression: we mustn't be judgmental because when playing there is no right or wrong". (Larry Silberman, 1994, pag. 7). What's more: nothing is ever wrong, whatever happens can always be absorbed into play, and if something goes wrong play can always make it right.



**11:20 – 11:40 Tamar Tsogareli - Shota Rustaveli Theatre and Film Georgia State University**

*Un juego de monos: como los creadores teatrales, la critica y el public llegaron a desconfiar unos de otros*

***A Monkey Business: How Theatre Makers, Critics and Audiences Came to Distrust Each Other.***

If a monkey were given a typewriter and enough time, he would type out all of Shakespeare. But for a theatre audience, it is not Shakespeare the monkey is writing, but criticism. 'Any monkey could write that!' they cry in frustration.

It is often true. When I taught future journalists, I gave not instructions but warning examples: don't write like this. I told my students to do the opposite; be precise, know your grammar, and know what you are talking about.

The triangle of theatre makers, critics and audiences depend on each other. In this paper I first describe the interdependency, the balance of terror if you like. Then I will examine why the triangle is collapsing in mutual distrust.

The arrangement used to be solid because it was flexible. Two corners of the triangle always picked on the third. This art talk was kept alive by changing alliances between the corners of the triangle. Theatre makers could convince the audience that they understood each other, and that critics only hindered this understanding. Or, critics could side with theatre makers as defenders of art with a capital A. Or, audiences and critics could join forces in disapproving the celebrity arrogance of artists.

Now that this arrangement has become invalid, the suspicion is that art talk is not a great human achievement, but a self-congratulatory lie.

Let us begin in the theatre makers' corner. The invitation to this symposium states that some theatre makers work on the level with the audience. I love this cliché! It means two things only. Either the

theatre makers are unable to create anything that would surpass what the audience already knows. Or they do children's theatre.

Children's theatre always gets a good word in ceremonial speeches, claiming that it takes more skill to perform to a child audience. This is rubbish, of course. Nothing could be easier than to manipulate children. If the performance is going nowhere, simply give a fart, and your child audience will accept anything from the stage. And children have very conservative taste. If a baby could decide, he would eat mashed potato for the rest of his life. It is the parents' responsibility to introduce new tastes to the baby. Likewise, audiences must be coaxed into enjoying new tastes in art. This is the task of both theatre makers and critics.

Finnish jazz critic Jukka Hauru says that jazz and rock festivals are not about musical and artistic quality anymore, but about the atmosphere, where an unwritten law forbids one to criticize mass culture (Helsingin Sanomat July 22, 2010). Mr Hauru calls this "the totalitarianism of light entertainment," where reporters ask audience members if they are having fun.

This is tied to the modern obsession with youth, but the theatre is different. It is ancient wisdom that theatre does not attract enough young viewers, something both theatre makers and the press always worry about. I wonder why the worry, because it is educated women over forty who buy most of the tickets. Without their presence theatre could not survive. Why cannot we simply admit that theatre belongs to women over forty?

What is more, educated women over forty still recognize good acting when they see it. I get two thousand characters to write about a performance, but when criticism is so short, there is no space to evaluate actors. At the same time we critics lose our ability to analyze acting. We characterize the role with an adjective in front of the actor's name, as if role and actor were one. "He was an intense Hamlet. She was a fragile yet aggressive Ophelia." It may be accurate to describe Ophelia in some production with these adjectives, but what I would like to read is how she did it.

When one looks at the bigger picture, there looms a threatening figure behind the artistic triangle; the media owner. Media owners used to see covering the arts as an end in itself, but this is no longer the case. A major Finnish newspaper is toying with the idea of replacing criticism with text messages from readers. To me this speaks of the panic which the social media have created among newspaper publishers. They will throw away any content which does not bear a resemblance to Facebook updates. Give a monkey a typewriter, and he will reproduce all of Shakespeare. Yes, and give a publisher new technology, and he will endlessly reproduce random words. You may think the 160 characters of a text message is too short to write a proper piece of criticism. But if a paper will print text messages from ten readers, it can be defended as a democratic diversity of perspectives, or so the publisher would have us believe. And yet if one reads them for ten minutes, one loses all hope of a better tomorrow for mankind. It is a never-ending avalanche of hatred, racism, prejudice.

Media publishers have slashed criticism down too much. The critic can no longer give reasons why a performance is bad. Therefore, the critic will avoid doing so, because she takes responsibility for what she writes. Shortness makes criticism so non-committal that it is useless. For a few years now I have watched performances knowing that all this analyzing is in vain, because I have not enough space to report my findings. I have motivated myself by thinking that watching theatre is an enriching experience for me individually, though I will never be able to share my wisdom. But with these inner riches, when I go to the exchange desk of the real world, I get nothing.

To spare us critics from continuous self-humiliation I suggest theatre premieres take their first intermission fifteen minutes into the show. That is a good time for the critics to leave. By then we have already seen more than we will be allowed to publish.

#### **11:40 – 12:00 Resurrección y Sesión de Preguntas / Summary, Question Session**

#### **12:00 – 14:00 Almuerzo / Lunch**

*12.00noon. Lunch in refectory with view of Andes. Hot day. Chicken and salad and flan with strange juice and mango juice. Alessandro and I join the Vietnamese. They present us with fans and booklets.*

*Mr Dinh Cong Mao (family name is Dinh-Cong) Deputy Director of Hanoi Academy of Theatre and Cinema.*

*Mr Tru Thanh, Director of Department of Traditional Theatre. Which includes:*

*Roi = Puppets. Cheo, the traditions theatre of Hanoi. Cai Leong, the traditional theatre of HCM (or Thanh Pho ). Truong, the Chinese theatre of Vietnam. Cai kick, the sung drama. Kick hat, the traditional writing. Sang tak, the writing of music. Cong Kick, the musical.*



*Tru Thank shows photos of his production of a love story about a bird couple, a new play.*

*I get names of women playwrights in Vietnam:*

*Bak Tuyet and Ngoi Giau and Le Thuy – all of HCM*

*Lan Huong and Le Khanh – both from Hanoi.*

*We talk of Cham civilization which he claims spoke same language with khymer people.*

*Mongolians for coffee. Young couple play son and Mother in a version of Night Mother, directed by the other woman. Other man, whose role is proved to be production manager and light designer, had too much vodka to drink last night.*

*"Echo" is the most eager to participate in everything and such an actor. Also extremely flexible.*



### **Sesion 3: Juego y Entrenamiento Actoral / Game Playing and Actor Training Instalaci3n / Presentation**

**14:00 – 14:20**

**Zhang Jindi - Shanghai Theatre Academy, China**

*La Relaci3n Entre el Drama y eljuego*

***The Relationship between Drama and Play***

#### **Introduction**

Then in our dramatic teaching, why do our teachers tend to adopt it as a method and even apply it to practical teaching in dramatic performing and teaching? What is the possible relationship between drama and game, and between game and drama?

The relationship between game and the nature of drama

#### **Movements**

According to researches, the main presenting form of the game is external movement. Take the game "drop the handkerchief" as an example. That is to say external movements are the most direct and the most important form of expression in a stage show. Meanwhile, simplicity is what performers need to research and explore in their performance. However complicated mental activities need to be expressed through simple and clear movements that are quite perceivable to the audience.

#### **1.2. Acting**

The nature of dramatic arts is convention. Everything on the stage is created by the practitioner with the help of conventional theory. The convention of performing arts deserves great attention. An actor needs to play large amounts of roles in the whole life. Whether the playing is successful or not and how to play the role are what actors need to make great efforts to learn and practice all their life.

Acting is very common in games. Players are always unconscious of their acting. It's merely that after the game ends, no one pays attention to the acting involved.

#### **1.3. Conflict**

The process of game is like the process of life. A game always has a winner and a loser. Both sides are intensely against each other and fighting a life- or-death struggle, which should be the important features of a successful and attractive game. Now we may associate it with drama. Drama exists for its value of perception and thoughts. Through a theatrical story or a life situation, we develop characters' actions that are both normal and deviated from normality, and present the conflicts between the characters so as to depict and show their spiritual world in a piece of drama.

Therefore, we may say with certainty that both drama and game share the similar important attributes.

## **2. The relationship between game and performing elements**

Do the application and the choice of games have anything to do with the performing textbooks we have always used as references in our dramatic teaching and performance training? When we apply a certain game to students training in class, we are aware that that game does contain certain performance elements.

### **2.1. Concentration**

We think concentration is the most basic and the most important element in performing arts.

When we apply game to students training, how could concentration play its role in the game?

I once taught fundamental quality training of performing arts for students in one university of science and engineering. When the class began, the students were serious, glassy in eyes and stiff in shape. For such students, we must begin with a game. As game went on, I noticed their gradual changes. The eyes shone, the muscles and bodies were getting relaxed and their faces were turning vivid and expressive.

It's clear that students find the focus of their attentions through playing the game, namely the task they need to fulfill. The design of the task in the game needs to be comparatively simple and feasible so that the purpose of playing the game can be achieved and students can learn from it about the real meaning of performing.

### **2.2. Adaptation and Communication**

Communication and adaptation both play important roles in theatrical performance. The initial communication and adaptation make performers know that their external actions do not designed by themselves. The actions actually come from opponents and the subconscious response to the movements made by opponents.

Our game is designed like this: students are asked to stand together to form the shape of a rhombus with four students at the four corners acting as leaders. One leader acts to the rhythm of the music and other students must follow his or her actions. The teacher gives verbal order about the rotation direction. As the team rotates, students act differently following different leaders. In this game, the student who acts as the leader needs to design the movements while all the other students just need to fix their eyes on the student ahead of them and follow his or her actions. In the game, everyone except the leader acts with ease and their attentions are focused on the leader, so that they could feel the importance of opponents, the significance and effect made by their opponents, and enjoy the ease and fun of mutual adaptation and interaction.

### **2.3. Imagination**

Arts come from life but not equal to life. It requires creators' imagination. Our game is designed like this: Pick one object, such as newspaper, a picture frame, a stick, etc. Students gather around in a circle and pass the object from hand to hand. Each student tells us what object it is by making body movements. Then other students think of other different objects through their imaginations. For instance, students imagine the newspaper as a tablecloth, an apron, a carpet, etc, and think of a picture frame as a portrait, a tray, a mirror, etc. Students' imaginations are extremely vivid.

## **3. Sequence the Game in Teaching**

Game has become a kind of training method and been introduced in class in our dramatic teaching, especially in the major of directing and acting. The game we carry on in classes needs to be sequenced according to the students involved and the priority of performance elements.

In teaching practice, the exercises of game mainly focus on the following two aspects.

### **3.1. The Liberation of Nature**

The teaching purpose of this stage is to make all the students drop the guard, break the constraints, open their minds and fully devote themselves to learning. Therefore, in the teaching stage of "liberation of nature", we need to fully consider all these elements in the "game".

### **3.2. Performance Elements**

As the teaching proceeds, a game, as a teaching method, needs to be pushed forward with its content more featuring in specialty, and gradually adjust the proportion of components: more trace of exercises and less trace of game. In this way, students feel less of "playing" but generate the confusion of falsehood and truth by degrees.

## **Conclusion**

As teaching proceeds, in order to meet the need of professional training, we need to constantly explore and learn, create and practice how to make the professional learning always full of interest and fun and keep students from getting dull and bored.

**The Inner Dialogue:**

There is a striking element in theatre training, one which also appears in theatre performance - a kind of secret pact. a solidarity with others which is only possible through others, a camaraderie of tacit agreements and private codes ranging from simple looks to more complex relationships between soul mates. These tacit agreements help the group come together in search of dramatic action, generating pleasure in all phases of theatre praxis, and could be called: the inner dialogue.

A connection can be made between this inner dialogue and the rules of ensemble work, rules of play which help actors work with their stage partner or their ensemble toward the creation of moments of artistic life in a play or exercise, which for the spectator seem to occur in real time; these moments may seem like flashes of inspiration, but this inspiration is born of the inner dialogue within the ensemble, and take on an artistic dimension.

A simple and beautiful example of the inner dialogue occurs in language: listening then speaking is itself a tacit agreement called dialogue. The structure of dialogue can be compared with the structure of a theatrical production. The actors are familiar with this structure, they have rehearsed it again and again, they know what happens in the play, but they don't know for sure what will happen (flubs, mistakes, adlibs, technical glitches, etc.) The inner dialogue can fearlessly sustain the mystery of what might happen, and all surprises are welcome. Such moments are an invitation to be creative, to act on the impulses brought on by the mistake. For this reason, an ensemble comes together only once in a story (a dialogue, a cup of coffee, a trip, a dance, making love, etc.), through impulses which coincide at just the right moment and create unique moments; impulse, therefore, is an expression of the structure of an ensemble. An ensemble works with a constant flow of impulses which feed creation. The substance of the impulses in a slab of marble becomes the sculpture which Michelangelo saw, felt, smelled and perceived with the other senses within the formless rock.

Intuition is intrinsic to the inner dialogue, "being swept away" by the ability to choose quickly and fearlessly, on the impulses being received (rehearsing, performing, walking on the street, etc.). It's the decision to heed the inner artistic voice when performing an exercise or a play; it involves making decisions during a performance, and perhaps making honest mistakes. Intuition is something that can be developed and goes hand in hand with the inner dialogue.

The impulse to create is born in the deepest regions of the artistic soul, and resonates with everything surrounding it. This creative pulse comes from within, and various ancient cultures associate it with the mythology of their gods. Eros is seen not only as the generator of desire and sexuality, but of the creative impulses of nature. When an artist is possessed by Eros, seduced by his divinity, artistic creativity and ensemble work reach a high point. It is for this reason, when asked why we decided to become artists, the answer may be found in either one of these two sensations of grandeur, both difficult to explain in theory but clearly experienced in practice: the trance brought on by being possessed by Eros and his divine play of creative impulses, or the ensemble moments brought on by encounters of artistic creativity, some through the inner dialogue.

The inner dialogue, when experienced properly, produces a sense of beauty. It can only be achieved through time and dedication, and making it a conscious part of the training process can transform it into a driving force for creativity.

Where there is inner dialogue, errors become part of the creative process; making mistakes can even contribute to ensemble moments. In nature when we look at the sky and see a flock of birds flying together, we sometimes see one or two fall behind, seemingly unable to follow the perfect symmetry of the others; in a perfect mountain range, a formidable meadow or valley will suddenly appear out of nowhere.

An example of ensemble work brought on by error: a grain of sand inadvertently enters a certain type of clam, and the clam takes in this strange body as its own, wrapping it in layers of its own substances, until finally it transforms that grain of sand which entered its body by accident into a pearl. Penicillin, X-rays and many other inventions were created by accident. The theater is not immune to errors, it is an imperfect art like life, but herein lies its attractiveness. Mistakes are opportunities for creativity.

The theater invites us as students and professionals to bond, to establish contact points in the structure of an exercise or performance. How to get at these points in common through creation, how to play

them is what will make our performance effective; one solution may be consciously training oneself in the play of the inner dialogue and the ensemble. Characteristic of the inner dialogue are tension and uncertainty. A constant feeling of vertigo in individual members of the ensemble, caused by the urge to make the inner dialogue successful or by the fear of failure, becomes a source of energy for the actors on stage, for athletes, and even for the audience.

### **2.15 Afternoon session.**

*Zhang Jindi from Shanghai Theatre Academy. The Relationship between Drama and Play.*

*Filipe Perez Agudelo. Actor and Director, Uni de Valle. Basis as a play for Ensemble Work.*

*Yeo Ziqiang. National Academy of Chinese Theatre Arts. Dangers and Advantages of Improvisational Training in the Reform of Traditional Chinese Theatre Education.*

*Noteworthy as the first Chinese to continually use the term "Xiqu" for what they normally call "Chinese Opera". defines games as recreation, after hunting and gathering.*

*Alejandro Gonzales Puche, Del Valle University, Cali, Colombia . Exercises in Structure and Composition.*

**14:40 – 15:00**

**Yao Ziqiang, National Academy of Chinese Theatre Arts**

***Los Errores y Aciertos del Entrenamiento a través del juego para Formar Talentos en el Teatro Tradicional Chino***

***The Dangers and Advantages of Improvisational Training in the Reform of Traditional Chinese Theater Education***

The Chinese Opera has a time-honored history which goes back to the early Chinese dynasties. As it developed, the Chinese Opera incorporated various art forms, acquiring the highly evolved performance forms we now know. According to the statistics, there existed throughout the country tens of thousands of traditional theatrical pieces. The Chinese Opera is regarded as one of the cultural treasures of our nation, especially the Beijing Opera. Historically, the more ancient Kun Opera has been revered as the master theatre of all traditional Chinese theatre forms. Nowadays, we use the term Xiqu to refer to all traditional Chinese theatre.

Among the many theories on the beginnings of the Chinese Opera, the most prominent are those which associate it with the primitive religious rituals. This is proof that the dramatic performance has the essential characteristics of "play". In theatre performance training, special emphasis is placed on the functions of "play," and there are a great number of "training improvisations" ("The Eagle Catching Chickens", "Passing The Devil's Face", etc). These games help the students to develop basic acting concepts such as "attention", "imagination", "judgment", "sense of truth", "communication and adjustment", all of this through a structured training program. Though the substance of these training improvisations on performance elements belong to the field of "play", they exist within a framework of fixed rules of design and execution, and enable the students to learn through play, and to gain dexterity in the methods and techniques of performance practices.

Xiqu and stage performance make up the framework and the substance of the Chinese theatre. Though both are performance arts, there is a great difference between them. Xiqu is based on virtuality, presentation, feeling, poetry and ancient life while the dramatic theatre is based on truth, representation, character impulse, narrative and contemporary life. They are different views of the theatre, different modes of performance and therefore different ways of training actors.

In traditional Chinese Opera performance, there is an important feature called stylization: a performance technique are set to a stylized performance with pre-established sequences meant to be adapted to different contexts. The appearance of a character onstage is an example of this. The actors, regardless of plot, must perform the first appearance of their character in *jiulong kou*, striking a pose twice for the audience before continuing with their performance. Another example is the triumphant war dance expressing happiness at victory while giving a brief summary of the battle. Traditional Xiqu theatre performance is full of these "stylizations," which give performers certain leeway in the process of opera creation. The more stylizations you master, the more quickly you can stage a creation. If an actor is familiar with an entrance, an exit, a martial arts sequence and a dance sequence, he may acquire the ability to create new plots using the principle of "repetition". Stylization becomes an essential catalyst for the rapid development of the opera.

Because of the expressive nature of stylization, the theatre of play was never applied to actor training. At the early stages of their training, the students undergo a very strict process to achieve the objectives of the "stylization". Acrobatics, dance exercises and stage combats are rehearsed hundreds of times as if they were fine pieces of carved furniture.





To maintain the perfection of every action, students are required to hold a physical form for several minutes without flinching, or even the whole class. Because they have such intense memories of the painful experience of the training process, when they perform several years later, these physical routines are executed in almost exactly the same way as that first time. This method of training is very different from the happy training of "play," and makes for fundamental differences between Xiqu and dramatic performance.

Still, the traditional Chinese Opera should keep up with the times. We must try to develop new operas which reflect contemporary life. When confronted with real life, the ancient "stylization" seems old-fashioned, and because of this, the Chinese Opera has been experimenting with new plots in recent years. Faced with the necessity for the renewed development of Xiqu, it has become imperative to study the expressive forms of the other arts. From the dramatic theatre, we can learn to achieve the perfect expressive balance between the poetry and "stylization" of traditional theatre and the contemplative expression of truth and the real-life beauty of the dramatic theatre, which can allow for a much better reflection on contemporary life. The National Academy of Chinese Theatre Arts has been teaching a course on Building a Character for the last 20 years. An entire semester is devoted to completing this process, and here improvisational training is definitely fundamental. But the opera students, because they must study the art of the opera in the traditional way for at least six years before being admitted to a university, and have already become highly skilled actors, play-based training strikes them as banal, superficial and of little worth.

Therefore, we emphasize four points when teaching this course. First, we select the most representative improvisations from a large pool of possibilities: quality rather than quantity. Second, we make sure that every improvisation has a training purpose. Third, the teacher's ability to control the play is fundamental. The teachers must adapt the training improv to the needs and experience of each student. Lastly, we guarantee that each "play training" exercise is related to the Chinese Opera in order to help students draw lessons from it and transform their view of play.

Studying the methodology of this course for more than ten years has made "play training" popular among the opera students. We learn from dramatic theatre to represent contemporary life, while re-energizing our teaching model. We seek to inspire an interest in learning among our students, to increase their passion for the theatre, and to improve the quality of their results.

The game puts us in an area of knowledge, it threatens our feelings, skills and assurances. The game is wonderful in terms not encourage the recognition of our abilities, sometimes even putting in crisis the extent of our competence. Any game, simple or complex, traditional or recent has a structure on which it depends its operation. These first games of the human being raise the notion of a structure, the mother appear and disappear rhythmically; each unit has an identity and its application in different variants sets the development stages. The game can be everything, and to avoid ambiguity in its name, should adhere to the concept of deep structure in it: the game components are wonderful and harmless, but linked to the concept of structure may be more useful for the actor.

In the theatrical context matter qualify students beyond the willingness, pleasure and freedom, if the game doesn't manage to structure it will have little use for the actor in the scene; when we are able to arrange it into a structure, then it is tested its effectiveness and usage.

The continuous exercise on specific games allows actors to develop these skills and consider notions as:

**a.) Identification of the unit** - It is a space that has a characteristic, a rhythm, a relationship with the partenaire and space, Butkevich gives the name of "Tactical Block". Each unit has a theme and objectives. When a unit doesn't have a second phase lacks perspective and risks of not taking action implied. Therefore, a unit that does not belong to a structure meaningless; **b.) Point execution unit** -The place, or common to all participants involved in meeting this phase now. In some ways it resembles the events, the advantage of these games is that compliance structure of the unit occurs by mutual agreement for all involved and in a collective way; is not a strong point, not a word said; **c.) Time to change** - Running this point forces a transition to the second tactical block. There is a transition to energy culmination of the first unit; **d.) Contrast** - The participants recognize the execution point of the unit by an energy contrast. Classical musical compositions, which have a more developed sense in terms of structure, are very useful in bringing the actor in the rhythmic and energetic contrast. Among the units there is always a subtle contrast it may be; **e.) Identification** of my position within the structure - This position can be spatial, temporal or rhythmic. Not all participants in a game occupy the same place.

The concept of structure is abstract, so the actor training should be maintained at that level and not based on specific situations, but of schematic patterns that allow the actor to justify what is happening in each unit. Games for remembering structure allow the composition of the work from units and more than a recognition of the scene or the show from the text, which must be overcome quickly phase; When this happens we will be talking about a more elaborate level of performance and entertainment.

Michael Chekhov in their training favors the concept of structure in their games handles principles as number of participants, symmetrical arrangements, asymmetrical, parallel, order, chaos, etc. Particularly in his Lectures on the State Theatre of Lithuania (1932) on which recent research conducted at the University del Valle, proposes exercises for the formation of a collective from games structure.

The first exercises in preparation for acting Del Valle University will revolve around the Greek concept of chronotopes, according Bakhtin "The chronotope is the space-time unity, indissoluble and expressive formal". The exercises are intended to pace perform compositions thickened must contain the elements above. Unit identification, execution Point Unit. Transition and Contrast.

We introduce concepts of tempo from music to help identify each of the units; tempos as Lento, Grave, Adagio, Adagietto, Andante, Allegro, Presto, etc., allow you to have a sense of unity. For a student who has never exercised in performance and has seen little theater, have the first contact with their peers through these abstract notions and energy allows it to be placed in the way of structure and composition. Students do not have to talk too, are arranged in each unit and feel free. The same happens with space, splitting the same in flat, parallel, diagonal, saturated spaces, enlarged, symmetries, asymmetries, allow formal recognition of the structure without even seeing a drama.

For actor in a show, it is not only important to identify where I am, this means, for example: "In the property of Sorin, Russia, 19th century, beginning of summer, next to a lake." But where in the composition I: for example, near the starting event in the overture, on the outskirts of where attention is focused, my outfit is black different from all, I look for Medvedenko Treplev and fled.

The theater is a theater play structure, not mood. The assets of a work analysis, impressions and views to make a scene must become a simple structure so that the actor can compose various points in its execution. The structure is the initial state of the composition, since it lays the foundation to stand at an interpretive state. From her actors can collectively compose the scene.

15:20 – 15:40 Restinmen y Slesion de Preguntas I Summary, Question Session

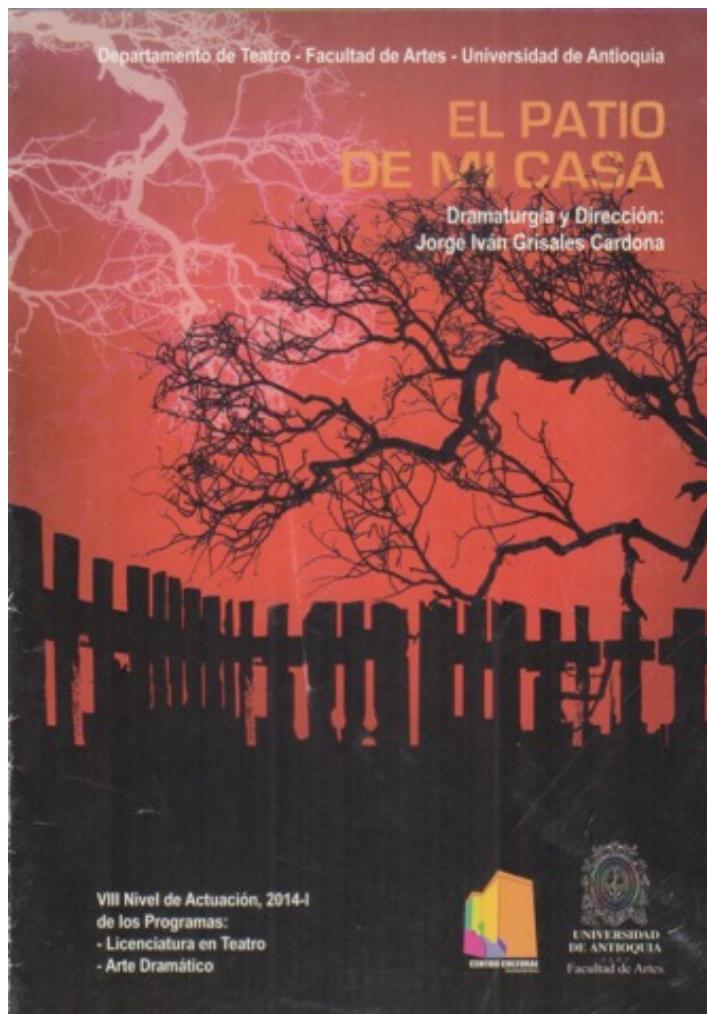
16:00 – 17:00 PERFORMANCE

*El patio de mi casa (The Courtyard)*

Author: Jorge Ivén Grisalea

Company: Universidad de Antioquia - Medellin

Venue: Sala de Teatro Univalle — Aud. 4. Univalle Theatre - Aud. 4



Concurrent showing of the Colombian network of higher theatre institutes (ret)

16:00 *El Patio de mi Casa – The Courtyard. Or ‘Mum’s Yard’.* In Sala de Teatro Univalle. Auditorium 4. An amazingly original concept and design, Directed and written by Jorge Ivan Grisales. Universidad de Antioquia. In city east of Bogota.

*Reminded me of Duong Le Quy’s Meat Party (American War in Vietnam) as old lady collects the bones of the dead. The play deals with the drug overlord who tore families apart. He gives comfort, but takes some of their babies. Interesting to write entirely in metaphor; though uses some horrific reality also. Performers all very physical, impressively skilled, using all manner of strange walks and movement. White box set made of curtains, had five entrances, three in back wall, and used lots of shadows cast onto those walls from off-stage. Clothes mainly white but sometimes full military or adding colourful scarves or bandanas. Much blood and use of props, set elements such as tables, moved around with efficiency and flow. The boneheap alter remained downstage prompt side, its candles lit in the opening sequence.*

*The narrative was difficult to follow and there were not surtitles, but the work was devised and written by this group under the directors’ guidance; apparently the group is well known and the young actors*



are all recent graduates, the work being revived or this event and a tour via the network of theatre higher education group. I applaud that it was political theatre masquerading as symbolism, with a powerful visual concept and physicalisation.

**Jorge Ivan Grisales**, the director of this production, was an enthusiastic member of my workshops, and though speaks no English seems to comprehend much. They are from Medellin, the second largest city in Colombia and once the base of drug baron, Pablo Escobar, a demonized character blamed for so many things, but like the mafia in Italy and Capone etc in States, also admired by those families he so generously helped.

The Courtyard is a play that proposes a theatre laboratory, a dramaturgy of the social event whose central concept is the dramaturgy of the actor. It is a collective creation on the universe of the women and men in the armed conflict, using references taken from the actual experiences, distant or close, of the actors. The play takes place in a courtyard, where the archetypal human drama establishes and supports its intimacy. There, a woman calls the wandering spirits of the exiles and the missing from the armed conflict. Joining together, one by one, the bones she has found, she gives them life for an instant to tell their stories, before letting them make their final journey. The story is told so that the living don't repeat the events that make us so miserable.



### Script and Direction

**Jorge Ivan Grisales** is a poet, actor, playwright and theater director. A journalist, he has specialized in; Drama (University of Antioquia), Scenic Voice (ENAD District University of Bogota), Master's in Playwriting and Directing (U. of A.) Co-founder and member of Medellin Arts Workshop (1976). With his stage productions and performance she has toured Venezuela, Brazil, Mexico, Cuba and Spain. He has published *The Blind Swimmer Verses* (1997); *A Method for Mastering the Stage Voice*, *From Voice Memory to the Image of the Word* (2006).

On social issues he has published *The Dramaturgy of the Social Event*, *Best Regards From Mom!*, *Angie Forever Dead or the Pig's Nightmare*; *The Dramaturgy of the Social Event II*, *Searching for my Bones*. Playwright and director in: *Instincts and Displaced Persons*, among others. Assistant director, voice and body in *Antigone*, *Ismene*, *Polynices* and other *Siblings* directed by Farley Velasquez and produced by the Department of Theatre at the U. of A. (2009).



19:00 – 20:00 PERFORMANCE

***La Caratula (The Mask)***

**Author:** Lope de Rueda

**Company:** Universidad Central - Teatro libre - Bogota

**Venue:** Teatrino – Teatro Municipal

Concurrent Showing Of The Colombian Network Of Higher Theatre Institutes (Ret)



***La Caratula – The Mask. By Lope de Rueda, a predecessor of Cervantes etc and influenced by commedia del arte. Company is from Universidad Central, Teatro Libre. Performed in small adjunct theatre at the Municipal theatre. Teatrino. Teatro Municipal “Enrique Buenaventura”. Brilliant peasant comedy, clowning and vulgar. Brilliant actors playing dumb and dumber but with strong forward energy.***

This is a stage production of several “pesos” by Lope de Rueda, one of the early playwrights of the Spanish Golden Age, who influenced authors such as Miguel de Cervantes and Lope de Rueda. The “pesos” were short, comical plays that in the 16th and 17th centuries were used to entertain the audience between acts of longer performances. On this occasion, these short plays have been adapted for a Colombian audience, without losing their main comic features: a language full of double entendre and deception, mischievous characters, and simple and funny situations.

The Generous Beating: A man hits his servants over some nougat candy that has disappeared and they set up their vengeance.

The Boastful Man from Medellin: A man from Medellin tries to escape a duel that he himself provoked. Paying, not Paying; A thief scams a fool into paying his master's rent.

**Black Eulalia:** A man tries to win a black woman's heart in order to take her and sell her in the capital.  
**The Olives:** A couple beat their daughter because they can't reach an agreement over the price of olives that were just planted.

**The Mask:** A man makes his servant believe that a mask that he found on the street is actually the skinned face of a dead man.

**The Author: Lope de Rueda** was born in 1510 in Sevilla, Spain. He was a renowned playwright mainly due to his comedies, but he also performed successfully as an actor and director. Amongst his most well-known plays are the famous Five Comedies and two volumes of Pasos: The Pleasurer and The Register of Performers. He died in Cordoba in 1566.



**The director: Héctor Bayona** is one of the founding members of the Teatro Libre. He acted with the group in *A Poor Gamecock*, *The Tenants of Wrath*, *The Strike*, *Rey Lear*, *The Crucible*, *Six Characters in Search of an Author*, *Macbeth*, *Dead Souls*, *As You Like It*, *A Small Family Business*, *The Affected Ladies*, *Crime and Punishment*, *The idiot*, *The Brothers Karamazov*. He has directed plays for the Teatro Libre such as *Life Is a Dream*, *The Convulsions* and *American Blues*. He is currently an Acting and Performance teacher for the Drama Studies Program of the Central University in association with the Teatro Libre, and director of the Theater Group of the University of Los Andes.



#### The Cast

Fabio Espinosa – Gerardo, El Vecino  
Cristian Bustos – Gildardo, Samadel, Salcedo

Ricardo Sanchez – Vallejo, Alameda  
Maria Clara Mojica – Pancracia, Cevado, Agueda

Yerly Palomino – Grimaldo, Menciguela

Daylin Vega – Dolores, Eulalia

Alberto Carlos Rubio – Medardo, Polo, Toruvio

Marcello Tessarolo – Polo, Brezano

Hector Bayona – Direction

Fabio Patino – Tour Direction

20:00

## PERFORMANCE

### **Macbeth**

**Author: William Shakespeare**

**Company: Central Academy of Drama, Beijing — China**

**Venue: Teatro Municipal. "Enrique Buenaventura"**



*8.00 Shakespeare, **Macbeth**, Central School of Drama. Municipal Theatre. I sit downstairs in the centre, the balcony seats have a fine view but are hard small wooden moveable chairs. As Stanley said later in a Chinese phrase, Form over Content. Directed by head of Directing at Central Academy, it was set in a dressing room and forever pushing clothes trolleys around. Extremely annoying to see the director forever interfering in the play, with meaning lost.*

### **Synopsis:**

Macbeth is one of Shakespeare's four great tragedies. It tells the story of a Scottish general named Macbeth who, on his way home with Banquo after a counterinsurgency, receives a prophecy from three witches that one day he will become Thane of Cawdor and King of Scotland, but will have his throne passed to a descendent of Banquo for he will have no son as heir. Afterwards, King Duncan grants the title of Thane of Cawdor to Macbeth as expected, and the first prophecy becomes true. Spurred to action by his wife, Macbeth murders King Duncan when the latter visits his castle, and he and his wife finally become king and queen respectively. To deceive the public and protect his throne from being usurped, he kills Banquo and the wife and son of Thane Macduff, throwing Scotland into civil war. The bloodbath takes Macbeth and his wife into the realm of guilt. Finally, Lady Macbeth goes mad and commits suicide, while Duncan's son Malcolm and Macduff lead his army from England to Scotland and put Macbeth to death.

### **Director's Notes**

Without the prophecy of the witches, Macbeth wouldn't have vaulting ambition; there wouldn't be the regicide and the subsequent series of tragedies. Macbeth can be considered as an experiment of Shakespeare to fully reveal human ambitions and desires through the witches.

The play reflects how ambitions and desires can bring devastating catastrophes to human beings through scenes of unjust regicide and subsequent slaughters by Macbeth, as well as the "justice-fraught" purge of Macbeth and his followers by Malcolm in order to regain his power and reinforce his position.

"Desire" is a double-edged sword, which on the one hand promotes human development, but on the other destroys humanity. Think about the current problems of environment, society and war, which are caused precisely by irrepressible human desires. As desire brings us advanced technology, abundant materials and other things we crave, it stifles our happiness as well. Through the words of the witches, Shakespeare says, "Fair is foul, and foul is fair...", which can be seen as warning for us.



"Witch" also means actor in ancient China. In our stage version of the story, we perform Macbeth using the five types of roles in Chinese traditional opera: male characters, female characters, painted-face characters, middle-aged male characters and clowns, as well as other performance methods from the Chinese traditional opera. It is an experiment and exploration of Eastern elements to interpret a Western classic.



#### Cast:

Macbeth, Doctor: Mao Yunfei  
 Malcolm, Lady Macbeth, Fleance,  
 Witch, Ghost: Tian Yifan  
 Banquo, Banquo's Ghost,  
 Messenger, Siward, Ross: Fang  
 Wen  
 Ross, Messenger, Donagbain,  
 Murderer, Maid, Macduff, Witch,  
 Ghost: Hai Yan  
 Duncan, Gate Keeper, Young  
 Siward, Murderer, Lennox, Ross,  
 Donagbain, Servant, Witch, Ghost:  
 Zhong Yi



#### Chief Creators:

Produced by Xu Xiang  
 Art Director: Hao Rong  
 Script: William Shakespeare  
 Translated by Zhu Shenghao  
 Director: Chen Gang  
 Stage Design: Bian Wentong  
 Light Design: Li Ao  
 Costume: Hu Wanfeng  
 Make-up: Tian Dan  
 Sound: Huang Jiayu  
 Movement Design: Chen Gang  
 Stage Manager: Liu Yuanjun  
 Light Operator: Li Ao  
 Sound Operator: Chen Gang  
 Subtitle: Ma Wanqiu





## **JUEVES 21 DE MAYO – Thursday May 21<sup>st</sup>.**

7.15 boring breakfast, same same, too much bread.

8.45 After many delays and bus got lost, session begins, chaired by Everett Dixon.

### **Session 4. Actor Training in Stage Creation.**

**Li Yadi.** Central Academy. Theatre in play and play in Theatre. I first met Yadi many years ago when he was Central staff on loan to NAFA. He directed a brilliantly imaginative set of solo monologues, based on children's stories. Since then we have met almost every year in Beijing, He is now on full-time staff at Central and has had three overseas training gigs to be mentored by a famous Greek director (a dictator director whose work Yadi does not care for.) Yadi was also apologetic about the Macbeth presented by Central: it's director a very pleasant Head of Directing, being far too interested in style over content. Yadi is now working on his Ohd at Central and I worry it will be not of high standard if he lacks good supervisors. The following are my morning notes:

Games must be spontaneous and free. Games for vocal energy eg. Teacher must give more complex tasks to develop body and voice and space. Make objectives clear. Everything states the obvious, making the point of having aims clear when playing. Importance of professional standards.

**Chen Gang.** Central Academy, Beijing. Game Playing in the Training of the Actor as Artist.

Prof Chen is head of Directing at Central and director of last night's Macbeth. Says much the same as Li Yadi, uses some examples but keeps emphasising the importance of the leader. Never gets near the concept of the Artist. Games must be interesting, competitive, clear objective and specific rules, same game can be used from different points of views.

**Bian Wentong.** Central Academy, Beijing. I saw her 3scellent designs for Miss Julie presented by NACTA in 2014. "The use of Chinese images in Western Stage Productions. Mastering of our national and traditional culture". Very vague introduction. Then images of her own work. How the play can be a creative force.

Turandot, Three Sisters, a musical version of The Visit. Miss Julie,

Turandot, "Sky Round, Earth Square" Temple of Heaven ad a Chinese coin, round with square in centre. Says "China was never conquered by another country" – thanks to the wall. Palace based on woodcuts, phoenix image, highly decorative.

Three Sisters directed by Ekaterina Granitova from Russian university of Theatre Arts. Sister lives in never ending cyles, hence a whirlpool, but the design is really leaning expressionistic walls. Very messy looking design.

The Visit, a musical based on Durrenmatt in traditional Chinese style. Use of a knot in rope and in paper. Makes in metal materials. Hanging rope surrounding the title of the play.

Chinese classical novel – title is two names. Ghosts. Another music theatre piece.

Miss Julie, perhaps for NACTA. Bases design on underwear.

Dance Drama. Lovers, boy gets killed in army, girl becomes a nun. Use of a half moon.

Q & A Three sisters was not based on Chinese images, how was the experienced realized on stage. – (vague question is good example of translation problems). Answer, "my work depends on director's choice.

### **Coffee break**

- 10.45. **Manuel Viveros**, Del Valli, Colombia. Play, A Different Political Culture.

Speaks of Buenaventura and the vibrant sea port with African ancestry. Lope de Vega: Action, Memory, Language and Daring – all can be taught. Gives a good definition of Games. As standing outside of serious needs of life. Looks to music as basis for play. Obstnacy to overcome trials, to be a better performer. Being best is not an option, it is a necessity in Buenaventura. Need for art as an escape and as a participation. Theatre is action and action is movement. Refers to a music beat as linking people. Preparing actors and preparing citizens. Pleasure not obligation, interest is in the application. Artist-scientists. Make an African-Columbia community. 'Transculturalation'. Play and music is building a new culture in Buenaventura. The best paper by far.

- **Marleda Soto.** Del Valle University, Colombia. Theatre Alphabets: a brief description on an experience teaching theatre games to infants.

Quotes Rodeyri – The Green Ear. (find this). Speaks of big ears and big eyes and small mouth hesitant to speak. Plying with children must beware that it constructs by adults to fill children up as if they are empty jars. It robs them of self development.

*Einstein never used flash cards. Play is more fun than rote memorization. Push children more quickly into adult thinking, 40 & for play reduced in 1987 to 25 mins is today only 20 mins. School a place for learning, not for teaching. Continually quotes book by Dolce.*

- **Estella Wang.** Hong Kong Academy of Performing Arts, prof in Drama Education. *Enhancing the learning experience of Game-playing in theatre teaching.*

*In earlier conversation, Estella credited David Jiang as setting up the theatre pedagogy programme in HKAPA. Too soft, too obvious but she is smart and practical. Greenaway 2002. The active reviewing of Facts, what happened, and Feelings (what did you experience), finding (why did that happen? Future, (How will effect you.*

*Objective Line: preparing, Step 1. Characterisation. Lay a rope on the floor – one end is the start. Too complex for students (characterization)*

#### **Actual PAPERS:**

#### **Sesién 4: Entrenamiento Actoral y Creación Escénica. Session 4: Actor Training and Stage Creation.**

**8:15 – 8:30 Instalacion I Presentation**

**8:30 – 9:10 Li Yadi, The Central Academy of Drama, China**  
***El Teatro en el luego y el Juego en el Teatro***  
***Theatre in Play and Play in Theatre***



#### **Preface**

Generally speaking, human activities are nothing but labor and game. Theatre performance teaching requires the teachers or directors to constantly help the students actor improve their both internal and external creating quality from their own expertise so as to lay a solid foundation for their future creation of an integral role in the theater and get them to know, understand and master the rules, approaches and methods of theatre creation. These games belong to the game of theatre, which not only maintains the basic characteristics of game, but also complies with the requirements of theatre art and actor cultivation. In the teaching stage of basic training, games can help students eliminate their nervous feelings of "performing in pubic", liberate their organic nature and develop their creation quality. However, as training means of theatre performance art, what else can game help us?

#### **1. As Performance Training, Game Should Be Professional**

Game in theatre is existed to achieve the senior, ideal and formative beauty in the theater. Therefore during performance training, games are not only spontaneous and free activities arising from students' eagerness to

enjoy themselves and eliminate nervous feelings, but also the beginning of performing in public. They are more the means adopted to train actors. Teachers should not only make clear of training content in games, but also make standards for the students in games, which are professional and suitable for the demand of stage creation.

Take "energy transfer" for example, this game requires students to stand in a circle and use specified words and actions to transfer the energy of body and voice within this team in a rhythmic and continual way. The teacher must make more requirements for them in theater and performance from the professional perspective ---how is energy built though body and voice?

Therefore, the games in performance training are the training and practice with game's nature. The teacher must make clear of training purpose and professional standards while applying games' interest and entertainment.

## **2. Cognitive Ability Should Be Attached**

Importance to for both Teachers and Students in the Game

Obviously, the games in the course of performance fundamentals are actually the enlightening training for students' inner mind and outer body according to the essential qualities of actors' creation. In the atmosphere of games, they are at most times themselves instead of actors, so they are more likely to focus on game and express naturally. The actors' final task is to get through between the self and role in the process of creation. But the actors have to first renew their cognition and reorganize their body and soul by training before they learn the creation methods of how to cognize, understand, organize and express an integrated work, and comprehend the body and soul of the "role". Therefore, the students must reorganize their professional knowledge and cognition during the game training.

Therefore the teacher should first enhance his or her own cognitive ability, be good at discovering students' superiority and problems, keep a keen eye on their special qualities in creation, explain and analyze students' performance in the game at proper time, encourage their strengths, correct their problems, inspire their creation ability by utilizing their special qualities and touch their softest part in their mind and get them to know that their behavioral habits and personality in life are closely linked with performance creation to promote them to build up a positive and favorable self-cognition. Certainly, this is also a good chance to build creation trust between the teacher and students.

## **3. Guide Students to Get to Know the Basic Rules and Principles of Performance Creation in the Game**

Schiller said, "The game is the free performance of creativity." The game itself contains the general characteristics of performance creation. The teacher may take advantage of these characteristics to guide the students to get to know the basic rules and essential tips of performance creation in the free, positive and subconscious game training, and have them experience the characteristics of performance in the seemingly relaxing and entertaining games in order to let them foster a good foundation for creating an integral character in the future. That is also the value why the games are adopted in performance training.

### **3.1. Taking the false as the real in the game**

Freud pointed out in the *On Creativity and the Unconscious* that game is the opposite side of reality and it's a kind of virtual activity where human beings try to achieve self-gratification through imagination. Therefore, the teacher should make the students gradually realize the importance of "taking the false as the real" for actors to acquire creation imagination and freedom during game training.

### **3.2. Actions and movements in the game**

Generally speaking, players in the game often have strong inner desires. Thanks to this strong inner drive, while students are playing games, their actions usually consist with their inner drive. Therefore the teacher can take the chance to help them build the basic concept of movement.

### **3.3. Game rules are the simplest specified scene**

In other words, the rules of the game in training can be regarded as the simplest specified situation on stage, which will establish the relationship between students, exercise restrictions on their words and actions in the game and prompt them to take positive and effective actions constantly to achieve the final goal of the game.

In the game, the teacher can remind the students of the importance of self-restriction in the game by emphasizing, enriching and strengthening game rules in order to have them form a basic idea that the rules either on the stage or in the game are critical preconditions for actors in performance, and what the actors have done will become worthless once they break the rules.

### **3.4. Importance of "improvisation" for actors to create**

The actors' improvisational adaptation, exchanges and judgments conducted by game players are of living and great vitality. So when it's proper time, the teacher must make students clear that "improvisation" is not "casualty", but a way to capture information from counterparts and adapt to counterparts, an important part in performing the movement, and a precondition for true experience.

## **Summary**

The system of training actors is huge and it goes along through different stages and sections. The speculation on game in theatre is just an attempt. All the meaning means applied in teaching is to express "true and deep-going inner demand and drive" and reveal "the nature of soul"

**8:50 – 9:10**

**Chen Gang - The Central Academy of Drama, China**

*Entrenamiento en juegos para la Formación Cualificada de Actores*

***Game Playing in the Training of the Actor as Artist***

This paper aims to describe the applications of games to qualified actor training through three elements: "The Relationship between Games and Creative Quality", "The Design of Game Ideas" and "Theatre Games in Practical Training."

The first part discusses the importance of creative quality for actors and the feasibility of game training in cultivating creative quality; it points out that "game training is an effective way to improve performance quality, especially for first-year acting students."

The second part suggests that "games for performance training are entirely different from everyday games; the latter aim to entertain the players while the former are designed specifically to improve some of the creative qualities of the actors using games with clear professional objectives." This part also addresses the basic requirements for designing games, with examples. "First of all, all games should be interesting. Secondly, the games should be competitive. Thirdly, game training should always have an objective. Fourthly, games should be simple to carry out but demanding in terms of rules and requirements. Lastly, game designers can use different or progressive games to train the students in one and the same ability."

The last part points out that the teacher is a key factor in training. "Firstly, teachers should organize learning activities through games. Secondly, they should explain or make students understand different objectives and requirements in each game. Thirdly, teachers should lead the process in a gradual way. Lastly, game training should be completely improvised."

**9:10 – 9:30**

**Bian Wentong, The Central Academy of Drama, China**

*El Uso de Imágenes Chinas en el Diseño de Puestas en Escena Occidentales*

***The Use of Chinese Imagery in the Design of Western Stage Productions***

Western classic works have been repeated to let people appreciate the charm and be deeply affected. It is in the theater space where eastern and western cultures in the 21st century met each other. How to present them to the audience and how to rise up to challenges brought up by aesthetic perception changes are very interesting questions. Modern expression of traditional Chinese elements can render the western classic plays. The process of modernization of our life is undergoing. Going into the theater, we still share a common memory in one space and this point has never changed.

In the stage space, we can construct a bridge between modern and classic, using material brushes to express our invisible feelings and emotions and using space images to connect western classical and contemporary culture. On the stage, we have to find a suitable form to render our own attitude towards national culture with proper culture elements.

From today's point of view, we have to seek the standpoint of creation based on things left over from the past. In this way, it can boast both the Chinese traditional aesthetic value and the stamp of the age. Actually it is a record of our thinking and new expression of dramas. Because once cultural vision is broadened, the comparison between different cultures can become friendly, no matter new or old-fashioned. Even with a history of many years, the passed-on messages and feelings do not prove to be irrelevant to you. However, it can sometimes move us much more than the western culture.

It also reflects our attitude towards our own culture in the process of stage innovation. Any creative art is to be admired. Stage designer attaches great importance to creativity whose source is the understanding and mastering of our nation's traditional and regional culture. In-depth understanding of our culture legacy and thinking on the world can reveal a massive value.

In Russia, for example, director Ma Zhenghong and I cooperated for a western classic, which is of hundreds of years of history--- drama Turandot. In this creation process, we tried to apply the exaggerated restructuring of Chinese elements to the creation of the world of Turandot. It has the Chinese characteristic and has aesthetic elements.

Huangmei musical opera The Visit is originally a western classic drama adapted for Chinese musical. Music in this opera has a very strong Chinese opera tune, which can find a similar style of expression of the stage space image.



Miss Julie is a Henan opera. Henan opera is one of the Chinese operas with a long history. It can help us to focus on different cultures and the presentation of artistic characteristics, to feel the different ethnic groups' role in opening new perspectives and to be exposed to fresh interpretations. That causes aesthetic pleasure and philosophical thinking.

Musical drama Miss Nie Xiaoqian is a classical Chinese literature about a ghost falling in love of a man. It is represented in today's form of musical expression.

In the drama Three Sisters and other works with Russian director Chekhov, we find a common stage image to express our understanding of Chekhov despite totally different languages and cultures.

Kunqu opera One Lady's Three Dreams from ancient Chinese has been represented in today's material performance, with great legacy of traditional culture and a touch of fashion.



**9:30 – 10:00    Resumen y Sesión de Preguntas / Summary, Question Session '**

**10:00 – 10:30    Café / Coffee Break**

**Sesion 5: Juegos Teatrales y Educaci3n / Session 5: Theatre Games and Education**

**Instalaci3n / Presentation**

**10:30 – 10:50 Manuel Viveros, Del Valle University, Colombia**

***El juego, Otra Cultura Politica***  
***Play, a Different Political Culture***  
**Manuel Viveros**  
**Del Valle University – Colombia**

While the term "politics" is very broad and can include attitudes, values, beliefs, ideals within a community; the identification of a political culture could help to determine certain conditions in the environment that allow to understand, explain and even predict some behavior trends and variations within the system.

Taking into account concepts of Gabriel Almond and Sidney Verba in his book *The Civic Culture*, the Political Socialization is one way to generate, promote and encourage the transformation of a political system or society as a whole; it is first and foremost a transmission of information to shape the beliefs of individuals. The political culture is the appropriation of such information, thus constructing the set of values and beliefs that operates in a political system; currently the information and communication systems are those that have the most impact on the opinion -way of thinking- of individuals and so, although we do not realize, we are politically socialized.

Political socialization is defined by Almond and Verba as "the way in which the principles are transmitted" either institutional or social on which it is built a political culture. Political culture is "the way they are adopted and materialized" by the interactions these principles, values, beliefs and perceptions on the political culture.

The political culture is reflected in actions that legitimize the citizens' perception on the political system in which they live.

The Socialization transforms, but culture determines the behavior that affects the nature of the system. In this sense and trying to interpret the authors, the socialization in a particular field defines:

What you must learn

When you must learn

How you must learn and by who

What you must learn for

Therefore, my question was, if a political culture is built from its socialization, are we faced with the challenge of constructing culture socializing the play? I will steal a quote by Picasso to give meaning to the work, we will use the play as art, which "is a lie that brings us nearer to the truth."

Making theater in Buenaventura as in any other place, it is not easy; it is necessary to look in detail the topics of this region, enclosed by the fighting between armed groups in pursuit of the territory and its benefits for the illegal drug trade, immersed in poverty generated by the frequent looting of their coffers by indolent and selfish local leaders; and forgotten by centralized national governments, not to say specific ethnic inclinations. But the objective is not to sell the Port as a little Africa fallen into oblivion, it must also be recognized that this is the main seaport in the country, and that is also its greatest quality. The movement that is given in its streets and the continued cultural exchange, has been given to the inhabitants of Buenaventura a special intuition that in the case of theater, it reinforces some of the features that are admired in other latitudes.

In our first two years of work, and this is something we are trying to pick up now, we preferred to bet on the play as a tool to make ourselves understood and engage in dialog with the students; our idea as a research and training center has been based on the socialization of the play as a fundamental component in our objective of creating a new culture, the culture of the play.

Then, we try to make the most of the willingness to the play and to understand the rules to talk about the city and its rules, from the class. We make the most of these principles to understand and rethink the reality from a few times and imaginary spaces.

In our classes, to reach an acceptable concentration grade is a constant struggle with the inner and the outer, and the most common interruption at least in the first 2 years of work, was the music. Therefore the main objective in the classes was directed to construct a creative space, in spite of the adversities.

The first discovery was made from the context observation, it was that the most significant group concentration was achieved exactly with music. That way, music came into the classroom. If Huizinga explains that the play needs an ambience, we built one inside the classroom, based on the ambience out of it. If the music was going to be the obstacle, we brought it to the class; thus, it was going to be with other elements.

In this author's opinion, the play is based on three fundamental elements; the obstinacy as struggle represents the idea of overcoming, of triumph over circumstances that give to the triumph, a meaning of individual competitive improvement, that is to say, the feeling of being better representatively speaking. Perhaps in Buenaventura, much more than in other places, being the best is not an option, it's a necessity. Invite from the play to stand out, represented at the same time bringing the students closer to levels of tolerance and respect that can only give the play; we put into context necessary principles for coexistence.

The second element that supports the play according to this author is the representation, which has a direct relationship with entertainment, simulation and the ability of not being oneself, to be another to others, the possibility of abandoning one's identity to be another for a moment; at the Port, we make the most of the enjoyment of being another, to recognize each other on the self, that is to say, in the role of the citizen, who is the same that plays; the play has helped us to ask questions about the reality in which we live. To understand the need of art as an escape and as a mirror.

The third element that Huizinga mentions is vertigo or agitation that allows to recognize the importance of the body and the movement in the ludic activity. Here the music was vital, what we thought was interference in class became in the way, we have had to invent the pedagogical tools and our students in their practices, too. Participation with the public is strong, the willingness to play by the spectator is complete, as if the fourth wall was behind the audience and not in front of it.

**10:50 – 11:10 Marleyda Soto, Del Valle University, Colombia**

*Alfabetos teatrales, una aproximación a las experiencias de juego teatral con niños y niñas en su primera infancia*

**Theatre alphabets, a brief description of an experience teaching theatre games to infants.**

*(An Approach to the Experience of Game Playing with Preschool Children)*

This text is meant principally as a guide to those who must teach theatre to preschool children between the ages of 0 and 6 years old. To do so, we must first analyse the place children's play has in schools, based on figures showing the shortage or absence of such programs. Child development specialists have concluded that game playing is the best method for children to learn: playing is equal to learning. This approach is aligned with a pedagogical model that inspired this document, one that provides the tools necessary for creating a genuine theatre experience with children: the Reggio Emilia philosophy, as well as the studies of Mariano Dolci, a teacher and professional puppeteer who has worked with the Reggio Emilia schools for over 30 years, studies on theatre for preschoolers. The Reggio Emilia school of thought, developed in Italy after the Second World War, is one of the most important pedagogical movements to influence education in recent years; its main contribution is based on the need to invite teachers to go to school and learn with the children, becoming researchers of discovery and genuine experience to promote knowledge before making use of any rhetorical conclusions. In practice this means attempting to be less adult and to listen to the children. This "art of listening" involves not only receiving auditory stimuli, but also understanding children in their different ways of expressing themselves.

This "listening more" and "talking less" goes of a piece with the so-called "hundred languages of children," another central contribution of the Reggian experience, where verbal language becomes suspect as the only means of communication. This involves asking an interesting question: how many ways do children have of expressing themselves? What's more, as adults, are we even capable of understanding or even perceiving other means of communication? These two reflections are the foundation of all of Mariano Dolci's research into the practice of theatre for preschool children. The author begins by suggesting an attractive idea: theatre doodling, as he calls discovery games in the theatre, that is to say, those first games or sketches which the children create while they discover the theatre. But for a theatre teacher to discover what direction to take, what theatre actions or what experiences to offer to little children, she must first observe the children's actions carefully and stop to listen to the images, situations, thoughts, ideas and meanings that the children convey when they encounter this kind of artistic language and put it into practice as they play. Only from this vantage point can we come to realize how even the smallest children are already doing theatre, without any need for the bothersome intervention of an adult.

Another important idea is based on the premise that in Kindergarten, there should be no expectation that we teach theatre or transmit our theatre conventions to the children, but rather help them discover their own. When a teacher forces a small child to repeat certain actions, words or gestures mechanically, she is contributing to what Dolci calls the impoverishment of theatre language at school; she is opting for mindless rote repetition. According to Dolci, this is neither play nor theatre. Though the adult clings to the idea that they are encouraging the children to play, the question remains how much the adult, in imposing her idea of play and fun, is actually connecting with the child, or even coming close to what the children are doing. At the same time, when the children express their forms or ways of doing things in theatre codes, they are often far away from what we as adults expect to teach them. Their theatre alphabets are more entertaining, more interesting, more imaginative; the most fantastic events occur in a completely natural way, without the slightest self-consciousness.

Dolci points out another aspect to which special attention should be paid, the importance of examining the theatre language and words we use when we are among children: actor, spectator, dramatization, scene are, for example, words which come from our professional concerns as adult actors and directors, but when transferred to a preschool context, can be counter productive by casting children as "miniature adults." Mariano points out that this happens for a specific reason: we as adults convince ourselves that children at play are doing the same thing as we are when doing theatre, and therefore assume that we are speaking to them in terms and situations that they can understand; hence the danger of falling into the idea that "children do theatre all the time." Dolci reminds us that the enormous distance between the actor who assumes and embodies her role in a conscious way in front of an audience and the child who plays should never be overlooked.

The main difference between "the adult who pretends" and the child who plays is that the actor is constantly measuring the distance between her own identity and that of the character she is performing. If she does this efficiently, she is said to have a sense of truth, a credible and organic characterization; she will have convinced an audience that the overall combination of gestures, postures, silences and intonations she has chosen to build the character corresponds to the identity of that character from a given text.

In contrast, children, in their theatre 'doodling', have no intention of performing for others, they therefore have no concern about whether an audience will decide if what they are doing is 'organic' or not. The function of their theatre play can be found in the very fact of establishing similarities and differences with other identities, in order to, from this vantage point, build and become conscious of their own; in order to discover who they are, to master their own identity and get their bearings in the world.

**11:15 – 12:00 Conversatorio con los Artistas, Encuentro con los Directores y Actores del Festival**  
**Conversation with the Artists Meeting of the Directors and Actors of the Festival**

**12:00 – 14:00 Almuerzo / Lunch**

**14:00 – 16:00 Sesión de Demostración de las Master Class a los Asistentes del Foro**

**Thursday May 21st / Jueves 21 de Mayo**

**Time/Horario 14:00— 16:00**

**Lugar: Auditorio 5**

***Sesión de Demostración de las Master Class a los Asistentes del Foro***

***Session of Master Class Demonstration to Forum Assistants***

We are all asked to give a demonstration of our workshops, using our students as participants.

**1. William Walters, New Mexico University, USA**

*Juegos Serios: Enseñanza de los Fundamentos en Actuación*

*Serious Games: Teaching Core Acting*

**2. Chen Gang, The Central Academy of Drama, China**

*Juegos Teatrales para Cultivar la Creatividad del Actor*

*Game Playing for the Cultivation of the Actor's Creativity*

**3. Felipe Pérez, Del Valle University, Colombia**

*El Pacto Común del Ensemble, Camino del Juego en la Composición Grupal*

*The inner Dialogue of the Ensemble, Play as an Approach to Group Composition*

**4. Susana Uribe, Del Valle University, Colombia**

*El Entrenamiento como Camino de Transformación del Actor. La "Esencia" de la Presencia, Demostración*

*Physical Training as a Means for Actor Transformation. A Demonstration of the "Essence" of Stage Presence*

**5. Aubrey Mellor, La Salle College, Singapore**

*Actuación Impresionista: Creación de Caracterizaciones Vividas*

*Impressionistic Acting: Creating Vivid Characterizations*

**6. Vladimir Conde Reche, New Mexico University, USA**

*Contemporary Dance*

*Danza Contemporánea*

**7. Peter Goessner, Toho Gakuen College of Drama and Music, Japan**

*Juegos Teatrales — Taller*

*Theater Game — Workshop*



(Thursday, May 21<sup>st</sup> JUEVES 21 DE MAYO – evening)

16:00 – 17:00 PERFORMANCE 'El Amor es un Francotirador (Love is a Sniper)

Author: Lola Arias

Company: Universidad Distrital "Francisco José de Caldas" — ASAB

Venue: Sala de Teatro Univalle — Aud. 4 Univalle Theatre — Aud. 4

Concurrent showing of the Colombian network of higher theatre institutes (ret)



Thursday, May 21st, 4 p.m

"Sometimes I think that LOVE IS ACTION. Love feels but mostly acts."

*This is a new work developed by a writer working with the actors. It featured a band of musicians and other actors who sometimes exchanged places with them. Built around the concept of Russian Roulette and games of forfeit. Though there were no translations, the action involved a group of young people, all urban, hip and highly individualistic. A series of monologues as each seemed to confess deep truths, presumably about relationships and love. The speeches by each of the characters were made in a down OP position to a microphone and the area focused as if on trial. Others sat in rows on chairs in the centre; and changing positions varied the design and balance, as characters were distinctly clothed. As clothes were not street clothes, these were not a group of friends, but semi symbolic representations of types. The loser, the nerd, the vamp etc.*

*I noticed that that audience never laughed, so the work was without humour; and without surprising insights too as the interested audience was not surprised or moved. I thought the concentration of the audience was giving respect to this newly created work clearly born of the students involved and a devising process that demanded honesty from participants – but in fact took itself more seriously than needed. Sadly this work was without politics or social reflection except in revealing the thoughts in today's youth (though no thoughts seemed new, it seems).*

*The large clean white acting space, with smooth drapes forming walls, and a greenish tinge to the lighting added a contemporary look. There were no dynamic changes of visual interest, and no structure changes either as once the format was exposed, we merely waited until all the characters had had their monologues. In between there was some variance as different couples and trios had scenes together. Though there was the tension of wondering which character would catch the actual single bullet in the revolver chamber, in fact we knew a death would not come early in the piece, and not even in the middle – though a better play might have been constructed if there was interest in narrative and what might follow an actual death amongst colleagues, or strangers as these seemed to be.*

*A talented and idiosyncratic group of musical students; but not well served by staff as they needed dramaturgical help to make a better piece of theatre. Nonetheless, here in Colombia there is play-making and theatre-making, and this is to be applauded; comparatively, Lasalle seems uncreative, director-dependent, and focused too much on interpreting existing scripts.*

**The Play Love** is a Sniper is a musical which uses Russian Roulette to evoke the pains that human beings take to overcome the obstacles that prevent them from achieving love. Participants who choose to play must follow the rules proposed by the referee (an eleven-year-old girl) and openly confess their quarrels and disillusionments surrounding their experiences of heartbreak; this in order to earn a

chance at the final draw, when only one of them will die by the bullet and win the game. The work is a statement on what Barthes once claimed about the figure of the lover: "The lover, in fact, cannot keep his mind from racing, taking new measures, and plotting against himself. His discourse exists only in outbursts of language, which occur at the whim of trivial, of aleatory circumstances" This frenzy of the language of lovers is captured in a series of speeches that make up the spirit of the work.

**The Author** Lola Arias (Buenos Aires, Argentina, 1976) has had a rich multidisciplinary career as a writer, actress and director. Her work as a theater artist has been greatly influenced by performance, where character creation merges with the actor's own discourse of sensations, reaching an equilibrium between person and character. Her most important dramaturgical works have been: *The Squalid Family*, *My Life Afterwards* and a trilogy: *Dreaming of a Revolver - Striptease - Love is a Sniper*.

**The director:** Sebastian Farfan is an eighth-semester student of Performing Arts at the Faculty of Arts - ASAB with an emphasis in Theater Direction. During his training, he has worked with teachers such as Dubian Dario Gallego, Ignacio Rodriguez, Jose Assad, Sebastian Illera, Arley Ospina Navas and others. He performed in the play *Hispanics potpourri* and directed *Love is a Sniper*. He is also the leader of the playwriting research group at the Faculty of Arts - ASAB.



#### The Cast

Angie Torres Cardoso – The Redhead  
Sergio Alberto Figueroa – The Boxer  
Jorge Esteban Carvajal – The Don Juan  
Sergio Felipe Hernandez – The Shy Guy  
Claudia Viviana Mayorga – The Stripper  
Vilma Carolina Ramirez – The Country Girl with a guitar  
Ana Rivera Uribeo – Bass Guitar  
Jaime Alberto Fernandez – Vocals and Guitar  
Juan Camilo Camacho – Drums

Sebastian Farfan – Direction  
Alexander Cruz Hidalgo – Production  
Angie Torres Cardoso y Sebastian Farfan Bernal – Technical Team.

1. Barthes, Roland, *A Lover's Discourse: Fragments* trans. Richard Howard, New York, Hill and Wang, 1978 p.

#### 19:10 – 19:50 PERFORMANCE

***Buenas Noches, Mama* ('Night, Mother)**

**Author: (based on) Marsha Norman (Pulizer 1983)**

**Company: Mongolian State University of Arts and Culture**

**Venue: Teatro Municipal "Enrique Buenaventura"**

*I remember this commercial play from the '80s when Diane Cilento acted in it; co-produced by her playwright husband, Anthony Schaffer of Sleuth fame (and brother of Peter Schaffer who wrote Equus and Amadeus). Colleagues from New Mexico were groaning at the thought of Mongolians doing this 'warhorse'. God know where they got it from, but then Mongolia had Vagina Monologues a few years back, and this time the Mongolians had changed the work so substantially that they should have changed the title. For a start almost all text was cut, and the daughter was changed to a son, thus adding incest and Oedipal themes; but further, it was a piece of dynamic physical theatre with the two actors most impressive with contortions, acrobatics, suspension/flight, and dance.*

*Nothing delights me more that the use of skills on stage; and here we had continuing physical skills and, as usual with Mongolian students, rich voices and strong vocal commitment. The director, a woman, had a clear vision for the piece and she chose her actors well; she also had a good visual eye – though the technical staff supported her imaginatively.*





*Eko clearly loves performing and if he could also have sung while he acted I think he would be even happier. I don't think I've ever met anyone so driven to constantly perform and to get such huge pleasure from it. As recorded elsewhere, his rap dancing is seen by all, from breakfast to lights out. I take a personal interest in work from the Mongolian State University of Culture and the Arts and have in other reports written of their impressive grounding in Stanislavskian naturalism, the depths of their Chekhovs, their unique traditional theatre and their focus on voice training – eg having nine (9) voice teachers who other worked together and developed an overlap between the speaking voice and the singing voice. As I have witnessed in the work of graduates and in the work of some theatre companies in Ulaan Baator, the Mongolians are also very interested in the west and in contemporary theatre about relationships and issues – I noted with interest the great success of Vagina Monologues. I presume that this exploration of a Pulitzer-prize -winning play, albeit an old one, fits with their curiosity in the West, and in international trends. In this, they made a now dull play more dangerous and more provocative.*

**The Play** 'night, Mother is an adaptation of the play written by the North American playwright Marsha Norman. This version tells the story, without dialogue, of a widowed mother who loves her son excessively. All she wants is to lead him on the right path, and to keep him beside her forever. Unfortunately her son has his own desires, dreams, and wishes which his mother cannot understand. As time goes by, the mother's love becomes a great pressure on her son.

**The Author** Marsha Norman is an American playwright, screenwriter, and novelist. She received the 1983 Pulitzer Prize for Drama for her play 'night, Mother. She wrote the book and lyrics for Broadway musicals such as The Red Shoes, The Color Purple, The Bridges of Madison County and The Secret Garden, for which she won a Tony Award. She is co- chair of the Playwriting Department at The Juilliard School.

**Cast:** MOTHER: Enkhtuya Ch.

SON; Erdenebayar U.

**Director:** ARIUNJOLOO

Myagmardolj

*Acknowledgments:*

*Ariunjoloo M. Chair: Acting + Directing*

*Depart. of the School of Theatre Arts.*

*Erdenebatay U. Stage movement.*

*Enkhtuya Ch. – Acting Teacher, Acting and Directing Departments.*



20:00

PERFORMANCE *El Huérfano Chino (The Orphan of Zhao)*

Author: Zhang Lingnan

Company: Shanghai Theatre Academy - China

Venue: Teatro Municipal. "Enrique Buenaventura"



Though Central Academy of Beijing is a dominant school in ATEC, its President being also President of ATEC, the main poster for this Colombian Festival featured Shanghai Theatre Academy's Orphan of Zhao. The play is one of the most famous from the Yuan Dynasty and one of the most famous of Chinese plays, being also, of course, a sung play, or Xiqu. This was not fully sung but was performed fairly traditionally; indeed it was the most traditional of productions in the festival, with only a few scenic devices not being the traditional bare stage of xiqu (much use of curtains and drapes).

It was interesting to note STA's expenditure on this large cast work, as they are supposed to be leaders in APB but sent only a one-man Richard III to Singapore in a truly terrible verisimilitude that used texts from R&J and from Macbeth, set at a medieval feast and being incomprehensible. If they send rubbish to APB and a grand scale major work to ATEC, this year on the other side of the world, one wonders where their priorities lie. Admittedly there is always a degree of competition involved in ATEC but thankfully the Colombians did not enter into any prize-giving this year, but rather honoured all participants with certificates. But to bring a traditional and somewhat dull staging of a major classic in a standard version, while Central performed a very contemporary version of Macbeth, seemed a reversal of their usual roles (ie Central the keeper of traditions and Shanghai the avant garde leader).

Of more interest was the fact that Orphan of Zhou was performed almost entirely by staff, professionals and graduates; to my knowledge there were no undergraduates in the work at all. The thinking behind this was probably to offer a Chinese classic to Colombian theatre people – along with their excellent exhibition on Xiqu. And in fact STA now has a strong Classics training in Xiqu; whereas Central had only recently started a traditional theatre programme (presumably annoying the hell out of NACTA, the national school of Chinese Theatre Arts, also in Beijing). Whatever the reasoning, it is clear that STA is keen to be counted at one of if not THE top Chinese school – and as I have written before, it is a slightly older school, and has a much longer tradition of engagement with the west (not counting Central's long connections with Russian re Stanislavsky).

Orphan of Zhou is a thrilling story of loyalty to a family all killed off by a new ruler, with the only survivor being a baby born after the massacre. Loyal retainers protect and smuggle the baby past guards etc, some of whom also feel the pull of loyalty and betray the new ruler. On the page – I teach it in Asian literature – it is quite powerful and tense, but in traditional performance the tension is signalled rather than acted for real; thus the drama of the writing gets somewhat subdued, and pace is even and almost sedate.

Though easy to give it a more thrilling production, I wonder if the stranglehold of tradition won't allow Chinese to even see the possibilities. It seems crying out for updating, even within traditional period clothes and traditional acting. Presentational style in Kabuki has more drama in it than



presentational style within xiqu; through the latter does have more thrilling acrobatics and battles scenes, and more often. Orphan of Zhou however is not filled with battle scenes, and Xiqu does not have extravagant externals like Aragoto Kabuki for example. Orphan of Zhou has text of far greater literary interest than almost all kabuki scripts; and the acting of the text is nuanced within the traditional style – some too subtle to be of interest if one lacks knowledge of the language.

The curtain call was interesting as these actors are clearly well respected artists and used to claiming their applause for their art form. And there was much to fascinate the eye with costumes of wise scholars, of esteemed generals and of handmaidens etc. I still like the beards that hang visibly off a wire hooked to ears – rather than the west's interest in spirit gum for facial hair. And though I love seeing the elegant use of water sleeves and the leg-flip exits, this production featured none of those physical treats, but kept characters standing upright in what seemed like bad Shakespeare: all talking heads. However, the Colombians went wild for it and undoubtedly valued this rare opportunity to see an actual Chinese play acted in Chinese traditional ways.



#### **Synopsis of The Orphan of Zhao**

In the year 597 BC, the Zhao family is slaughtered at the Emperor's orders. A doctor close to the Zhao family, Cheng Ying, receives from a courtesan a newborn baby, the last remaining heir of the persecuted and slaughtered family. To keep the secret from being discovered, she kills herself. Doctor Cheng Ying hides the baby inside his medical basket. But, when he leaves the palace, he's discovered and detained by General Han Yue.

Unexpectedly, General Han Yue shows his loyalty and lets the doctor flee with the baby, killing himself thereafter with his own sword. When the news of the escape of the orphan of Zhao reaches the coup leader, General Tu Angu, he immediately orders to kill all newborns throughout the country, as well as the families who would oppose the order. To save the orphan of Zhao, Doctor Cheng Ying gives his own son, a newborn, with great sorrow and suffering. After many years, Cheng Ying, haunted by the bloody persecution committed against the Zhao family, raises the orphan with complete devotion. The orphan grows up without knowing his secret story, and becomes the favorite of General Tu Angu, who adopts him as a son. After 20 years, Doctor Cheng Ying reveals the orphan's true origin; uncontrollable anger awakes in the young man, and with a profound hatred which wells up in his soul, he kills his adoptive father and avenges his family.



### A Word from the Director

The Orphan of Zhao is taken from Volume 43 of the book Historical Memories, the chapter dedicated to the story of the Zhao family, and was adapted to the theatre by playwright Ji Junyang during the Yuan Dynasty. The tragedy reveals the perseverance and resolve of the Chinese spirit in its fight against the forces of evil.

The play has remained in the popular repertoire for many centuries. Our staging is part of an investigation and experimentation on forms of expression in Traditional Chinese theatre and their influence on the teaching of dramatic theatre.

The play was chosen to participate in the ATEC's Asia Pacific Theatre School Festival, in consideration of the pedagogical interest caused by our investigation, as well as its emblematic significance for China, as the play is an exemplary characterization of traditional Chinese culture. The characters in The Orphan of Zhao hold to their loyalty despite everything and always fulfill their promises; they can give their own life to protect their beliefs. To fulfill a promise, they can sacrifice their own children, and put their lives at risk to exact justice. Maybe these characters' way of thinking is different from that of other people. But this difference is characteristic of our colourful and diverse world.



### Cast

Wang Xueming (in the role of: Cheng Ying)  
Xue GuangLei (in the role of: Han Jue, Tu Angu)  
Zhang Xiaoqi (in the role of; Cheng Ying's Wife)  
Chang Peiting (in the role of: the Orphan)  
Wan Linming (in the role of: GongSun Chujiu)  
Bao Lei (in the role of: Narrator)

### Creative Team:

Produced by Gong Baorong  
Art Director: Guo Yu  
Acting Coach: Wang Bonan  
Directing Teacher: Li jiangping  
Stage Design Teacher; Liu Yonghua  
Playwright; Zhang Lingnan  
Directors: Wan Liming, Zhou Hui  
Stage Design; Xu Ziqing  
Light Design: Bei Wen  
Sound: Luo Wen  
Choreography: Xing Sang  
Costume and Make-up: Min Yichun  
Sound Assistant: Zhong Ling

Sponsored by the "Project of Interdisciplinary Talents" of the Shanghai Education Commission, and the Construction Project of Shanghai College Museum.

## **EXHIBITIONS ON SHOW DURING THE FESTIVAL.**

### **EXPOSICION (EXPOSITION)**

**20 de Mayo al 30 de Junio (From 19th of May to 30th of June)**

**El Colorido del Teatro Tradicional - Chino: El Arte de la Opera China**

**Colorful Traditional Theatre in China: The Popularity Exhibition of Peking Opera.**

**Company: Academia de Teatro de Shanghai (Shanghai Theatre Academy) China**

**Venue: Biblioteca "Mario Carvajal", Univalle. Univalle Library**

**21de Mayo / May 21st**

**9:00 – 19:00**

**Proyecto de fotografia, Potrero Grande, Sector 5**

**Photography Project**

**Company: Estudiantes Artes Visuales (Visual Arts Students)**

**Venue: Auditorio 1, Sala de Proyectos, Dpto. Artes Visuales. Univalle**

### **FESTIVAL DE ESCUELAS DE TEATRO ASIA PACIFICO (Asia—Pacific Theatre Schools Festival)**

**Boletas de Venta en los Teatros / Theatre Venues and Prices**

**Teatro Municipal "Enrique Buenaventura" I Del Valle University,**

**Carrera 5 No 6—64 / 20 and 21 de Mayo**

**General: \$30.000 — Estudiantes: \$15.000**

**Teatrino, Teatro Municipal**

**Carrera 5 No 6-64 / 19 and 20 de Mayo**

**General \$18.000 - Estudiantes: \$12000**

**21 de Mayo / General y estudiantes \$10,000**

**Del Valle University,**

**Ciudad Universitaria de Melendez — Sala de Teatro Univalle**

**General: 3,000 — Estudiantes Univalle: 2.000**

**Centro Cultural Comfandi**

**Auditorio, Calle 8 No 6-2 / 22 de Mayo**

**General: \$ 15.000 - Estudiantes: \$10.000**

**Afiliados Comfandi: Entrada Libre**



## Friday, May 22<sup>nd</sup> VIERNES 22 DE MAYO

8.30 Bus delayed by Chinese having a great time eating mangos in the street. Finally depart 9.00am. Pleasant 30 min drive through cane fields that reminded me of Queensland. I think we were heading north as the Andes were on our right. Students speak passionately about Gaitan and his assassination.



**Hacienda Paradiso.** Home of **Jorges Isaacs**, where he lived and wrote: **Maria, a South American Love Story.**

Perfect house; well preserved with original furniture. Streams are diverted from waterfalls flowing from the foothills of the Andes; one stream flows through the kitchen and another flows through the bathrooms and wash rooms. Wide verandahs and views far across the canefields below. I doubt if I have ever visited a homemore attractive for living in, its fresh water contactly flowing from the Andes and high view across the cane fields, a cool breeze and tropical sunlight and shade trees. The house is large and rambling with separated outhouses behind containing wash rooms, chapel and kitchens. I was sobered by a long narrow room at the back of the kitchen: it was attractive enough with light and air but when told it would sleep the household's slaves on the floor, it suddenly seemed small and reduced the nobility of family I imagined there. Lady guide tells much of the real family and how their stories connect to the novel – claimed as the first South American novel. Poignant is the fact that Maria died before Jorge completed his medical training, which he undertook in order to cure Maria's illness. Many years passed before he wrote the book.

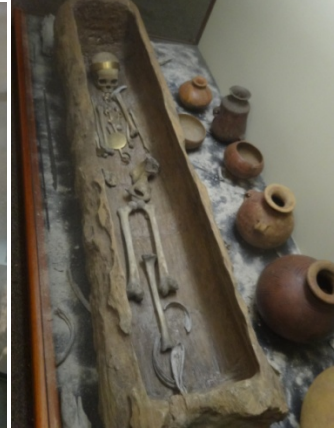
Great to see that the book is still studied and that busloads of schoolchildren are brought here regularly. In small crowded shop under the front verandah I purchase Postcards and a small Colombian flag. There are copies of the novel and DVDs of the various film versions, but none in English. The gardens are magnificent and the streams swift-flowing and babbling. In the field is a broken down old nag that could well have belonged to Don Quixote.



Back into Cali and to a restaurant near the hotels where we were treated to a Colombian feast, ordering whatever we wanted. There was plenty of flow of wine and beer and the students were on a high with happy fever amongst new international friends and comrades – the bonding on this outing is a lesson in making sure students are taken off campus during such events.



Students were taken off to shopping in markets of traditional arts and crafts, while I chose to visit three nearby museums, including a Gold Museum and an ex convent displaying pre-Colombian arts.



**16:00 – 19:00 PERFORMANCE**

***Boulevard del Juego (Boulevard of Play)***

**Company: Entrada Libre**

**Venue: Boulevard del Rio (River Boulevard)**



Community groups and non-theatre departments, as well interested students and amateur groups, plus some High Schools, all participating in games and performance art all along parks and embankments of the Rio Cali (Cali River). Passed our hotels, passed the Contemporary Arts Museum, passed the churches and plazas. In many ways a perfect 'happening', spontaneous and musical blending contemporary with traditional. Colour, energy, music, dressing-up and laughter.

**Boulevard of Play** Coordinating Committee  
Globo Theatre Workshop, founded in Cali in 1976, is a professional group of theatre artists in all areas (drama, comedy street theatre, playwriting, etc.) whose mission is to perform a vast array of cultural, artistic and theatre activities which reflect the human spirit in all its features. The Workshop has staged 53 performances for children, teenagers, and adults, and has done gender performance, puppet shows, and poetry and music recitals, geared towards a wide variety of audiences.



Currently in repertory are the following performances: *The Adventure of Reading*, *A Children's Play in Honour of Books*, a collective creation; *The Queen of the Household*, a comic monologue by Dario F0 and Franca Rame; *My First Sexual Relationship*, a comedy by Dario F0 and Franca Rame; *Sweet Krewe, Sweet Maceta*; *Tris Tras Tell me the Story* a children's play with dance and crafts. Globo The Theatre Workshop has won the following theatre prizes and grants: the Colibri de Oro, and the Munster of Culture Grant for Theatres of Long Standing, 2011.



Jorge Vanegas, General Manager and Artistic Director and founding member of the Globo Theatre Workshop Association. Actor, screenplay writer, director, teacher of long standing, Vanegas studied in a Bogota District school in the sixties. He has participated in countless productions as a director and actor in Colombia and abroad.

He has taught in various Colombian universities, given workshops in various national and international events and been an advisor for a diversity of public and private artistic institutions. He has acted in over twenty television productions. In recognition of his extensive

artistic work, he received the Medal of Merit for Stage Production, Proartes Award, Cali, 2007.

17:00 – 18:00 **PERFORMANCE** (Evening)  
**Sueño en la Montaña de Fuego (Dream on Fire Mountain)**  
**Author: Derek Walcott**  
**Company: Del Valle University – Cali**  
**Venue: Sala de Teatro Univalle — Aud. 4 Univalle Theatre — Aud. 4**



"History, Mr. Pamphilon, is just one series of breach of promise."

*This was my first view of a play by Derek Walcott, the 1991 Nobel-winning Caribbean writer now professor of poetry at Essex University at 78 years. Though Walcott writes in English, this was performed in Spanish, Colombia's prime language. It felt very much like some of the Mexican plays I have seen, but more Brechtian than folk; and though there were types, the characters were well fleshed out, even minor roles had interesting features, and the themes of the work are clearly socially engaged and with roots in politics and community. Everitt writes that he has moved the setting to Colombia.*

*Searching through Walcott's plays I can't identify this one, though suspect it is what is elsewhere translated as Dream on Monkey Mountain. The oppressors and the oppressed are evident and I would love to understand the language – I have ordered a collection of Walcott for the library – as it reveals much about colonialism in the other Indies, on the other side of the world. Aspects of it reminded me of Gao Xingjian's Soul Mountain, though its best elements were not the seer or the seekers of wisdom, but the socially-engaged peasants struggling for justice. The drama was strongest in the very relevant dangers of border-crossings and in the waiting in displaced persons' camps. At time it felt strongly like a Brecht Lehrstucke, especially The Measures Taken, with its border skirmishes, and of Caucasian Chalk Circle, with its kangaroo courts. The peasants' costumes and the Spanish language brought to mind Lope de Vega's Fuente Overjuna, and the production I did some years ago from the Melbourne festival with designs by Mary Moore based on Diego Rivera. It is a wordy play and was fascinating the Colombian audience. I hope to read it soon and will advocate this Noble prize winner be included in Lasalle possibilities for programming. I extracted the following from a recent interview with Walcott:*



*"It is the [English] language which is the empire," Walcott has written, "and great poets are not its vassals but its princes."*

*In his mid-20s, Walcott moved to Trinidad, the largest island of the region, in search of more fertile ground. A few years before, VS Naipaul had sailed to England, scornful of a cultural desert left behind. The two men were once friends, but lately have turned publicly antagonistic. The most recent aggravation came from the disabliging account Naipaul gave of Walcott's*

*emergence on to the literary scene in his memoir A Writer's People, published last year. Walcott responded with a recitation at a poetry festival in Jamaica in May, when he read a "nasty" poem*



called "The Mongoose". It began: *"I have been bitten. I must avoid infection, / Or else I'll be as dead as Naipaul's fiction."* Friends who recall that Walcott once spoke highly of Naipaul's achievement now caution that the name be left unmentioned in his hearing. Unprompted, Walcott offers it himself in a slip of the tongue when discussing the Nobel prize: *"Look at the people who never got it: Auden, Frost, Naipaul - I mean Nabokov ..."* (Naipaul received his in 2001, nine years after Walcott.) While Walcott's life as a poet presents, in the words of the American critic Adam Kirsch, "an almost uninterrupted progress in mastery", his 80 or more plays have remained largely local. The view of him as a man of the theatre is obscured only if the viewer happens to be looking from New York or London - what Walcott, with a touch of well-worn impatience, calls "the centre of cultures".

This is a thing that we face often. *'Is this the first time you have done a play? ... Is it a debut? ...' I have had a lot of premieres, in the Caribbean. Then they have moved elsewhere."* Walcott also said something that I now endorse, having wasted much time in seeking originality, I now teach that imitation of anything that one admires is an excellent starting point. Walcott: : *"I always cite something that Pasternak said: 'Great poets have no time to be original.'" Imitation, he believes, "is not only a form of flattery, but is in a way creation. No two things are going to be alike. Whatever you bring to the craft is going to be individualistic."*

**The play** *Dream on Fire Mountain*, a play inspired in the dramaturgy of the Santa Lucian author Derek Walcott, is a contemporary comic drama which deals with the desire of a long-colonized people to change the condition of their lives. Titi, an old charcoal burner, sets out on a journey to discover his true identity, after witnessing a vision where he sees himself as the saviour of his race. He sets out on this dream-filled journey with his faithful friend Mosquito, who is all hope in this struggle for survival. Mosquito becomes Titi's conscience, urging him to wake from his dream which will only become true when he decides to abandon the prison of his life. Faced with the challenge of expressing Walcott's dream, the cast and director have decided to adapt the play to a Colombian context, and this stage version evokes those multicultural peoples who have struggled to maintain their identity in a hostile modern world.

**The Author** Derek Walcott (Castries, Santa Lucia, 1926, Nobel Prize for Literature, 1992). Caribbean poet and playwright, born on the small sovereign island of Santa Lucia. Walcott is considered one of the greatest English-language poets of twentieth century. With regards to his language, his works develop a dynamic dialogue between classical English and Caribbean patois, and both ends of the creole continuum are highly stylized. The conflict in his plays and poems turn on the problem of identity, and in them he examines the paradoxes of self-realization in colonial contexts. A master of liminality and ambiguity, his aesthetic is penetrated by the metaphor of the twilight, where the half-light both poetizes and hides the misery of the human condition, while offering a promise of a new dawn and a better future.



### Cast

David Palacios / Alexis Carvajal – Titi

Jeniffer Elvira – Mosquito

Andrian Molina – Tigre, Josefo

Danny Posso – Raton

Jeffry Aedo – Corporal

Paola Charria – The White Woman

Esteban Moreno Sterling – Basil

Diana Artunduaga / Marcela Ramirez / Monica Alvarez / Sebastian Torres – Chorus

Chorus and Cast - Campesinos – Vendedores / Farmers – Marketplace

Mujeres del Grupo y del Coro – Sisters of the Revelation – Children – Wives of Titi

Patricia Gomez / Sebastian Torres – Inspector de Mercados Panflion

Everett Dixon – Direction

Julian Zuleta – Art Direction

El grupo – Adaptation

Lina Maria Ramirez – Production

Mayerly Soto – Production Assistant

Robinson Achinte – Stage Lighting

Jefferson Caicedo – Dramaturg

Andrea Bonilla – Choregraphy



***El Coloquio de los Perros (The Dialogue of the Dogs)*****Author:** Miguel de Cervantes**Company:** Del Valle University - Cali

Venue: Centro Cultural COMFANDI

Author: Miguel de Cervantes Saavedra

Adaptation and Direction: Ma Zhenghon, Alejandro Gonzalez Puche



*This production was without doubt the most interesting theatre event of the entire festival; and I am delighted to learn that Alejandro and his wife Ma Zhenghong are both such consummate directors and adapters. Remarkably, the University Del Valle emerges as far more theatrically and academically sophisticated than any of the ATEC member schools (with the possible exception of Chang Ang I Korea which did not bring a production this year and is going through many changes with yet another change of Dean).*

*It is entirely coincidental and fortuitous that only a few months ago I was discussing magic realism and Spanish literature with Federico Palomera Guez, the Spanish Ambassador to Singapore (married to Asa Paloma, a Korean born actor, director and writer, who developed the play, Women of Asia and wrote another on Shakespeare and Cervantes which starred Lasalle graduates); the Ambassador claimed that Lorca and Marquez were following a long tradition and that non-natural occurrences were not uncommon in Spanish literature. He instanced Cervantes and mentioned Dialogue of the Dogs and I ordered it for the library.*

*Elements of magic can be found in many realist-type plays, from the Greeks (eg Medea's rescue chariot) and Romans (eg Apulius' Golden Ass) to Shakespeare (eg Tempest and Midsummer Night's Dream); it might be argued that all story-lines concerning God or gods amongst mankind have magic – and, by extension, the overuse of the Deus ex Machina in Literature from Spain's Golden Age, though based in propaganda supporting the Monarchy, is essentially about miracles, a form of magic.*

*The Cervantes' (died the same year as Shakespeare) novella concerns two dogs who are surprised to be given the gift of speech; the interest is in what dogs actually converse about. Surprisingly, they talk from a servile position and occupy themselves with discussions of various bosses and owners they have had; and, in bawdy reminiscent of some Boccaccio, they reveal lots of amorata coupling they have witnessed.*

*Filled with humor and social satire, The Dialogue of the Dogs reads rather like an Aesop allegory, and is a tale within a tale. Campuzano is a philandering man who, upon a deceitful marriage to Dona Estefania, is left with nothing but syphilis. Late one feverish night at the Resurrection Hospital Campuzano overhears the guard dogs, Berganza and Scipio, telling each other their life's story.*

*What ensues is a sermonizing exchange between two virtuous canines (who acquire a more solid sense of morality than humans in the book) who find themselves victim, over and over again, to deceitful and corrupt humanity.*

At one point, Berganza was being punished for not catching the wolf that attacked the pack of sheep. But the canine's true enemy is the shepherd, who kills the sheep and devours it. The dogs' encounter illustrates the capricious ways of the world and the inequities of fate- a sort of catechism in the sense of morality.

The dogs are Cervantes's mouthpieces for a range of opinions that presumably would be more scandalous if spoken by humans.

- On pastoral romances: "all those books are dreamy things, well enough written for the diversion of layabouts, but without a whit of truth."
- On gossip and sniping: "wrong-doing and calumny are human nature. We drink them in with our mothers' milk. A child barely out of his swaddling clouts will raise a vengeful hand against anyone who denies him, and almost the first word out of his mouth is to call his nanny or mother a whore."
- On so-called scholars who pepper their speech with Latin: "In Roman times everybody spoke Latin as their mothertongue, yet there must've been some morons even then. Speaking Latin didn't absolve them of stupidity."
- On pretty euphemisms: "You're wrong if you think it's not rude and crude to call things by their right names, as if it weren't better, if you have to call them something, to use roundabouts and curlicues to get around the unpleasantness of hearing them described clearly. Handsome is as handsome sounds."
- On official corruption: "Sure, they're not all crooks. Many, many notaries are good, faithful, and law-abiding, and only want to be of service without hurting anybody. Not all of them paper you to death with lawsuits, or leak information to the other side, or pad their hours. Nor do they go poking into strangers' lives to drum up business, or get in bed with the judge to play 'scratch my back and I'll scratch yours.'"

*The novella was adapted into a play by these director-writers with senior students and graduates and performances were of the highest standard. The large proscenium arch stage served the production well, but the distancing and rather cold auditorium in Centro Cultural Comfandi at first gave it a bleak Science-Theatre feel (Uni of NSW). If theatre must be inside glass and concrete – and evidence of best theatre often points other places, then at least sightlines and actor-audience relationship should be a positive feature. There is no point in multi-purpose theatres as they serve nothing (I thought this lesson was learned in the 70s); and a flat auditorium should never be built in the 21st century.*

*Marvelously, the adaptation started in full all-white classical Spanish period clothes in period speech; fascinating to see this reproduction and the elegance of the acting required. It compared with period or RSC Shakespeare, with a focus on 'how to' rather than 'what' (content). With various stops that required the actors to drop out of character and argue, the style shifted to contemporary quirky as a more suitable acting style. This gave great fun and encouraged humourous improvisations – especially funny was the outrage of a very dark-skinned African Colombian actress complaining that she was perceived as not fitted to play Spanish aristocracy.*

*What followed, once a production style was 'found', was highly visual, colourful yet distinctly stylish modern world that combines contemporary high fashion with eccentric costuming a la Fellini. I marveled at the energy and clarity of the actors and their skill in swinging ideas and emotions as fast as a cartoon. It proved that this work arose out of a laboratory exploration through an especially funded company dedicated to creating new work, and consisting of staff and alumni plus other guests from industry. This reminds me of the old postgraduate programme at NIDA that gave an innovative theatre season every year at Jane Street. Lasalle could benefit from such a company, especially if driven by staff and alumni.*

### **The Play**

The Dialogue of the Dogs has a curious subject: the main characters are two dogs talking to each other. The testimony of this unusual dialogue reaches us thanks to a sick man who, shut away in a hospital, listens to the conversation between the dogs. The Dialogue becomes a stark but valuable ethical, religious, social and artistic portrait of the Spanish Baroque. Our adaptation includes a fragment from The Deceitful Marriage, a novel organically connected to The Dialogue. We have developed a meta-theatrical staging, starring two actresses who play the roles of Cipion and Berganza.

The influence of Cervantes in literature, art and the humanities is immeasurable; and *The Dialogue* in particular has a curious relationship with Sigmund Freud, the famous creator of the theory of psychoanalysis, who used Cipion as his first pseudonym in his correspondence. Freud considered this dialogue as an exceptional model of the relationship between therapist and patient; the viewer will notice how Cipion drives the story of Berganza, avoiding disintegration, distraction and blasphemy. Cipion manipulates time, keeps her fellow speaker calm, brings a literary and historical context to the confessions, and even atones for the sins of her friend. Our adaptation of *The Dialogue of the Dogs* favors this approach, understanding that Berganza is a dog confused by countless traumatic experiences suffered by her owners, and tries to understand the deepest contradictions of the human species. With Cervantes we are confronted with material that is genuine, complex, and due to its length, impossible to adapt. We therefore made some important decisions: one of our stage devices was to limit the use of the word; the dialogue between Cipion and Berganza alternates with the creation of atmospheres and actions which facilitate the telling of the life of the main character with her different owners. These images are then discussed by the dogs, in a structure similar to that promoted by the composer Richard Wagner: what is expressed in the image is not told with words and vice versa. In each of the episodes we have taken interpretative liberties, altering the tales to adapt the stories to a visual language for fewer players. With costumes and stage design by the artist Pedro Ruiz, and original music by maestro Paulo Gutiérrez, actors parade through countless characters, turning the staging into a versatile game.



The novel masterfully articulates several of Cervantes' obsessions; the difficult relationship between poets and actors, slang (or the life of the underworld), gypsies and the idealization of rural life. Berganza is a dog that is introduced to a number of activities such as commerce, justice, grazing, witchcraft and theater. The novel has a skeptical gaze par excellence, that of Cervantes confronted with his century.

The project for the adaptation and staging of *The Dialogue of the Dogs* was awarded an Incentives for Artistic Creation Grant by the office the Vice- Rector for Research of Del Valle University in 2011, and its opening coincided with the celebration of the 400th anniversary of the first edition of the *Exemplary Novels* in 2013.

**THE LABORATORIO ESCENICO UNIVALLE** is a Creation and Research Group in the Department of Performing Arts at Del Valle Universidad, with a continuous regional, national and international activity. Among its most important - stage productions are: *The False Astrologer* by Pedro Calderon de la Barca. *Condemned for Lack of Faith* by Tirso de Molina, considered by the newspaper *El Espectador* as a jewel of the Colombian theater in its overview of the IX Iberoamerican Theater Festival in Bogota. *The Great Theater of the World* by Pedro Calderon de la Barca. *The Eclogue of Placido and Vitoriano* by Juan de la Encina, which had an extensive Colombian and Spanish tour, with twenty- nine (29) performances for the project *Footprints of the Fair Stand 2011*, and a Chinese tour with performances at the Meet in Beijing Arts Festival and the ATEC Theatre Festival. Among other shows with original dramaturgy include: *Calima*, *Stories of Vapor*; *Schlemiel!* *Folk Tales of a Jewish village*, with four awards at the Cali Theatre Festival, and *A Christmas Story*.



## Artistic Team

Adaptation and Direction: Ma Zhenghong \* and Alejandro Gonzalez Puche \*

Set and Costumes: Pedro Ruiz

Music: Paulo Gutierrez \*

## Actors (in order of appearance)

Alejandra Morales: Nun and Berganza.

Johanna Robledo: Doria Clementa Bueso, Cipion, Shepherd, Slave, Colindres, Bearded Woman, Soldier, Witch, Actress, Nurse.

Jesus David Valencia\*: Ensign Campusano, Beggar, Shepherd, Slave, Captain, Soldier, Macho Brute, Bubulucero, Poet, Actor.

Felipe Andrés Pérez\*: Graduate Peralta, Butcher, Shepherd, Merchant, Breton, Soldier, Bubulucero, Devil Worshipper, Farmer, Actor, Utopian

Julian Mauricio Gomez\*: Don Lope Melendez, Almendarez, Butcher, Chieftain, Priest, Sheriff, Drum Major, Camacha, Angulo the Wicked, Mathematician.

Tatiana Toro: Stephanie Caicedo, Maid, Mahudes, Butcher's Wife, Shepherdess, Merchant's Son, Hostess, Soldier, Actress, Montiel, Alchemist.

Steven Buendia Damelines: Shepherd, Bubulucero, Satan Worshipper, Peasant, Actor, Mahudes.



## Crew

Logistics: Tatiana Toro.

Assistant Director: Julian Mauricio Gomez.

Photography: Tony D'fabrici, David Valencia.

Seamstress: Magola Hernandez.

Stage Technician: Robinson Achinte

Footwear: Horacio Bastidas.

Prop Construction: Julian Zuleta, Diego Guevara.

Puppet Construction: Nelson Leon, Daisy Watkiss.

Leather Crafting: Elsy Olave, Edinson Gaviria.

\* Teachers at Del Valle University

22.30

## Closing event, speeches and thanks

**Venue:** Upstairs reception hall of Centro Cultural COMFANDI

Every participant is given a certificate and photographed with it. Much cheering and camaraderie.



瓦耶大学艺术综合系戏剧部  
暨亚洲戏剧教育中心(ATEC)

La Universidad del Valle  
Facultad de Artes Integradas  
Departamento de Artes Escénicas  
y la  
Asian Theatre Education Centre (ATEC)

特此证明  
Certifican que

**Aubrey Mellor**



出席了  
Asistió al

第九届亚洲戏剧教育研究国际论坛-“戏剧教学中的游戏”  
IX FORO ATEC – “EL JUEGO EN LA PEDAGOGÍA TEATRAL”  
IX ATEC FORUM – “GAME-PLAYING IN THEATRE PEDAGOGY”

十二小时的参会活动  
Con una intensidad de 12 horas

哥伦比亚, 卡利, 2015年5月20, 21日  
Cali, Colombia, 20 y 21 de Mayo 2015

玛丽查 洛佩斯 德拉 洛切  
Maritza López de la Roche

艺术综合系主任  
Decana de la Facultad de Artes Integradas

徐翔  
Pr. Xu Xian

亚洲戏剧教育研究中心理事长  
Director General de la ATEC



## ADDENDUM

**ATEC 2015. Valle, Colombia – May**

**Performance Schedule**

Tuesday, May 19th

15:00 – 16:00 *Griots, African Tales*

17:00 – 18:00 *Hamlet Machinery*

19:30 *Opening Ceremony*

Wednesday, May 20th

16:00 – 17:00 *The Courtyard*

19:00 – 20:00 *The Mask*

20:00 *Macbeth*

Thursday, May 21st

16:00 – 17:00 *Love is a Sniper*

19:10 – 19:50 *Night, Mother*

20:00 *The Orphan of Zhao*

Friday, May 22nd

16:00 – 19:00 *Boulevard of Play*

17:00 – 18:00 *Dream on Fire Mountain*

20:00 *The Dialogue of the Dogs*

From 19th of May to 30th of June

*Colorful Traditional Theater in China: The Popularity Exhibition of Peking Opera*

*Photography Project*

*African Masks*

## Messages from other ATEC member schools.

**Han Sheng**

**President of the Shanghai Theatre Academy, China**

The opening of the IX International Forum ATEC has come. Representing the Shanghai Theatre Academy, I extend my sincerest congratulations at the beginning of this forum, and take the opportunity to give a great and respectful greeting to the theater education specialists involved in this meeting.

ATEC forum has already been held eight times successfully. Every year friends from different regions reunite in one place and perform in-depth discussions on topics such as "The modern rendering of the classics and its relation with education and training in theatre school", "The World Theater and theater nationalization" and "The literary creation in theater and its praxis", etc.

The investigation in issues with broad perspective in the field of theatrical education has promoted and deepened the knowledge and communication between different countries in the Asia-Pacific region, and has initiated the theoretical and practical development of theatrical education in Asia.



The forum's theme this year is "Game-playing in theatre pedagogy". It is a new subject, but not something unknown. The essential source of any art comes from the momentum of the game. It is a free expression of human instinct. The theater is an art emerged from real life; theatrical performance is the continuation of daily life.

The actors need to rebuild their psychological state to achieve a transformation from real life to the creation of theatrical character; in order to do so, it is necessary to build a definite stage guide.

During theater training in performing, training through games it is essential as a means to bring the student to the maximum release on stage, leaving the stage fright and awaken the latent interpretive potential. But, is it possible to use this in theater education for the maximum exploration of student's talent? This is a question on which we must reflect. I am convinced that the meeting led by the Ninth International Forum ATEC will help us to clarify our views, and inquire in theater educational models that respect the principles of education and correspond to our time.

The theater is a universal language that crosses time and space. It expresses the feelings of humanity (happiness, anger, sadness and joy), and, more importantly, gives an artistic elixir to the world and the theatrical educational heritage. Therefore, the main task of a teacher is to train excellent talents.

I am convinced that this forum will promote the development of our thinking and provide each theatre school successful experiences. This is a great opportunity offered to our institution to exchange investigative and educational experiences that will have a profound significance in promoting the development of theatrical education. I hope that the IX Forum achieved a resounding success. Thank you!

**Pr Zhang Jingshan**

**Vice-President of the National Academy of Chinese Theatre Arts, China**

Having been successfully held for 8 sessions, the International Forum on Asia theatre education offers a high-level platform for the communication and cooperation of international education, which accelerates the research and development of Asia theatre education. As the main position to carry out in-depth theoretical study and show the teaching results for many colleges in different Asian countries, the forum profoundly impacts the growing trend of Asia theatre education.

The topic of this forum is "Games in theatre Education". Training in games is a very important method of theatre education, it is also the most acceptable way to keep the interest of performers and wake up their resonates, this is the first step of performance training. Training games can make students translate their states into their art, from daily life to waking up their will to perform. Only in this way can make it easier for them to start studying of performing arts and role creating, which can give them a solid base for future learning. Discussions about games in performance training can improve our teaching methods and accumulate experience for future theatre education.

I wish the International Forum on Asia Theatre Education will have great success.

**Dr YuWeijie**

**Vice Dean (Theatre) of the School of Arts Management, Dance and Theatre**

**Nanyang Academy of fine Arts, Singapore**

Congratulations to the 9th ATEC International Forum held in May 2015 at Cali, University of Valle, Columbia. This forum is yet another milestone in the development of ATEC history that the Asian theatre Educational organization and its annual forum are now extending their reach across the Asia-Pacific region.

As one of the founding institutions of ATEC, Singapore's Nanyang Academy of Fine Arts (NAFA) continues to be enthusiastic in promoting and developing the scholarly and artistic exchanges among theatre educationalists and drama schools in Asia and beyond. In 2013, NAFA had the honour to successfully host the 8th ATEC International Forum in our campus in Singapore, the first of its kind outside China.

Drawing upon the richness of the unique theatrical heritages of the region, the multi-lingual actor-training course at NAFA aims to be the theatre educational programme of choice in Southeast Asia. We hope to continue our support and contribution to the further growth of ATEC.

## Lope de Rueda



**Lope de Rueda** (c.1510–1565) was a Spanish dramatist and author, regarded by some as the best of his era. A very versatile writer, he also wrote comedies, farces, and pasos. He was the precursor to what is considered the golden age of Spanish literature.

He was born early in the sixteenth century in Seville, where, according to Cervantes, he worked as a metal-beater. His name first occurs in 1554 as acting at Benavente, and between 1558 and 1561 he was manager of a strolling company which visited Segovia, Seville, Toledo, Madrid, Valencia and Córdoba. In Córdoba, de Rueda fell ill, and on 21 March 1565 made a will which he was too exhausted to sign; he probably died shortly afterwards, and is said by Cervantes to have been buried in Córdoba cathedral. He was twice married; first to actress, singer and dancer, Mariana, who had spent six years as a performer in service to the frail and infirm Don Gaston, Duke de Medinaceli, an avowed friar and cleric, whose estate was the subject of a lawsuit filed by Lope de Rueda on his

wife's behalf laying claim to six years of back wages. de Rueda's second marriage was to Rafaela Angela, a Valenciana and woman of property, who bore him a daughter.

His works were issued posthumously in 1567 by Timoneda, who toned down certain passages in the texts. de Rueda's more ambitious plays are mostly adapted from the Italian; in *Eufemia* he draws on Boccaccio, in *Med ora* he utilizes Giancarli's *Zingara*, in *Arinelina* he combines Raineri's *Attilia* with Cecchi's *Servigiale*, and in *Los Engañados* he uses *Glingannati*, a comedy produced by the Intronati, a literary society at Siena. These follow the original so closely that they give no idea of de Rueda's talent; but in his *pasos* or prose interludes he displays an abundance of riotous humour, great knowledge of low life, and a most happy gift of dialogue.

His predecessors mostly wrote for courtly audiences or for the study; de Rueda with his strollers created a taste for the drama which he was able to gratify, and he is admitted both by Cervantes and Lope de Vega to be the true founder of the national theatre.

His works have been reprinted by the marqués de Fuensanta del Valle in the *Colección de libros raros curiosos*, vols. xxiii. and xxiv.

Modern adaptation Nineteen of the 26 pasos were translated into English between 1980 and 1990 by Joan Bucks Hansen, and staged by Steve Hansen and the St. George Street Players of St. Augustine, FL where they were performed nightly for five years in the city's restored Spanish Quarter; and they presented seven of the translations in 1984 at the Ninth Siglo de Oro Festival at Chamizal.

**A precursor of the Golden Age of Spanish literature**, Rueda was an actor and a manager as well as a playwright. He is said to have created the genre known as *pasos* (short farces), noted for their use of rustic language and ordinary subjects. One of these is *Paso de las aceitunas* [incident of the olives]. His work was published posthumously.

**Spanish dramatist**, was born early in the 16th century at Seville, where, according to Cervantes, he worked as a metal-beater. His name first occurs in 1554 as acting at Benavente, and between 1558 and 1561 he was manager of a strolling company which visited Segovia, Seville, Toledo, Madrid, Valencia and Córdoba. In the last-named city Rueda fell ill, and on the 21st of March 1565 made a will which he was too exhausted to sign; he probably died shortly afterwards, and is said by Cervantes to have been buried in Córdoba cathedral. He was twice married; first to a disreputable actress named Mariana, who became the mistress of the duke de Medinaceli; and second Rafaela Angela, who bore him a daughter. His works were issued posthumously in 1567 by Timoneda, who toned down certain passages in the texts. Rueda's more ambitious plays are mostly adapted from the Italian; in *Eufemia* he draws on Boccaccio, in *Medora* he utilizes Giancarli's *Zingara*, in *Armelina* he combines Raineri's *Attilia* with Cecchi's *Servigiale*, and in *Los Engañados* he uses *Gl'Ingannati*, a comedy produced by the *Intronati*, a literary society at Siena. These follow the original so closely that they give no idea of Rueda's talent; but in his *pasos* or prose interludes he displays an abundance of riotous humour, great knowledge of low life, and a most happy gift of dialogue. His predecessors mostly wrote for courtly audiences or for the study; Rueda with his strollers created a taste for the drama which he was able to gratify, and he is admitted both by Cervantes and Lope de Vega to be the true founder of the national theatre.

## Derek Alton Walcott



**Derek Alton Walcott**, OBE OCC (born 23 January 1930) is a Saint Lucian poet and playwright. He received the 1992 Nobel Prize in Literature. He is currently Professor of Poetry at the University of Essex. His works include the Homeric epic poem *Omeros* (1990), which many critics view "as Walcott's major achievement." In addition to having won the Nobel, Walcott has won many literary awards over the course of his career, including an Obie Award in 1971 for his play *Dream on Monkey Mountain*, a MacArthur Foundation "genius" award, a Royal Society of Literature Award, the Queen's Medal for Poetry, the inaugural OCM Bocas Prize for Caribbean Literature and the 2011 T. S. Eliot Prize for his book of poetry *White Egrets*.

Methodism and spirituality have played a significant role from the beginning in Walcott's work. He commented, "I have never separated the writing of poetry from prayer. I have grown up believing it is a vocation, a religious vocation." Describing his writing process, he wrote, "the body feels it is melting into what it has seen... the 'I' not being important. That is the ecstasy... Ultimately, it's what Yeats says: 'Such a sweetness flows into the breast that we laugh at

everything and everything we look upon is blessed.' That's always there. It's a benediction, a transference. It's gratitude, really. The more of that a poet keeps, the more genuine his nature." He also notes, "if one thinks a poem is coming on...you do make a retreat, a withdrawal into some kind of silence that cuts out everything around you. What you're taking on is really not a renewal of your identity but actually a renewal of your anonymity." He has published more than twenty plays, the majority of which have been produced by the Trinidad Theatre Workshop and have also been widely staged elsewhere. Many of them address, either directly or indirectly, the liminal status of the West Indies in the post-colonial period. Through poetry he also explores the paradoxes and complexities of this legacy.

In his 1970 essay "What the Twilight Says: An Overture", discussing art and theatre in his native region (from *Dream on Monkey Mountain and Other Plays*), Walcott reflects on the West Indies as colonized space. He discusses the problems for an artist of a region with little in the way of truly indigenous forms, and with little national or nationalist identity. He states: "We are all strangers here... Our bodies think in one language and move in another". The epistemological effects of colonization inform plays such as *Ti-Jean and his Brothers*. Mi-Jean, one of the eponymous brothers, is shown to have much information, but to truly know nothing. Every line Mi-Jean recites is rote knowledge gained from the coloniser; he is unable to synthesize it or apply it to his life as a colonised person.

Walcott notes of growing up in West Indian culture: "*What we were deprived of was also our privilege. There was a great joy in making a world that so far, up to then, had been undefined... My generation of West Indian writers has felt such a powerful elation at having the privilege of writing about places and people for the first time and, simultaneously, having behind them the tradition of knowing how well it can be done—by a Defoe, a Dickens, a Richardson.*"

Walcott identifies as "absolutely a Caribbean writer", a pioneer, helping to make sense of the legacy of deep colonial damage. In such poems as "The Castaway" (1965) and in the play *Pantomime* (1978), he uses the metaphors of shipwreck and Crusoe to describe the culture and what is required of artists after colonialism and slavery: both the freedom and the challenge to begin again, salvage the best of other cultures and make something new. These images recur in later work as well. He writes, "If we continue to sulk and say, Look at what the slave-owner did, and so forth, we will never mature. While we sit moping or writing morose poems and novels that glorify a non-existent past, then time passes us by."



### Plays by Walcott

- Beef, No Chicken
- The Capeman
- The Charlatan (play)
- Dream on Monkey Mountain
- Drums and Colours
- Harry Dernier
- Henri Christophe: A Chronicle in Seven Scenes
- In a Fine Castle
- Lone (play)
- The Isle Is Full of Noises
- The Joker of Seville (Walcott)
- The Joker of Seville and O Babylon!: Two Plays
- Malcochon: or, Six in the Rain
- O Babylon!
- Odyssey: A Stage Version
- Pantomime (Walcott play)
- Remembrance (play)
- The Sea at Dauphin
- Steel (play)
- Ti-Jean and His Brothers
- Walker and The Ghost Dance

### Marsha Norman



**Marsha Norman** (born September 21, 1947) is an American playwright, screenwriter, and novelist. She received the 1983 Pulitzer Prize for Drama for her play *'night, Mother*. She wrote the book and lyrics for such Broadway musicals as *The Secret Garden*, for which she won a Tony Award and the Drama Desk Award for Outstanding Book of a Musical, and *The Red Shoes*, as well as the libretto for the musical *The Color Purple* and the book for the musical *The Bridges of Madison County*. She is co-chair of the playwriting department at The Juilliard School.

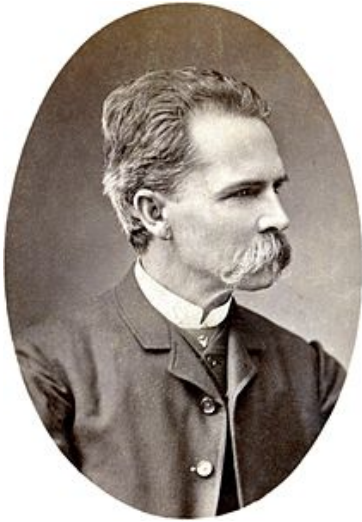
Norman's success with *Getting Out* led her to move to New York City where she continued to write for the Actor's Theatre of Louisville. Her full-length play, *Circus Valentine* was produced at the Humana Festival in 1978. The play concerns a travelling circus and its star attraction, Siamese twins. Her next play, *'night, Mother*, would turn out to be her best-known work, given its Broadway success and its star-powered film version. *'night, Mother*

brought Norman a great deal of recognition. The play, dealing frankly with the subject of suicide, won the 1983 Pulitzer Prize for Drama as well as the Susan Smith Blackburn Prize, the Hull-Warriner, and the Drama Desk Award. However, her follow-up play, *Traveller in the Dark* received scathing reviews from the New York critics, some of whom were as blunt to say she could not have written it. According to an interview in *The New York Times*, "Ms. Norman stayed away from the theater and turned to screenplays, including a 1986 movie adaptation of " *'Night, Mother*" that starred Sissy Spacek and Anne Bancroft and failed to impress critics. She was in high demand in Hollywood, though not always for films that she liked, or that studios would approve."

Norman wrote the book and lyrics for the musical *The Secret Garden*, an adaptation of the Frances Hodgson Burnett novel *The Secret Garden*, and won the Tony Award for Best Book in 1991. Her work in musical theatre continued with the book and lyrics for the musical *The Red Shoes*, which failed on Broadway in 1993. Her one-act play, *Trudy Blue*, was produced off-Broadway in 1999. That play revolved around a woman who is mistakenly told that she has two months to live. She also wrote the libretto for the musical version of *The Color Purple*, which opened, on Broadway in 2005, receiving a Tony Award nomination for Best Book of a Musical.

Norman and composer Jason Robert Brown made a symphonic adaptation of the children's novel *The Trumpet of the Swan*, which premiered at the Kennedy Center in 2008. Norman has since written the libretto for the musical adaptation of the film *The Bridges of Madison County*, with a score by Brown. The musical premiered at the Williamstown Theatre Festival on August 1, 2013 and ran briefly on Broadway from February 20, 2014.

## Jorge Isaacs



Miniature portrait of Jorge Isaacs

**Jorge Isaacs Ferrer** (April 1, 1837–April 17, 1895) was a Colombian writer, politician and soldier. His only novel, *María*, became one of the most notable works of the Romantic movement in Spanish-language literature.

His father was George Henry Isaacs, an English Jew originally from Jamaica. He first settled in Chocó, Colombia, where he made a fortune from gold mining and trade with Jamaica. He then moved to Cali where he converted to Christianity, bought his Colombian citizenship from Simon Bolivar and paid for it in cows. (There is a plaque on a bridge north of Bogota to commemorate this.) He married Manuela Ferrer Scarpetta, daughter of a Spanish Navy officer. He also owned two haciendas near Cali, called "*La Manuelita*" (named after his wife) and "*El Paraíso*". The latter would provide the setting for *María*. "*El Paraíso*" has been preserved as a museum, with emphasis upon its relation to the novel.

Jorge Isaacs was born in Cali in 1837. Little is known about his childhood, but in some of his poems Isaacs portrays the Valley of the Cauca as an idyllic place where he spent his most of it. He was first educated in Cali, then in Popayán and, finally, in Bogotá between 1848 and 1852. Isaacs returned to Santiago de Cali in 1852 without finishing his baccalaureate studies. In 1854 he fought for seven months in the Cauca Campaign against the dictatorship of General José María Melo. In 1856 Isaacs married Felisa González Umaña, who was fourteen years old at the time and they went on to have many children.



During the time of the civil wars his family went through a period of economic hardship. Isaacs tried unsuccessfully to become a merchant as his father. He then turned to literature and wrote his first poems between 1859 and 1860. During that time he also wrote several dramas of historical theme. Isaacs took arms again in 1860, this time against General Tomás Cipriano de Mosquera, and saw action in the Battle of Manizales during the Colombian Civil War (1860-1862). In 1861 Isaacs' father died; when the war ended Isaacs returned to Cali to take over the administration of his father's businesses, but he found them deeply in debt. This forced him to auction off two of his father's haciendas "*La Rita*" and "*La Manuelita*", which were bought by the industrialist Santiago Eder.

Isaacs' economic hardship took him back to Bogotá, where he found that his literary efforts were being well received. The members of the reader's club "*El Mosaico*" offered to publish his poems after Isaacs read them in one of their sessions. This compilation was published under the name *Poesías* in 1864. That year Isaacs took a job as the supervisor of the construction of a horse-path between Buenaventura and Cali and started to write *María*. At that time he also fell ill with malaria.



When *María* was published in 1867 it became an immediate success both in Colombia and in other Latin American countries. As a consequence Isaacs became a well-known personality in Colombia and his newly found fame allowed him to start a career as journalist and politician. As a journalist he directed the newspaper *La República*, of moderate conservative tendencies, in which he also published some articles. As a politician he first joined the Conservative Party, but later switched to the Radical Party. In 1870 he was sent to Chile as consul general. On his return to Colombia he was actively involved in the politics of Valle del Cauca, which he represented in the Colombian Congress, and in 1876 he fought in yet another civil war. However his political career ended in 1879 after an incident where he proclaimed himself political and military leader of Antioquia in response to a conservative revolt.

After his retirement from politics Isaacs published in 1881 the first canto of the poem *Saulo*, although he was never able to complete it. He also explored the Magdalena Department, in the north of Colombia, where he found important coal and oil deposits. Isaacs spent the last years of his life in the city of Ibagué in Tolima where he was planning to write a historical novel. He died of malaria on April 17, 1895.

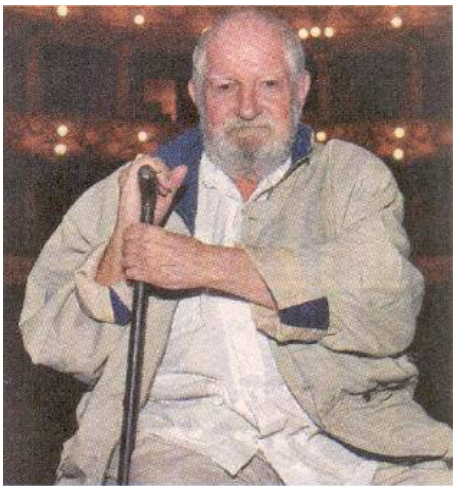
## Teatro Municipal - Enrique Buenaventura, Cali



The initiative of maestro Manuel Maria Buenaventura, who promoted this idea after Borrero Theatre, located on the Carrera 4 and Calle 10 and 11, was consumed by flames in a raging fire. Rebuilt in 1919 and restored again in 1927 the theatre has since been the site of cultural and artistic events. Although the proposal was interesting culture, the teacher Buenaventura had many opponents before achieving its mission, among these the Birmingham City Council who opposed the high investment. However, the project was not going to die

there, since the lottery was created with the city that was collected funds to start construction. Besides its curious history of birth, the Teatro Municipal is a site of cultural and tourist interest in design and construction that can exceed the Teatro Colon in Bogota. It is one of the leading arts scene as the first living artist to Colombia to have perfect acoustics and balanced distribution inside on the stage, where beautiful design space in the live performing arts. And although the early years was the scene of foreign artists, the theater today has witnessed the passage of others as important as: Antonio Maria Valencia, Alicia Alonso, Alwin Nikolais, Antonio Gades, Francisco Vergara, Zoraida Salazar, Marcel Marceau, Santiago Velasco Llanos, Fanny Mickey

## Enrique Buenaventura



(Born Cali , Feb 1925 – died Cali, Dec 31st 2003 ).

Actor, essayist , storyteller , poet and director of Colombia .

From a young age and until his last years, felt a great devotion to literature, drawing, painting, using as a miner, sailor, painter, journalist, cook, and more. Being in the theater profession that left a great cultural legacy at regional, national and international level. Married to the French Jaqueline Vidal

Enrique Buenaventura attended high school in Santa Librada of Cali College until 1940; later he studied art before moving to Bogotá where he entered the Philosophy Faculty of the National University of Colombia. He was director for several years at the School of Theatre of the Departmental Institute of Fine Arts of Cali. Runs different Latin American countries (Venezuela, Brazil, Argentina and Chile) and returns to his

hometown where he began to work for the regional and national theater, changing the mentality of the Colombian folkloric theater until then. Thus, studying fine arts in Cali and Bogota, and philosophy at the National University of Colombia. In 1955 he founded the Experimental Theatre of Cali (being its director from then until shortly before his death). Later, in 1975, founded in Cali, also, the Theatre Workshop, and in 1980, the School of Theater, where actors, actresses and directors have received training.

The "New Colombian Theater," whose home is in the second half of the twentieth century, signifies the birth of the first theater movement with its own name, where it is possible to study, together, the group of individuals who compose it. This new theater is based on a full social intent, covering, in his works, the context and the problem then, and being a theater, in most cases, self-taught. This trend will also be "Universal", adhering to the currents of contemporary world theater, being therefore of primordial importance his work as a playwright, director and teacher.

His works are characterized by exercise social criticism (related to his leftist militancy) and employing various theater techniques (influenced by Bertolt Brecht), which proposes to achieve this theater popular character, has been widely staged, studied and translated into several languages. He acted in films in Rome Miracle (1988, Lisandro Duque) and debt (1997, Manuel Jose Alvarez and Nicolás Buenaventura Vidal). Search (or perhaps appropriate to say "recognition") of its own identity, is vivid, strong and concise in his works. El ahora no se lee allí como un momento aislado del pasado, desligado del tiempo, sino que se abre paso entre la historia, entre una multiplicidad de discursos que lo componen y que lo significan. It now reads not there as an isolated last moment, detached from time, but pushed through the story opens, a multiplicity of discourses that compose it and what they mean. His voice, speech of a continent that there is space and form, will therefore be the way by which to express the for so silent and ignored Latin American reality. Enrique Buenaventura died on December 31 of 2003 and his body lies under a mango tree in the premises of the Experimental Theater of Cali.



## Bernardo Romero Pereiro



Actor, Teacher, Writer, Director.

Born Bogotá , 1944 - Died 4 August, 2005, Bogota, Pereiro was a player, manager and writer of TV Colombia. Son of Bernardo Romero Lozano and Carmen de Lugo (born Announces Pereiro Lopera, later also known as Romero Announces). He was married to actress Judy Henríquez with whom he had three daughters. He died in Bogotá at the age of 61 years because of a respiratory disease.

### Original Stories

- *Lorena (2005) .... Soap Opera*
- *Seven times Amada (2002) .... Soap Opera*
- *Loves ... want with treachery (2001) .... Soap Opera*
- *Life in the Mirror (1999) .... Soap Opera*
- *Divorced (1999) .... Soap Opera*
- *Beautiful Girl (1998) .... Soap Opera*
- *Teach me to love (1998) .... Soap Opera*
- *Invisible threads (1998) .... Serial*
- *The Janes (1997) .... Soap Opera*
- *Bitter Cups (1996) .... Serial*
- *Gold (1996) .... Serial*
- *Victoria (1995) .... Soap Opera*
- *Milk (1995-1996) .... Serial*
- *Eternally Manuela (1995) .... Soap Opera*
- *Momposina (1995) .... Serial*
- *Lady Isabel (1993) .... Serial*
- *The filly Zaina (1993) .... Soap Opera*
- *Escalona (1992) .... Serial*
- *Puerta Grande (1992) .... Serial*
- *Sangre de Lobos (1991) .... Soap Opera*
- *Don Camilo (1991) .... Serial*
- *Squid (1989) .... Soap Opera*
- *Old Horse (1988) .... Soap Opera*
- *I love freckles (1988) .... Serial*
- *Tremendous partner (1988) .... Serial*
- *Let us pod (1984-1998) .... Serial*
- *The story Sunday (1980-1993) .... Serial*
- *In Evil Hour (1976) .... Serial*
- *Song in the soul (1972) .... Movie*
- *Story of a Love (1970) .... Soap Opera*
- *Cando (1969) .... Soap Opera*
- *Two faces, life (1968) .... Soap Opera*
- *Each voice carries his anguish (1965) .... Movie*
- *Simply Summer (1962) .... teleteatro*

### New versions of their stories

- *Victoria (2007-2008) ( RTI / Telemundo ) (new version of Lady Elizabeth )*
- *The mark of desire (2007) ( Univision / RCN ) (remake of The Juanas )*
- *Bet by a love (2004) ( Televisa ) (new version of La Zaina filly )*
- *The Janes (2004) ( TV Azteca ) (remake of The Juanas )*
- *Never say adeus (2001) ( TVI ) (new version of Lady Elizabeth )*
- *Temptations (1998) ( TV Azteca ) (new version of Blood of wolves )*
- *Mirada de mujer (1997) ( TV Azteca ) (new version of Lady Elizabeth )*

### Accommodations

- *All for Love (2001) .... Soap Opera (adapted from Mother ) Original Monica Agudelo .*

### As director

- *Momposina (1995) .... Serial*
- *Or all in bed (1994) .... Serial*
- *Squid (1989) .... Soap Opera*
- *San Mob (1987) .... Soap Opera*
- *See to Learn (1985) ....-varieties*
- *Viceroy Solis (1981) .... Soap Opera*
- *Chispírrimiringuiridi (1980s) ....-varieties*
- *Biographies (1980s) .... Variety*
- *Pacheco insolito (1980s) .... Variety*
- *Sunday Stories (1979-1980)*
- *Shop orchestra (1979) .... Competition*
- *A Long Way (1977) .... Soap Opera*

### As Actor

- *Destination: City (1967) .... Soap Opera*
- *Red light (1963) Movie*
- *Just in summer (1962) .... teleteatro*
- *Death of a Salesman (1957) .... teleteatro*
- *The border Sleep (1957) .... película*
- *The child Swamp (1954) .... Serial*
- *With his face to the night*
- *Here too wet rain*
- *In the dark*
- *The prince .... Theatre*

## The Iberoamerican Theater Festival



The Iberoamerican Theater Festival is one of the most important cultural events in Bogotá, capital of Colombia, and has evolved as one of the most important events of this kind in the world.

It takes place every two years during spring break and lasts two weeks approximately.

During these days, Bogota becomes a real Theater City and gets involved in the dramatic arts, bringing together some of the most important theater companies from around the world.

Bogota dresses up with color, joy, talent, laugh, and innovation on scene.

“Bogotanos”, as we call the people from Bogota, and foreigners too, get together to participate in different events. Some take place at Plazas, Fairs, parks and most of them at theaters. Even the Exhibition Fair Ground (Corferias) becomes a continuous presentation theater where the festival is enjoyed by adults and children.

This Festival offers the most complete show of performing arts including classic theater, dance, circus, performance, pantomime and puppets shows, among others, taking place simultaneously in theaters and along the streets of Bogota. At the same time, the Festival organizes workshops and lectures by the greatest masters from around the world to the delight of amateurs and savvy actors.

### FITB History

The Festival's first presentation was in 1988 for the celebration of the 450th anniversary of the Foundation of the city. It was promoted by Fanny Mickey, an Argentinean actress and director with a Colombian heart, and Ramiro Osorio, a Colombian relevant promoter of the Cultural Scene. The aim of this event was to show the diversity and plurality of different genres and trends of the performing arts in the world, confronting various expressions of cultures. Since 1988 it has received 520 companies from 50 different countries. Every Festival has brought together more than 2'000.000 viewers at 450 theater presentations and 150 street performances.

This event has directly influenced the growth of understanding and tolerance between people, and has also enabled the rise of artistic development in Colombia. This Theater Festival in Bogota is the world's largest Festival of Performing Arts, just because of its gender, diversity, number of presentations and amount of audience.

The **Ibero-American Theatre Festival** (Festival Iberoamericano de Teatro) is one of the most popular and famous theatre events not only in Colombia, but also in South America as well as one of the largest performing arts festivals in the world!

Since its existence, the Ibero-American Theatre Festival has hosted more than 520 theatre companies from approximately 50 countries around the world, and has drawn over 2 million festival-goers each year who have the chance to enjoy around 450 indoors performances and around 150 outdoor performances. For these reasons, we have decided to tell you a little bit more about this spectacular festival in hopes that you will one day get to experience it yourself.

As far as the history of the festival goes, the Ibero-American Theatre Festival was originally founded by Fanny Mickey, an Argentinian actress who settled in Colombia in the 1950s. Having performed as an actress herself for many years, Fanny founded the Fundación Teatro Nacional in Bogotá in 1981, as a cultural space to honour and present performing arts events in Colombia. Four years later, with fellow theatre-phile Ramiro Osorio, then director of theatre and dance in the Autonomous Univeristy of Mexico, Fanny conceived the idea of the Ibero-American Theatre Festival.

After several years of hard work, the first Ibero-American Theatre Festival took place in 1988, under the guidance and organization of Fanny's Fundación Teatro Nacional. Since then, there have been 13 celebrations of the Ibero-American Theatre Festival, each one showcasing more and more talent in Colombia.

On a more practical level, it is important to know that the Ibero-American Theatre Festival is a biannual event that occurs in the Colombian capital city of Bogotá. The entire festival lasts 17 days, ending during Holy Week (the week leading up to Easter Sunday).

During these 17 days, theatre companies and performing arts groups from all around the world descend on Bogotá and transform this urban landscape into a magical world of international spectacles. These groups perform everywhere from on the street to inside historical theatres to in modern performance arts spaces. The variety of performances is so incredible that we are sure everyone will be able to find at least one performance that sparks their interest.

If you are thinking the Ibero-American Theatre Festival is something you would like to experience, you are in luck as the 14th Ibero-American Theatre Festival just happens to be taking place this coming year, 2014, from April 4th to the 20th, and is sure to be the best yet<sup>1</sup>. The "spotlight" country for 2014 is Brazil, and you will find performances in the festival that include: a homage to Brazilian composer and poet Rey Luiz Gonzagão, a Polish performance of *African Tales* by Shakespeare, and a South-Korean directed version of Garcia Lorca's *Blood Weddings* among many other impressive performances. If you want to find out more information about the upcoming festival just let us know.

### **Colombian Theatre Thrives at Iberoamerican Theatre Festival in Bogotá.**

*At the biennial theatre fest in Colombia's capital, young artists gather and present their work in houses and backyards as well as cabarets and traditional stages.*

By Suzy Evans

At 11 o'clock on a misty night, a small crowd gathers in a semi-seedy suburban neighborhood in Bogotá. The only business in sight is an empanada joint, selling its product at 2,000 pesos apiece. The group forms in front of a rundown house, nondescript except for a bright red banner reading "XIV Festival Iberoamericano de Teatro de Bogotá." Tonight, this abandoned home will be one of the 29 theatres presenting work in the 14th Iberoamerican Theatre Festival.

The festival takes over the city every two years. This April 4–20, theatre companies from 26 countries flocked to Bogotá to present their work for Colombian and international audiences. While the global focus is key to the event's success, approximately half of the presenting companies come from Colombia, and of those companies, about 90 percent come from the host city itself.

"At this moment, we are living in what I call a theatrical spring. Everything is blooming," declares Anamarta de Pizarro, who has been the festival's executive director since 2010. She worked closely with Fanny Mikey, the festival's founder and something of the patron saint of Colombian theatre. "When Fanny began the festival, she dreamt of a festival in a city with no tradition of performing arts," explains de Pizarro, whose attention-getting style incorporates electric blue hair and purple lipstick to match her nail polish. "There was a lack of Colombian playwrights and Colombian drama—but now, there are a lot of young people coming out of university, and they are writing their own work."

That work is having a strong impact. Take 28-year-old Victor Quesada, a Colombian playwright and director who had two productions in this year's festival. (He also helped curate the event's international offerings.) *Apesta*, a site-specific piece about immigration, took place in the aforementioned house, and Quesada's *Voz (Voice)*, a dark comedy performed in a more conventional venue, explored the ethics of killing—euthanasia, suicide, abortion, etc.

"Nobody talks about these topics, so it's good to put them in front of the people," says Quesada of the issues he dramatizes. "Something happens when people come to these plays, because they're about very political topics. So, for me, it's important to make something happen inside these people."

But Quesada's plays are not political in the way Colombian theatre used to be. While he and a growing cohort of young writer/directors tackle politically charged, hot-button issues, they're not aiming to make outright partisan statements or to forge movements, as has been the tradition in some quarters in the past. "They care about the country, but in a different way," says de Pizarro. "These young people have a very urban and direct language. They don't have an agenda. They just look at what's going on in the country, and they feel very sorry about some of it, and they show that in their work."

Many of these young artists' works are site-specific. Like Quesada, playwright/director Jorge Hugo Marín has two productions in the festival, both of which take place in houses commandeered as theatre spaces.



Marín focuses on the Colombian family—his first work, *Morir de Amor (Dying of Love)*, explores an impoverished household, and his newer play, *Matando El Tiempo (Killing Time)*, is about the messed-up grievances of the upper class. “The family is important because it’s a reflection of what’s happening in the country,” Marín posits, with the help of translation from his producer, Wilson L. García.

Marín’s company, La Maldita Vanidad, works primarily with a tight-knit ensemble of actors, and though Marín would not call the work “devised” per se, he concedes that the actors’ input as well as the configuration of the space helps construct the narrative. He calls this process “*colaboración creativo*,” or creative collaboration.

The festival co-produced *Matando El Tiempo*, as well as *Voz*, with Quesada’s company Exilia2 Teatro, and *Los Incontados: Un Tríptico (The Uncounted: A Tryptych)* with Mapa Teatro, a more established, more politically oriented company. “We have to help the people here in Colombia,” de Pizarro says, explaining that the festival—a sprawling, city-wide affair that in past years has been able to accurately bill itself as the world’s largest theatre event—co-produces only with Colombian groups. A nonprofit organization runs the festival itself, and the event receives funding from the government, private sponsors and international organizations as well as from ticket sales. “The companies usually don’t have all the money they need to finish their work, so it’s very important for us to do this.”

There is an air of competition in the community, nevertheless, and inter-company collaboration is essentially nonexistent. Quesada and Marín both say they keep tabs on what other artists are working on, and while some Colombian actors move from company to company, the writer/directors remain exclusively within their own companies.

But that doesn’t mean there aren’t organizations creating new opportunities for young theatremakers. About 10 minutes from the Bogotá city center, Casa E boasts an innovative model for both theatremaking and audience development that is invigorating the city’s artists. The converted house (yes, another one) that Casa E inhabits contains no fewer than 10 spaces—a black box, a cabaret bar, a proscenium (in the backyard), and seven rooms for “micro-teatro.” The latter phenomenon consists of seven 15-minute plays, and every evening during the festival (or Wednesday to Saturday during non-fest times) theatregoers can grab a drink and listen to a musical act in the atrium bar space, then rotate through the micro-plays every half hour. One could see up to six short plays an evening, or just enjoy the party-like atmosphere for the night and take in a play or two. The shows are cheap—about 5,000 pesos, or \$2.62, a pop—and the unintimidating entertainment venue is attracting new audiences.

“All kinds of people have come—people that we have never seen at the theatre before, people who are afraid of watching theatre,” reports Manuel Orjuela, the company’s artistic director and another artist of the playwright/director variety. “There was a time in Bogotá where going to the theatre was very intellectual, and the popular theatre was lost. Micro-theatre has reignited that desire to go to the theatre without feeling attacked.”

For the seven plays that comprise a micro-theatre evening, Casa E chooses five writers with whom they have relationships, and then take open submissions for the remaining two slots. The sets of plays focus on a common topic, and every seven weeks, the plays and the topics change, creating opportunities for emerging writers, directors and actors. And the house has a built-in networking model: the bar.

“At the bar, people will always say, ‘Oh, yeah, I have a project!’ And I ask them to write down their names for me,” Orjuela explains. “The bar is very creative in that way. People are not only drinking but also working on new projects.”

While Casa E didn’t create the micro-theatre model—the idea came to them from Spain—the company’s co-founder and co-owner Katrin Nyfeler brought her marketing savvy to the place. With a background in business, Nyfeler fell for the theatre—and, simultaneously, for one of its leading ladies, Alejandra Borrero, a famous Colombian actress who is Nyfeler’s partner in life and in business.

“There are many that are trying to do this, but they’re just *trying*. Some of them are buying houses like this one,” Nyfeler explains of her theatre multiplex model. “And all of our staff gets so scared, but I say, ‘Don’t get scared! It’s better for everyone if there are many people doing it.’”

### **About Ibero-American Theater Festival**

Bogotá 2014 ISPA Congress is held during the renowned Festival Iberoamericano de Teatro de Bogotá (Ibero-American Theater Festival of Bogotá)! Festival Iberoamericano de Teatro de Bogotá is a major cultural event in Colombia and one of the largest performing arts festivals in the world. This 14th edition of the international arts festival takes place from April 4 -20 and provides the ideal platform for the ISPA Congress. View the complete programming of the 2014 Ibero-American Theater Festival. The Iberoamerican Theater Festival is one of the most important cultural events in Bogotá, capital of Colombia, and has evolved as one of the most important events of this kind in the world. It takes place every two years during spring break and lasts two weeks approximately.

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This event has directly influenced the growth of understanding and tolerance between people, and has also enabled the rise of artistic development in Colombia.

## **Colombian theatre**

Theater was introduced in Colombia during the Spanish colonization in 1550 through zarzuela companies. Colombian theater is supported by the Ministry of Culture and a number of private and state owned organizations. Among the most important organizations are the National Association of Scenic Directors (ANDE), Performing Arts Workers Associations, Antioquia Storytellers Association, Colombian Association of Critique and Theater Research (ACIT), Puppeteers Associations (ATICO), Colombian Corporation of Theater among others.

Theater was introduced during the colonization by the Spanish between 1550 and 1810. At the end of the 19th century and beginnings of the 20th century the most important center of theater in Colombia was the Colon theatre in downtown Bogota. These theaters were built resembling Italian architecture style. During the 20th century interest for theater had spread all over Colombia and many theatres were built in the biggest cities of Colombia. Colombia currently holds one of the biggest theater festivals in the world, properly called the Ibero-American Theater Festival. As in many other parts of the world, future actors and actresses begin their performing experience in theater many of them with the goal of making it to television or film. Theater in Colombia is informally known as "tablas" (woods) because of the wooden stages on which actors perform their plays. Colombia has a mature system of theater companies, which reaches an audience mostly in the city of Bogota.

- Festival Iberoamericano de Teatro de Colombia (Spanish/English) Official site.
- iGoNative Festivals and Events in Colombia

## FESTIVALS IN COLOMBIA

**Mixed arts** International Image Festival

**Film/theater/literature** International Poetry Festival of Medellín  
Ibero-American Theater Festival  
Bogotá Film Festival  
Cartagena Film Festival

**Traditional/regional** Yipao  
International Culture Festival  
Pubenza Festivities  
National Festival of the Dividivi  
Festivities of Our Lady of the Remedies

**Carnivals in Colombia** Carnival of Riosucio  
Blacks and Whites' Carnival  
Carnival of Bogotá  
Barranquilla's Carnival

### Music Festivals by Genre

**Pop/mixed** Paz Sin Fronteras  
World Day of Laziness

**Rock** Cali Underground  
Nem-Catacoa Festival  
Rock al Parque

**EDM** UltraMar Festival

**Folk** Cradle of Accordions Festival  
Festival Folclórico y Reinado  
Nacional del Bambuco  
Festival of the Laurels  
Pubenza Festivities  
Vallenato Legend Festival

## Fernando Botero



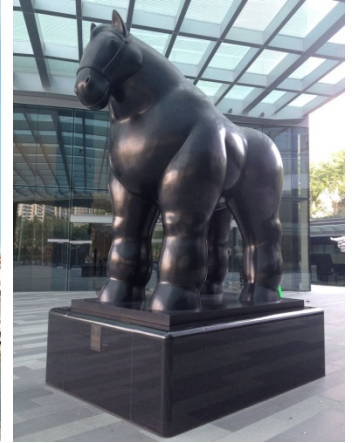
**Fernando Botero Angulo** (born 19 April 1932) is a figurative artist and sculptor from Medellín, Colombia. His signature style, also known as "Boterismo", depicts people and figures in large, exaggerated volume, which can represent political criticism or humor, depending on the piece. He is considered the most recognized and quoted living artist from Latin America, and his art can be found in highly visible places around the world, such as Park Avenue in New York City and the Champs-Élysées in Paris.

Self-titled "the most Colombian of Colombian artists" early on, he came to national prominence when he won the first prize at the Salón de Artistas Colombianos in 1958. Working most of the year in Paris, in the last three decades he has achieved international recognition for his paintings, drawings and

sculpture, with exhibitions across the world. His art is collected by many major international museums, corporations, and private collectors. In 2012, he received the International Sculpture Center's Lifetime Achievement in Contemporary Sculpture Award.



There are at least three Botero sculptures in Singapore.



Fernando Botero was born in Medellín, the second of three sons to David Botero (1895-1936) and Flora Angulo (1898-1972). David Botero, a salesman who traveled by horseback, died of a heart attack when Fernando was four. His mother worked as a seamstress. An uncle took a major role in his life. Although isolated from art as presented in museums and other cultural institutes, Botero was influenced by the Baroque style of the colonial churches and the city life of Medellín while growing up.

He received his primary education in Antioquia Ateneo and, thanks to a scholarship, he continued his secondary education at the Jesuit School of Bolívar. In 1944, Botero's uncle sent him to a school for matadors for two years. In 1948, Botero at age 16 had his first illustrations published in the Sunday supplement of the *El Colombiano*, one of the most important newspapers in Medellín. He used the money he was paid to attend high school at the *Liceo de Marinilla de Antioquia*. Botero's work was first

exhibited in 1948, in a group show along with other artists from the region.

From 1949 to 1950, Botero worked as a set designer, before moving to Bogotá in 1951. His first one-man show was held at the *Galería Leo Matiz* in Bogotá, a few months after his arrival. In 1952, Botero travelled with a group of artists to Barcelona, where he stayed briefly before moving on to Madrid. In Madrid, Botero studied at the Academia de San Fernando. In 1952, he traveled to Bogotá, where he had a solo exhibit at the Leo Matiz gallery. In 1953, Botero moved to Paris, where he spent most of his time in the Louvre, studying the works there. He lived in Florence, Italy from 1953 to 1954, studying the works of Renaissance masters. In recent decades, he has lived most of the time in Paris, but spends one month a year in his native city of Medellín. He has had more than 50 exhibits in major cities worldwide, and his work commands selling prices in the millions of dollars. In 1958, he won the ninth edition of the *Salón de Artistas Colombianos*. While his work includes still-lives and landscapes, Botero has concentrated on situational portraiture. His paintings and sculptures are united by their proportionally exaggerated, or "fat" figures, as he once referred to them.



*Woman with fruit by Fernando Botero in Hay Market – Bamberg* Botero explains his use of these "large people", as they are often called by critics, in the following way: "An artist is attracted to certain kinds of form without knowing why. You adopt a position intuitively; only later do you attempt to rationalize or even justify it."

Botero is an abstract artist in the most fundamental sense, choosing colors, shapes, and proportions based on intuitive aesthetic thinking. Though he spends only one month a year in Colombia, he considers himself the "most Colombian artist living" due to his isolation from the international trends of the art world. In 2004 Botero exhibited a series of 27 drawings and 23 paintings dealing with the violence in Colombia from the drug cartels. He donated the works to the National Museum of Colombia, where they were first exhibited. In 2005 Botero gained considerable attention for his *Abu Ghraib* series, which was exhibited first in Europe. He based the works on reports of United States forces' abuses of prisoners at Abu Ghraib prison during the Iraq War. Beginning with an idea he had on a plane journey, Botero produced more than 85 paintings and 100 drawings in exploring this concept and "painting out the poison". The series was exhibited at two United States locations in 2007, including Washington, DC. Botero said he would not sell any of the works, but would donate them to museums.



*Abu Ghraib*, 2005, oil on canvas. Botero painted the abuses of Abu Ghraib between 2004 and 2005 as a permanent accusation

In 2006, after having focused exclusively on the Abu Ghraib series for over 14 months, Botero returned to the themes of his early life such as the family and maternity. In his *Une Famille* Botero represented the Colombian family, a subject often painted in the seventies and eighties. In his *Maternity*, Botero repeated a composition he already painted in 2003, being able to evoke a sensuous velvety texture that lends it a special appeal and testifies for a personal involvement of the artist. The child in the 2006 drawing has a wound in his right chest as if the Author wanted to identify him with Jesus Christ, thus giving it a religious meaning that was absent in the 2003 artwork.



*Botero Plaza in his hometown of Medellín is a popular tourist site for taking pictures.*

In 2008 he exhibited the works of his *The Circus* collection, featuring 20 works in oil and watercolor. In a 2010 interview, Botero said that he was ready for other subjects: "After all this, I always return to the simplest things: still lifes."

### Sculpture

Between 1963 and 1964, Fernando Botero attempted to create sculptures. Due to financial constraints preventing him from working with bronze, he made his sculptures with acrylic resin and sawdust. A notable example during this time was "Small Head (Bishop)" in 1964, a sculpture painted with great realism. However, the material was too porous and Botero decided to abandon this method.

Botero has donated several artworks to museums in Bogotá and his hometown, Medellín. In 2000, Botero donated to a museum in Bogotá 123 pieces of his work and 85 pieces from his personal collection, including works by Chagall, Picasso, Robert Rauschenberg, and the French impressionists. He donated 119 pieces to the Museum of Antioquia. His donation of 23 bronze sculptures for the front of the museum became known as the Botero Plaza. Four more sculptures can be found in Medellín's Berrio Park and San Antonio Plaza nearby.

## List of Colombian artists

Colombian art has 3,500 years of history and covers a wide range of media and styles ranging from Quimbaya gold craftwork and Spanish Baroque devotional painting to modern Colombian cinema and conceptual art movements.

### MUSICIANS

#### *Opera singers*

- Juan Carlos Echeverry, tenor

#### *Producers*

- Kike Santander producer
- Stefano, producer

#### *Singers and musicians*

- Carlos Vives, Actor, Composer and Singer
- Joe Arroyo, musician and singer
- Andrés Cabas, pop singer
- Ryan Cabrera, singer
- Andrea Echeverri, singer
- Fonseca, singer
- Juanes, singer
- Juan Garcia-Herreros electric bassist
- Ericson Alexander Molano, gospel singer
- Totó la Momposina, singer
- Shakira, singer
- Soraya, singer
- Ryan Starr, singer
- Jorge Villamizar, singer
- Carlos Vives, singer
- Charlie Zaa, singer
- Fanny Lú, singer
- Alex Campos, singer
- José Barros, singer
- Lucas Arnau, singer
- Veronica Orozco singer
- Andrés Cepeda, singer
- Dario Gomez, singer
- Enrique Díaz, singer
- Rafael Escalona, singer, accordion player
- Rafael Godoy, composer
- Marbelle, singer
- Kaleth Morales, singer
- Jorge Celedon, singer
- Emiliano Zuleta, singer
- Silvestre Dangond singer
- Maía, singer
- Naty Botero, singer
- Diomedes Diaz, Singer

### PLASTIC AND VISUAL ARTISTS

- Julio Abril, Sculptor and painter
- Olga de Amaral, Textiles
- Débora Arango, Painter
- Rodrigo Arenas, Sculptor
- Roberto Clemente, Painter
- Fernando Botero, Painter and sculptor
- Fernando Maldonado, Painter and sculptor
- Antonio Caro, Painter and mixed media artist
- Olga de Chica, Primitivist painter
- Juan Fernando Cobo Painter and sculptor
- Danilo Dueñas, Painter
- Juan Manuel Echavarría, Video and photography
- Jesus Maria Espinosa, Painter
- Miguel de la Espriella, Painter and Sculptor
- Miguel Gómez, Photographer
- Pedro Nel Gómez, Muralist
- Enrique Grau, Painter
- Edgar Francisko Jimenez, Painter
- Nicolas De la Hoz, Painter
- Carlos Jacanamijoy, Painter
- Santiago Martinez Delgado, Muralist
- Leo Matiz, Photographer
- Oscar Murillo, Painter
- Gregorio Vasquez de Arce y Ceballos, Painter
- Edgar Negret, Painter
- Alonso Neira Martinez, Sculptor
- Alejandro Obregon, Painter
- Nadín Ospina, Artist
- Natalia Karenka Parra Sierra, Painter and printmaker
- Omar Rayo, Painter and sculptor
- Pedro Restrepo, Painter
- Doris Salcedo, Conceptual artist
- Carlos Santacruz, Painter
- Andrés de Santa Maria, Painter
- Federico Uribe, Mixed media artist
- Alberto Gómez Gómez, Muralist, painter and printmaker



## List of Colombian Writers

### A

Héctor Abad Faciolince (born 1958)  
Guillermo Abadía Morales (1912—2010)  
María Josefa Acevedo Sánchez (1803—1861)  
Soledad Acosta Kemble (1833—1913)  
Tomás Joaquín de Acosta y Pérez de Guzmán (1800—1852)  
Gustavo Álvarez Gardeazábal (born 1945)  
Manuel Ancízar Basterra (1812—1882)  
Manuel de Jesús Andrade Suárez (1860—1935)  
Albalucía Ángel Marulanda (born 1939)  
Dorila Antommarchi García (1850's—1923)  
Hortensia Antommarchi García (1850—1915)  
Elmira Antommarchi García (1850's—1917)  
Samael Aun Weor (1917—1977)  
Gonzalo Arango Arias (1931—1976)  
Helena Araújo Ortiz (born 1934)  
Consuelo Araújo Noguera (1940—2001)  
Julio Arboleda Pombo (1817—1862)

### B

Porfirio Barba-Jacob (1883—1942)  
Ángela Becerra Acevedo (born 1957)  
Belisario Betancur Cuartas (born 1923)  
Gustavo Bolívar Moreno (born 1966)  
Piedad Bonnett Vélez (born 1951)  
Fanny Buitrago González (born 1943)

### C

Eduardo Caballero Calderón (1910—1993)  
Andrés Caicedo Estela (1951—1977)  
Humberto de la Calle Lombana (born 1946)  
Hernando Calvo Ospina (born 1961)  
Tomás Carrasquilla Naranjo (1858—1940)  
Juan de Castellanos Sánchez (1522—1607)  
Francisca Josefa de Castillo y Guevara (1671—1742)  
Germán Castro Caycedo (born 1940)  
Álvaro Cepeda Samudio (1926—1972)  
Eduardo Cote Lamus (1928—1964)  
Rufino José Cuervo Urisarri (1844—1911)

### D

Fernando Denis (born 1968)

### E

Germán Espinosa Villareal (1938—2007)

### F

José Fernández Madrid (1789—1830)  
Jorge Franco Ramos (born 1972)

### G

Isaías Gamboa Herrera (1872—1902)  
Santiago Gamboa Samper (born 1965)

### G

Gabriel García Márquez (1927—2014)  
Jorge García Usta (1960—2005)  
Efe Gómez (1867—1938)  
Adolfo León Gómez Acevedo (1857—1927)  
Nicolás Gómez Dávila (1913—1994)  
Pedro Gómez Valderrama (1923—1992)  
Camilo González Posso (born 1947)  
Juan Gossain Abdallah (born 1949)  
León de Greiff Haeusler (1895—1976)  
Gregorio Gutiérrez González (1826—1872)

### I

Alfredo Iriarte Núñez (1932—2002)  
Jorge Isaacs Ferrer (1837—1895)

### J

Hugo Jamioy Juagibioy (born 1971)

### L

Mario Laserna Pinzón (born 1923)  
Eduardo Lemaitre Román (1914—1994)  
Indalecio Liévano Aguirre (1917—1982)  
Fernando Londoño Hoyos (born 1944)  
Luis López Gómez (1884—1967)  
Orietta Lozano (born 1956)

### M

Jaime Manrique Ardila (born 1949)  
Jose Manuel Marroquin Ricaurte (1827—1908)  
Olga Elena Mattei Echavarría (born 1933)  
Pedro Medina Avendaño (1915—2012)  
Efraim Medina Reyes (born 1967)  
Epifanio Mejía Quijano (1838—1913)  
Orlando Mejía Rivera (born 1961)  
Manuel Mejía Vallejo (1923—1998)  
Álvaro Mutis Jaramillo (born 1923)

### N

Antonio Nariño y Álvarez (1765—1824)  
Juan José Nieto Gil (1805—1866)  
Rafael Núñez Moledo (1825—1894)

### O

William Ospina Buitrago (born 1954)

### P

Santiago Pérez de Manosalbas (1830—1900)  
Oscar Perdomo Gamboa (born 1974)  
Juan Pablo Plata Figueroa (born 1982)  
Rafael Pombo y Rebolledo (1833—1912)  
Fernando Ponce de León Paris (1917—1998)  
Rafael Pombo y Rebolledo (1833—1912)  
Fernando Ponce de León Paris (1917—1998)

## ***Continued list of Colombian Writers***

### **R**

Laura Restrepo González (born 1950)  
Luis Carlos Restrepo Ramírez (born 1954)  
Zacarías Reyán (born 1948)  
José Eustasio Rivera Salas (1888–1928)  
Héctor Rojas Herazo (1920—2002)  
Teresa Román Vélez (born 1925)  
Jimena Romero Henríquez (born 1970)  
Evelio Rosero Diago (born 1958)

### **S**

Bertilda Samper Acosta (1856—1910)  
Agripina Samper Agudelo (1833—1892)  
José María Samper Agudelo (1856—1910)  
Miguel Samper Agudelo (1825—1899)  
Daniel Samper Pizano (born 1945)  
David Sánchez Juliao (1945—2011)  
Baldomero Sanín Cano (1861—1957)  
Germán Santa María Barragán (born 1950)  
José Asunción Silva Gómez (1865–1896)  
Carmelina Soto Valencia (1916—1994)

### **T**

Anabel Torres Restrepo (born 1948)  
Camilo Torres Tenorio (1766—1816)

### **U**

Manuel Uribe Ángel (1822—1904)  
Hernando Urriago Benítez (born 1974)

### **V**

Guillermo Valencia Castillo (1873–1943)  
Virginia Vallejo García (born 1949)  
Fernando Vallejo Rendón (born 1942)  
José María Vargas Bonilla (1860–1933)  
Francisco Javier Vergara y Velasco (1860—1914)  
José María Vergara y Vergara (1831—1872)  
Luis Vidales Jaramillo (1900—1990)  
Juan Gabriel Vásquez (born 1973)

### **Z**

Jorge Zalamea Borda (1905—1969)  
Alberto Zalamea Costa (1929—2011)  
Francisco Antonio Zea Díaz (1766—1822)

## **Colombian Presidents**

**Luis Mariano Ospina Pérez** (24 November 1891 – 14 April 1976) commonly known as **Mariano Ospina Pérez**, was a Colombian politician and a member of the Colombian Conservative Party. He served as the 17th President of Colombia between 1946 and 1950. Ospina was born in Medellín, Antioquia on 24 November 1891 to his parents Tulio Ospina Vásquez and Ana Rosa Pérez, who were members of the traditional Colombian political families. He also spent his early years there. He was the grandson of former President of Colombia Mariano Ospina Rodríguez and nephew of President Pedro Nel Ospina

**Laureano Eleuterio Gómez Castro** (20 February 1889 – 13 July 1965) was the 18th President of Colombia from 1950 to 1953. In November 1951, poor health led him to cede presidential power to Roberto Urdaneta Arbelaez. On June 13, 1953, when he tried to resume his presidency, he was overthrown in a military coup led by Gustavo Rojas Pinilla. During the three decades prior to being elected president, Gómez was a radical leader of the Conservative Party, widely considered to be one of the most potent orators of the Congress of Colombia.

**Gustavo Rojas Pinilla** (12 March 1900 – 17 January 1975) was the 19th President of Colombia from June 1953 to May 1957. An Army General, he mounted a successful coup d'état against the incumbent President, Laureano Gómez Castro (1889–1965), imposing martial law and establishing a dictatorship-style government in Colombia.

### **Military Junta**

**Alberto Lleras Camargo** (3 July 1906 – 4 January 1990) was the 20th President of Colombia (1958-1962), and the 1st Secretary General of the Organization of American States (1948-1954). A journalist and liberal party politician, he also served as Minister of Government, Minister of Foreign Affairs, and as Minister of National Education in the administrations of President Alfonso López Pumarejo. Lleras Camargo served as congressman of Colombia. He was also a cousin of later president Carlos Lleras Restrepo.

**Guillermo León Valencia Muñoz** (27 April 1909 – 4 November 1971) was the 21st President of Colombia from 1962 to 1966. Valencia was born in Popayán, Cauca on April 27, 1909, to Colombian poet and politician Guillermo Valencia, and his wife Josefina Muñoz. On January 31, 1931 he married Susana López Navia, a 20 year old secretary with whom he had four children: Pedro Felipe, Alma, Ignacio, and Diana.

**Carlos Alberto Lleras Restrepo** (12 April 1908 – 27 September 1994) was the 22nd President of Colombia from 1966 to 1970. Lleras was born in Bogotá, on April 12, 1908. He was the third son of the prominent physician and researcher, Dr. Federico Lleras and Amalia Restrepo. He died in Bogotá, on September 27, 1994.

**Misael Eduardo Pastrana Borrero** (14 November 1923 – 21 August 1997) was the 23rd President of Colombia from 1970 to 1974. Pastrana was born in Neiva, Huila. He died in Bogotá, on August 21, 1997. Pastrana was a conservative politician Colombia, President of Colombia in the period 1970-1974. Born in the home of Misael Pastrana Pastrana and Elisa Borrero Perdomo, studied Law in Javeriana University of Bogotá and in the Ferri Institute of Rome. He had been affiliated to the Conservative Party (which he would later rename as the Social Conservative Party). He was the private secretary of the President Mariano Ospina Pérez (1949-1952) and three times a minister during the second liberal presidency of Alberto Lleras Camargo (1958-1962).

**Alfonso López Michelsen** (30 June 1913 – 11 July 2007) was the 24th President of Colombia from 1974 to 1978. López was the son of former two time president of Colombia, Alfonso López Pumarejo. He was born and raised in Bogotá. He studied at the *Gimnasio Moderno* School and later in other cities; Paris, Brussels, London and Santiago de Chile. He graduated with a degree in law from the Universidad del Rosario. During his father's presidency, López maintained a low profile in politics and instead focused on becoming a university professor at the *Universidad del Rosario*.

**Julio César Turbay Ayala** (18 June 1916 – 13 September 2005) was the 25th President of Colombia from 1978 to 1982. Turbay was born in a poor neighborhood of "*Voto Nacional*", Bogotá, on June 18, 1916. His father, Antonio Amín Turbay, was a businessman who emigrated from Tannourine, Lebanon. His mother, Rosaura Ayala, was a peasant from the province of Cundinamarca. Turbay's father, a hard working merchant, had built a fortune, which he completely lost during the civil war of the Thousand Days War.

**Belisario Betancur Cuartas** (born February 4, 1923) is a former Colombian politician and the 26th President of Colombia from 1982 to 1986. He is the member of the Colombian Conservative Party. Betancur was born in the vicinity of "*el Morro de la Paila*", of the town of Amagá, Antioquia. His father, Rosendo Betancur, was a blue-collar worker at the textile company Coltejer, a job that he obtained after having spent most of his life transporting goods by mule through the mountains of Antioquia. His mother, Ana Otilia Cuartas, had a small shop in Amagá. She died in 1950.

## Jorge Eliécer Gaitán



**Jorge Eliécer Gaitán Ayala** (January 23, 1903 – April 9, 1948) was a politician, a leader of a populist movement in Colombia, a former Education Minister (1940) and Labor Minister (1943–1944), mayor of Bogotá (1936) and one of the most charismatic leaders of the Liberal Party. He was assassinated during his second presidential campaign in 1948, setting off the *Bogotazo* and leading to a violent period of political unrest in Colombian history known as *La Violencia* (approx. 1948 to 1958). Gaitán's family was from a poor background and their son entered formal education when he was eleven years old. He later had to face social tensions in the Colegio Simón Araújo school, considered as an institution for wealthier members of the Colombian Liberal Party. Gaitán ended his primary studies at the Colegio Martín Restrepo Mejía in 1920.

He attained a degree in law (1924) and later became a professor in the National University of Colombia. In 1926 he completed a doctorate in jurisprudence in Italy at the Royal University of Rome. While attending, the chair of his department, Professor Enrico Ferri, appreciated the innovative ideas of Gaitán and incorporated some of his work into a volume on Criminology.

Gaitán was active in local politics in the early 1919s, when he was part of a protest movement against president Marco Fidel Suárez.

Gaitán increased his nationwide popularity following a banana workers' strike in Magdalena in 1928, in which strikers were fired upon by the army on the orders of the United Fruit Company, resulting in numerous deaths.



Gaitán used his skills as a lawyer and as an emerging politician in order to defend workers' rights and called for accountability to those involved in the Santa Marta Massacre. Public support soon shifted toward Gaitán, Gaitán's Liberal Party won the 1930 presidential election.

In 1933 he created the "Unión Nacional Izquierdista Revolucionaria" ("National Leftist Revolutionary Union"), or UNIR, as his own dissident political movement after breaking with the Liberal Party.

It is said that Gaitán's main political asset was his profound and vibrant oratory, often classified as populist by contemporaries and by later analysts, which attracted hundreds of thousands of union members and low-income Colombians at the time. When he was a student in Rome he was influenced by Benito Mussolini's techniques for mobilising the people. Bernstein considered that the promises that he made to the people were as important to his appeal as his impressive public speaking skills, promises that Bernstein felt made him almost a demagogue, and which led Bernstein to compare him with Juan Perón of Argentina.

In particular, he repeatedly divided the country into the oligarchy and the people, calling the former corrupt and the latter admirable, worthy, and deserving of Colombia's moral restoration. He stirred the audience's emotions by aggressively denouncing social, moral and economical evils stemming both from the Liberal and Conservative political parties, promising his supporters that a better future was possible if they all worked together against such evils.

In 1946, Gaitán referred to the difference between what he called the "political country" and the "national country". Accordingly, the "political country" was controlled by the interests of the oligarchy and its internal struggles, therefore it did not properly respond to the real demands of the "national country"; that is, the country made up of citizens in need of better socioeconomic conditions and greater sociopolitical freedom.

He was criticized by the more orthodox sectors of the Colombian Liberal Party (who considered him too unruly), most of the Colombian Conservative Party, the leadership of the Colombian Communist Party (who saw him as a competitor for the political affections of the masses)(1960:137). Gaitán was warned by U.S. Ambassador Beaulac on March 24, 1948 that Communists were planning a disruption of the impending conference and that his Liberal Party would likely be blamed. The subject of future land reform was also prominent in some of his speeches.

After formally rejoining the Liberal Party in 1935, he was selected as mayor of Bogotá in June 1936, a position he held for eight months. During his administration, he tried to implement a number of programs in areas such as education, health, urban development and housing. His attempted reforms were cut short by political pressure groups and conflicts due to some of his policies (for example, an attempt to provide uniforms to taxi and bus service drivers). In September 1937 his daughter Gloria Gaitán was born.

Gaitán was named Minister of Education in 1940 under the administration of the Liberal Party's Eduardo Santos (1938–1942), where he promoted an extensive literacy campaign as well as cultural activities.

At the conclusion of the Liberal Party's national convention in 1945 he was proclaimed as "the people's candidate" in a public square, an unusual setting under the political customs at the time.

The Liberal Party was defeated in the May 1946 elections by the Conservative's Mariano Ospina Pérez (565,939 votes, president from 1946 to 1950) due to its own internal divisions, evidenced by its presenting two different candidates, Gaitán (358,957 votes) and Gabriel Turbay (441,199 votes), in that year's race.

Gaitán became leader of the Colombian Liberal Party in 1947, when his supporters gained the upper hand in the elections for seats in Congress. This would have allowed for the Liberal Party to present a single candidate for the 1950 elections.

It is widely speculated that Gaitán would likely have been elected President had he not been assassinated on April 9, 1948. (United Fruit Historical Society) This assassination occurred immediately prior to the armed insurrection or Bogotazo.(United Fruit Historical Society) Dr. Gaitán was then the leading opponent for the use of violence and had determined to pursue the strategy of electing a left-wing government, and he had repudiated the violent Communist revolutionary approach typical of the Cold War era. His assassination directly led to a period of great violence between conservatives and liberals and also facilitated the rise of the currently existing Communist guerrillas. Over the next fifteen years as many as 200,000 people died due to the disorders that followed his assassination.

Dr. Gaitán's alleged murderer, Juan Roa Sierra, was killed by an enraged mob and his motivations were never known. Many different entities and individuals have been held responsible as the alleged plotters, including his different critics, but so far no definite information has come forward and a number of theories persist. Among them, there are versions which, sometimes conflictingly, implicate the government of Mariano Ospina Pérez, sectors of the Liberal party, the USSR the Colombian Communist Party, the CIA and others in the crime.

One of the persons supporting the theory of some sort of CIA involvement in Gaitán's murder is Gloria Gaitán who was 11 years old when her father was murdered. According to one version of this theory, Juan Roa Sierra acted under the orders of CIA agents John Mepples Espirito (alias Georgio Ricco) and Tomás Elliot, as part of an anti-leftist plan supposedly called Operation Pantomime.<sup>1</sup> It is claimed that this would also have involved the complicity of the then Chief of Police, who would allegedly have ordered two police officers to abandon Juan Roa Sierra to be killed by the mob (a claim which conflicts with mainstream accounts of Roa Sierra's death). An eyewitness to the actual events, Guillermo Perez Sarmiento, Director of the United Press in Colombia, stated that upon his arrival Roa was already "between two policemen" and describes in detail the angry mob that kicked and "tore him to pieces" and does not suggest any police involvement.

Nathaniel Weyl, at the time already an avowed anti-communist, documents the assassination claims then made by Rafael Azula Barrera and the President of Colombia Mariano Ospina Pérez that Gaitán was assassinated as part of a Cold War conspiracy led by the USSR to increase Soviet influence in the Caribbean. The violent disruption of the 1948 Inter-American Conference and the violent deaths of a thousand people was alleged to also have been part of a Cold War conspiracy by agents of the USSR that allegedly included the then low-level Soviet agent Fidel Castro. According to police records Fidel Castro was suspected of personally assassinating Gaitán, as his Cuban travelling companion, Rafael del Pino was seen with the fascist former mental patient, Juan Roa, an hour and a half before the assassination. Castro had attempted to recruit Gaitán earlier to his cause, but Gaitán had repeatedly declined and was assassinated because he was too politically influential and would have countered the Cold War objectives of the USSR in the Caribbean.

Another theory states that Juan Roa simply got tired and disenchanted of lobbying Jorge Eliécer Gaitán to get a job. He had a history of job instability and considered that he could get a position worthy of his status as a reincarnation of Santander and Quesada. He had an initial conversation with Jorge Eliécer and was advised to write a letter to the President, which he did, but still did not get a job. After that, he had visited Jorge Eliécer Gaitán's office several times in the two months prior to the assassination. The revolver was purchased two days before the assassination and the ammunition the day before. It was only on his last visit, on April 9, when the secretary finally wrote his name to be considered by Jorge Eliécer.

Nathaniel Weyl documents an alternative claim by the Colombian President and others, that Roa was influenced by others and perhaps did not commit any crime at all. He discusses the questions of Milton Bracker of the New York Times and U.S. Ambassador Willard L. Beaulac if Roa had acted on his own. Ambassador Beaulac then speculated that Roa was simply used to cover the identity of the real assassins. The President of Colombia Mariano Ospina Pérez and the Colombian General Secretary Rafael



Azula Barrera considered the evidence that the revolver Roa had carried was incapable of accurate fire, that Roa was not thought to have any firearms training, and that no eyewitness saw Roa anywhere near the assassination, that he was first seen between two policemen. From this evidence the government of Colombia concluded that the impoverished Roa with his diminished mental capacities had been paid to stand near the event with a recently fired revolver.

Eliecer Gaitan Museum in Bogotá

Other details which have interested historians and researchers include the fact that Gaitán was murdered in the middle of the 9th Pan-American Conference, which was being led by U.S. Secretary of State George Marshall, a meeting which led to a pledge by members to fight communism in the Americas, as well as the creation of the Organization of American States.

Another event in the country's capital Bogotá was taking place at the time: a Latin American Youth Congress, organized to protest the Pan American conference. This meeting was organized by a young Fidel Castro, and was funded by Perón. Castro had an appointment to meet Gaitán, whom he very much admired, later in the afternoon on the day of his murder, and had also met with Gaitán two days earlier. It appears that Gaitán was contemplating supporting this conference. Gaitán commanded large audiences when he spoke and was one of the most influential men in the country.

The assassination provoked a violent riot known as the *Bogotazo* (loose translation: the sack of Bogotá, or shaking of Bogotá), and a further ten years of violence during which at least 300,000 people died (a period known as *La Violencia*). Some writers say that this event influenced Castro's views about the viability of an electoral route for political change.

Also in the city that day was another young man who would become a giant of 20th-century Latin-American history: Colombian writer and Nobel Prize Laureate Gabriel García Márquez. A young law student and short story writer at the time, García Márquez was eating lunch near the scene of the assassination. He arrived on the scene shortly after the shooting and witnessed the murder of Gaitán's presumed assassin at the hands of enraged bystanders. García Márquez discusses this day at vivid length in the first volume of his memoirs, *Living to Tell the Tale*. In his book, he describes a well-dressed man who eggs on the mob before fleeing in a luxurious car that arrived just as the presumed assassin was being dragged away.



Monument to Gaitán, in Medellín, Colombia

As Gaitán was not able to have a proper funeral because of the chaotic public order, his relatives were forced to bury him in his own house, now known as House Museum Jorge Eliécer Gaitán, where his remains are still resting. Subsequently, the bipartisan violence would spread to other regions during the period known as *La Violencia*. A popular story, perhaps apocryphal, relates that during a debate with the Conservative candidate for president, Gaitán asked him how he made his living. "From the land", the other candidate replied.

"Ah, and how did you get this land?" asked Gaitán.

"I inherited it from my father!"

"And where did he get it from?"

"He inherited it from his father!"

The question is repeated once or twice more, and then the Conservative candidate concedes, "We took it from the Natives". Gaitán's reply was, "Well, we want to do the opposite: we want to give the land back to the Natives". (Gaitán advocated land reform).



## Bogotazo



**El Bogotazo** (from "Bogotá" and the -azo suffix of violent augmentation) refers to the massive riots that followed the assassination in Bogotá, Colombia, of Liberal leader and presidential candidate Jorge Eliécer Gaitán on 9 April 1948 during the government of President Mariano Ospina Pérez. The 10-hour riot left much of downtown Bogotá destroyed. The aftershock of Gaitán's murder continued extending through the countryside and escalated a period of violence which had begun eighteen years before, in

1930, and was triggered by the fall of the conservative party from government and the rise of the liberals. The 1946 presidential elections brought the downfall of the liberals allowing conservative Mariano Ospina Pérez to win the presidency. The struggle for power between both again triggered a period in the history of Colombia known as *La Violencia* ("The Violence") that lasted until approximately 1958, from where the civil conflict that continues to this day grew.

On April 9, 1948 the 9th Pan-American Conference was being held in Bogotá. The Cold War was in its early stages with communist regimes installed throughout eastern Europe. Washington was eager to set a position against communism through a statement forwarded by General George Marshall the U.S. Secretary of State and head of the American delegation, which was to be backed by the foreign ministers of the Latin American nations.

At the time, Jorge Eliécer Gaitán was the leader of the Liberal Party, and the most prominent politician in the country after President Ospina. His office was in downtown Bogotá, on the corner of 7th avenue and 14th street. Gaitán was a candidate in the presidential election, and with massive support among the country's working class, was seen as the candidate most likely to win. Both Conservatives and traditional Liberal elites were very concerned at this prospect.

Gaitán, a practicing attorney, arrived home early on the morning of the 9th of April after the successful ending to a case that he had been involved with. He returned to his office around 9:00 a.m., where he worked on political matters till the afternoon. Later that day he was invited to lunch by a political supporter, Plinio Mendoza Neira. Other sympathizers would join them as well including a newspaper editor, a fellow politician and a physician. On their way out, the group was surprised by a lone gunman who fired several times at Gaitán from the front. Gaitán fell to the ground.

The man suspected of killing Gaitán ran away heading south and pursued by an angry crowd. A policeman Carlos Alberto Jiménez Díaz tried to control the situation. According to police reports, the man surrendered to Jiménez calling:



The corpse of Juan Roa was displayed by the mob in the Bolívar Square

- "No me mates, mi cabo" (*Don't kill me, my corporal*)

In an attempt to avoid the mob, Jiménez locked himself and his prisoner in the nearby Granada drugstore. Some witnesses subsequently interviewed by local newspapers (*El Tiempo* and *El Espectador*, issues from April to May, same year) claimed that the man who was taken into the drugstore was not the same one who was captured, and that in the confusion Officer Jiménez was mistaken because the other man was also wearing a gray hat. According to the drugstore owner, when he asked the prisoner why he had killed Gaitán, he replied: "¡Ay Señor, cosas poderosas! ¡Ay, Virgen del Carmen, sálvame!" (*Powerful things, Sir! Our Lady of Carmen, save me!*)

After that, the doors were charged and the man was taken by the mob. His naked corpse was found later, in the Bolívar Square, outside the Presidential Palace. His face was crushed with a brick, and his body was mutilated. A bystander, Gabriel Restrepo, collected the remains of his clothes in he found some personal documents, which identified him as 26-year-old Juan Roa Sierra.

There have been a number of theories concerning Gaitán's murder, some claiming that the assassination was planned and undertaken by other persons in addition to Juan Roa Sierra; or that the latter was not the real killer. Sierra was born into a poor family. There was a history of mental illness amongst Sierra's brothers, and he may himself have been unstable. He was seen often in Gaitán's office asking for a job, since he was unemployed, but Gaitán had never received him. Some people who knew Sierra stated that he never learned to shoot a gun, although Gaitán's assassin had fired accurate shots. It has been known that the gun used to kill Gaitán was sold two days before the crime, with not enough time to teach Roa to use a gun. So, it has been theorized that the crime was planned for political reasons and to promote interests of foreign countries, but this has never been corroborated. Publications have mentioned among others: the government of Mariano Ospina Pérez; sectors of the Liberal party; the Colombian Communist party; Fidel Castro; the CIA; and others that may have been involved in his murder.

*Radio Estación Últimas noticias*, managed by followers of Gaitán, made the following broadcast some minutes later:

*"Últimas Noticias con ustedes. Los conservadores y el gobierno de Ospina Pérez acaban de asesinar al doctor Gaitán, quien cayó frente a la puerta de su oficina baleado por un policía. ¡Pueblo, a las armas! ¡A la carga! A la calle con palos, piedras, escopetas, cuanto haya a la mano. Asaltad las ferreterías y tomaos la dinamita, la pólvora, las herramientas, los machetes ..."*

Translation:

*"Latest news with you. Conservatives and the Ospina Pérez government have just killed Dr. Gaitán, who fell by the door of his office, shot by a police officer. People: To arms! Charge! To the streets with clubs, stones, shotguns, or whatever is at hand! Break into the hardware stores and take the dynamite,gunpowder, tools, machetes..."*

After that, instructions to make Molotov cocktails were broadcast.

People from everywhere in the city rushed downtown. Many were homeless people who had come to Bogotá to flee the violent political conflicts of rural Colombia. A large crowd formed outside Clínica Central, the hospital where Gaitán died.

At 1:20 p.m. President Ospina was notified of the murder and called for a council with his cabinet. After dumping the body of Roa outside the Casa de Nariño, the crowd attacked the palace with stones and bricks. Many cars, buses and streetcars were burned. A few hours later violence exploded in other cities, including Medellín, Ibagué and Barranquilla.

The leaders of the Liberal Party decided to nominate Darío Echandía to replace Gaitán as head of the party. From a balcony, he pleaded the crowd to stop the violence, but it was useless. The mobs tried to force entry to the Casa de Nariño. They were confronted by the Army, and many were killed. The offices of the government ministry and *El Siglo* newspaper were set on fire.

Most hardware stores were raided, especially in San Victorino district. People armed themselves with pipes, hooks, steel rods, hatchets, saws, and machetes. Some policemen joined the mobs. Others were confused and waited for orders that never came.

About 3:00 p.m, the mobs broke into the police headquarters. The major in charge, Benicio Arce Vera, came out unarmed to plead with the crowd, and gave orders to his men not to shoot. The mob trampled him and seized weapons and ammunition. According to Arce, in an interview years later to *Bohemia* magazine, among those who took the weapons was Fidel Castro. Some writers say that this event influenced Fidel Castro at the age of 21, who had the opportunity to witness the initial violence and take views about the viability of an electoral route for political change. Others view it more darkly since Castro at that age had already been involved in violence in Cuba where he is reputed to have killed, or tried to kill, some university rivals (including Rolando Masferrer) by that time (Ros, 2003).

The leaders of the Liberal party were still in the hospital, next to Gaitán's body, overwhelmed and at a loss as to how the chaos might be controlled. They received a phone call from the presidential palace, inviting them to a meeting to try to resolve their differences and find a solution. However, because of the conflict in the streets, the Liberal leaders could not reach the palace - some received shotgun wounds. Eventually they asked for a military escort, and successfully reached the palace. However, President Ospina was surprised to see the Liberal leaders, since the invitation had been made by some of his ministers without his knowledge. Discussions went throughout the night, but failed to reach an agreement.

The murder of Gaitán was followed by widespread confusion. Civilians took to the streets of the *centro* district sacking public buildings. Among these were the Ministry of Education, the Ministry of Public Health, the offices of the public prosecutor and the Ministry of Communications.

The rioting also extended to private property with 157 buildings in the downtown area suffering serious damage, 103 of these were a total loss.

Many were killed over struggles for stolen goods. All sorts of merchandise was carried off to the poorer outlying districts. As reported some days later by *Semanamagazine* (issue #78, April 24/1948), people started to sell the stolen objects at extremely low prices, or just exchanged the merchandise for alcohol. In the following days, a market for selling the stolen goods was set up, which was known as the "Feria Panamericana" (Pan-American Fair).

Trying to calm the riots, staff of the radio station "Últimas Noticias" — Gerardo Molina, Diego Montaña Cuéllar, Carlos Restrepo Piedrahita, Jorge Zalamea, Jorge Uribe Márquez, José Mar and others — planned to start a Revolutionary Council. They broadcast information about the constitution of this council and announced severe punishment to those who took advantage of the riots to commit crimes.

The Central Government, after defeating the mobs that were attacking the Justice Palace, showed little interest in the violence over the rest of the city. However, statements broadcast by Últimas Noticias claiming political power were perceived as a threat. The electricity in that district was shut down, and the Army was sent in to shut down transmission.

The rioting and violence that followed Gaitán's murder resulted in the deaths of 600 people, with 450 more hospitalized with injuries.

## La Violencia

*For the period (c. 1978–1984) in the Guatemalan civil war generally known as "La Violencia", see Guatemalan Civil War.*

**La Violencia** (The Violence) was the ten-year (1948–58) period of civil war in Colombia, between the Colombian Conservative Party and the Colombian Liberal Party whose respective supporters fought most battles in the rural countryside.

"La Violencia" is considered to have begun with the 9 April 1948 assassination of the politician Jorge Eliécer Gaitán, a Liberal Party presidential candidate (for the election in November 1949 who was very popular; his political murder provoked the *Bogotazo* rioting that lasted for ten hours and killed some 5,000 people. An alternative historical perspective of *La Violencia* proposed 1946 as the start of the violence, the year when the Conservatives returned to government power (see here); when rural town police and political leaders encouraged Conservative-supporting peasants to seize the agricultural lands of Liberal-supporting peasants, which provoked peasant-to-peasant violence throughout Colombia; a civil war for control of the country's agricultural land.

"La Violencia" is estimated to have cost the lives of at least 200,000 people

*La Violencia* occurred among the paramilitary forces of the Colombian Liberal Party and the Colombian Conservative Party, who organized as armed self-defense groups and as guerrilla military units. Each combatant party to the civil warfare fought against the paramilitary forces of the Colombian Communist Party, and also maintained constant aggressions against each other.



In September 1949, Senator Gustavo Jiménez was assassinated mid-session, in Congress.

The reigning chaos and the lack of security in rural areas during the years of *La Violencia* caused an estimated millions of people to abandon their homes and properties. Media and news services failed to cover events accurately for fear of revenge attacks. The lack of public order and civil authority prevented victims from laying charges against perpetrators. Documented evidence from these years is rare and fragmented

The vast majority of the Colombian population at time was Catholic. Much of the press released during the conflict reported that Church authorities supported the Conservative Party. Although unproven, several priests

were accused of openly encouraging murder of the political opposition during Mass, including the Santa Rosa de Osos Bishop Miguel Ángel Builes. No formal

charges were ever presented and no official statements were made by the Vatican or the Board of Bishops. These events were recounted in the 1950 book *Lo que el cielo no perdona* ("What heaven can't forgive"), written by the secretary to Builes, Father Fidel Blandon. Eduardo Caballero Calderón also recounted these events in his 1952 book *El Cristo de Espaldas* (Backwards Christ). After releasing the book, Blandon resigned from his position and assumed a fake identity as Antonio Gutiérrez. However, he was eventually identified and legally charged and prosecuted.



As a result of 'La Violencia', there were no liberal candidates for the presidency, congress, or any public corporations in the 1950 elections. The press accused the government of pogroms against the opposition. Censorship and reprisals were common against journalists, writers, and directors of news services, causing many members of the media to flee the country. These included the director of *Crítica* magazine Jorge Zalamea fleeing to Buenos Aires, Luis Vidales to Chile, Antonio Garcia to La Paz, and Gerardo Molina to Paris.

Most of the armed groups (called bandoleros, a pejorative term) were demobilized during the amnesty declared by General Gustavo Rojas Pinilla after he took power (June 13, 1953). The most prominent bandolero leaders, Guadalupe Salcedo and Juan de la Cruz Varela signed the 1953 agreement (Salcedo was killed in Bogotá years later, in 1957).

In 1954 the students of National University of Colombia confronted the public forces in several riots on July 8 and 9, ending with 14 students dead.

Some of the bandoleros did not surrender to the government, which caused intense military operations against them in 1954. One of them, the bandolero leader Tirofijo, had changed his political and ideological inclinations from being a Liberal to supporting the Communist Party (PCC) during this period, eventually becoming the headman of the FARC. When Rojas was removed from power on May 10, 1957, civilian rule was restored after moderate Conservatives and Liberals, with the support of dissident sectors of the military, agreed to unite under a bipartisan coalition known as the National Front, and the government of Alberto Lleras Camargo which included a system of presidential alternation and power-sharing both in cabinets and public offices.

In 1958, Lleras Camargo ordered the creation of the Commission for the Investigation of the Causes of "La Violencia". The commission was directed by the Bishop Germán Guzmán Campos. The last bandolero leaders were killed in combat against the Army. Jacinto Cruz Usma, A.K.A. Sangrenegra (Blackblood), died in April 1964 and Efraín Gonzáles in June 1965. Because of incomplete or non-existing statistical records, exact measurement of La Violencia's humanitarian consequences is impossible. Scholars, however, estimate that between 200,000 and 300,000 lives were lost, 600,000 and 800,000 injured, and almost one million displaced. La Violencia affected 20% of the population, directly or indirectly.

Yet, La Violencia, did not come to be known as La Violencia simply because of the number of people it affected; it was the manner in which most of the killings, maimings, and dismemberings were done. Certain death and torture techniques became so commonplace that they were given names. For example, "picar para tamal," which involved slowly cutting up a living person's body, or "bocachiquiar," where hundreds of small punctures were made until the victim slowly bled to death. Former Senior Director of International Economic Affairs for the United States National Security Council and current President of the Institute for Global Economic Growth, Norman A. Bailey describes the atrocities succinctly: "Ingenious forms of quartering and beheading were invented and given such names as the "corte de mica", "corte de corbata" (aka Colombian necktie), and so on. Crucifixions and hangings were commonplace, political "prisoners" were thrown from airplanes in flight, infants were bayoneted, schoolchildren, some as young as eight years old, were raped en masse, unborn infants were removed by crude Caesarian section and replaced by roosters, ears were cut off, scalps removed, and so on". While scholars, historians, and analysts have all debated the source of this era of unrest, they have yet to formulate a widely accepted explanation for why it escalated to the notable level it did.

### **Historical interpretations**

The death of the bandoleros and the end of the mobs was not the end of all the violence in Colombia. One communist guerrilla movement, the MOEC, started its operations in 1959. Later other organizations such as the Revolutionary Armed Forces of Colombia (FARC) and the National Liberation Army (ELN) emerged, marking the beginning of a guerrilla insurgency.

From the point of view of members of the Revolutionary Armed Forces of Colombia (FARC) and the Colombian Communist Party, the Liberal and Conservative elites, though they had instigated the original violence they soon grew to fear the consequences of it, and thus formed a loose alliance to preserve their shared desire for political hegemony from possible revolutionary challenges.

### **Credence in conspiracy theories as causes of violence**

As was common of 20th century, eliminationist political violence, the rationales for action immediately before *La Violencia* were founded on conspiracy theories that blamed scapegoats as traitors beholden to international cabals. The left were painted as participants in a global Judeo-Masonic conspiracy against Christianity and the right were painted as agents of a Nazi-Falangist plot against democracy and progress.

### **Anticlerical conspiracy theory**

After the death of Gaitán, a conspiracy theory circulating among the left that leading conservatives and militant priests were involved in a plot with Nazis and Falangists to take control of the country and undo the country's moves toward progress spurred the violence. This conspiracy theory supplied the rationale for Liberal Party radicals to engage in violence, notably the anticlerical attacks and killings, particularly in the early years of *La Violencia*. Some propaganda leaflets circulated in Medellín blamed a favorite of anti-Catholic conspiracy theorists, the Society of Jesus (Jesuits), for the murder of Gaitán.

Across the country, militants attacked churches, convents, and monasteries, killing priests and looking for arms, since the conspiracy theory maintained that the religious had guns, and this despite the fact that not a single serviceable weapon was located in the raids. One priest, Pedro María Ramírez, was slaughtered with machetes and hauled through the street behind a truck, despite the fact that the militants had previously searched the church grounds and found no weapons.

Despite the conspiracy theories and propaganda after Gaitán's killing, most on the left learned from their errors in the rioting on April 9, and quit believing that priests had harbored weapons.

### **Judeo-Masonic conspiracy theory**

Conservatives likewise had been motivated to fight against a supposed international Judeo-Masonic conspiracy by eliminating the Liberals in their midst. In the two decades prior to *La Violencia*, Conservative politicians and churchmen adopted from Europe the Judeo-Masonic conspiracy theory to portray the Liberal Party as involved in an international anti-Christian plot, many prominent Liberal politicians actually being freemasons.

Although the rhetoric of conspiracy was in large part introduced and circulated by some of the clergy, as well as by Conservative politicians, by 1942 many clerics were critical of the Judeo-Masonic conspiracy theory (by this time Jesuits outside of Colombia had already questioned, and published disputes of, the authenticity of *The Protocols of the Elders of Zion*, which was already proven to be plagiarism, and the concept of global Judeo-Masonic conspiracy; Colombian clergy were also increasingly influenced in this matter by U.S. clergy; and Pius XI had asked U.S. Jesuit John LaFarge to draft an encyclical against anti-Semitism and racism). Allegations of a Judeo-Masonic conspiracy played most prominently in the politics of Laureano Gómez, who directed the Colombian Conservative Party from 1932 to 1953. More provincial politicians followed suit, and the fact that prominent national and local politicians were voicing this conspiracy theory, rather than just a portion of the clergy, gave the idea greater credibility while it gathered momentum among the party members.

News of atrocities at the outset of the Spanish Civil War in 1936, causing both sides in Colombia to fear it could happen in their country, also spurred the credibility of the conspiracies and the rationale for violence. Catholics everywhere were shocked by the wave of anticlerical violence in the Republican zones in Spain in the first months of that war where anarchists, socialists and communists burned churches and murdered nearly 7,000 priests, monks, and nuns.

Since both camps claimed the existence of some sort of conspiracy, they managed to make the political environment toxic, increasing the animosity and suspicion of the other party.

A **Colombian necktie** (Spanish: *corbata colombiana* or *corte corbata*) is a form of post-mortem mutilation consisting of a deep incision under the victim's chin, through which the tongue is extracted and displayed over the neck, as if wearing a very short necktie. It originated in Colombia during the period of political violence known as *La Violencia*, as a method of psychological warfare, meant to scare and intimidate. The invention of the Colombian necktie is sometimes wrongly attributed to drug kingpin Pablo Escobar.

## SIMON BOLIVAR



Portrait by Arturo Michelena

**Simón Bolívar** - in full **Simón José Antonio de la Santísima Trinidad Bolívar y Palacios** (24 July 1783 – 17 December 1830), was a Venezuelan military and political leader who played an instrumental role in the establishment of Venezuela, Ecuador, Bolivia, Peru and Colombia as sovereign states independent of Spanish rule.

Bolívar was born into a wealthy, aristocratic Creole family, and similar to others of his day, he was educated in Europe at a young age, arriving in Spain at the age of 16. There, he was introduced to the thoughts and ideas of learned Enlightenment philosophers, which inspired him with the ambition to liberate his native Venezuela from Spanish rule. Taking advantage of the disorder in Spain prompted by the Peninsular War, Bolívar inaugurated his campaign for independence in 1808, and within three years an organized national congress had been established. Despite a number of hindrances, including the arrival of an unprecedentedly large Spanish expeditionary force, the revolutionaries eventually prevailed, culminating in a patriot victory at the Battle of Carabobo in 1821, which effectively freed Venezuela.

Following this triumph over the Spanish monarchy, Bolívar participated in the foundation of the first union of independent nations in Latin America, Gran Colombia, of which he was president from 1819 to 1830. Through further military conquest, he also liberated Ecuador, Peru, and finally, Bolivia (which was named after

him), assuming the presidency of each of these new nations. At the peak of his power, Bolívar held near-absolute power over a vast territory from the Argentine border to the Caribbean.

Modern-day historians consider Bolívar to be a deeply polarizing individual, with criticism aimed especially at his belief that a strong presidency, maintained for life, is essential to a state's survival. Nevertheless, most Latin Americans laud him as a meritorious liberator, whose revolutionary ideas and reforms continue to leave a lasting legacy today.



Birthplace of Simón Bolívar in Caracas, Venezuela (now a museum)

The surname *Bolívar* derives from the Bolívar aristocrats who came from a small village in the Basque Country, Spain, called La Puebla de Bolívar. His father came from the male line of the Ardanza family. His maternal grandmother was descended from families from the Canary Islands that settled in the country.

The Bolívars settled in Venezuela in the sixteenth century. His first South American Bolívar ancestor was Simón de Bolívar (or Simon de Bolibar; the spelling was not standardized until the nineteenth century), who went to live and work with the governor of Santo Domingo from 1550 to 1570. When the governor of Santo Domingo was reassigned to Venezuela by the Spanish Crown in 1589, Simón de

Bolívar came back with him. As an early settler in Caracas Province, he became prominent in the local society and he and his descendants were granted estates, encomiendas, and positions in the Caracas cabildo. The social position of the family is illustrated by the fact that when the Caracas Cathedral was built in 1594, the Bolívar family had one of the first dedicated side chapels. The majority of the wealth of Simón de Bolívar's descendants came from the estates.



The most important of these estates was a sugar plantation with an *encomienda* that provided the labor needed to run the estate. Another portion of Bolívar's wealth came from the silver, gold, and more importantly, copper mines in Venezuela. In 1632, small gold deposits first were mined in Venezuela, leading to further discoveries of much more extensive copper deposits. From his mother's side, the Palacios family, Bolívar inherited the copper mines at Cocorote. Native American and African slaves provided the majority of the labor in these mines.



Portrait of Juan Vicente Bolívar y Ponte, father of Simón Bolívar y Ponte, father of Simón Bolívar

Toward the end of the seventeenth century, copper exploitation became so prominent in Venezuela that it became known as *Cobre Caracas* ("Caracas copper"). Many of the mines became the property of the Bolívar family. Bolívar's grandfather, Juan de Bolívar y Martínez de Villegas, paid 22,000 ducats to the monastery at Santa Maria de Montserrat in 1728 for a title of nobility that had been granted by the king, Philip V of Spain, for its maintenance. The crown never issued the patent of nobility, and so the purchase became the subject of lawsuits that were still going on during Bolívar's lifetime, when independence from Spain made the point moot. (If successful, Bolívar's older brother, Juan Vicente, would have become the Marqués de San Luis and Vizconde de Cocorote.) Bolívar gave away his personal fortune to the revolution.

Bolívar was born in a house in Caracas, Captaincy General of Venezuela (now the Bolivarian Republic of Venezuela), on 24 July 1783. Bolívar was baptized as Simón José Antonio de la Santísima Trinidad Bolívar y Palacios. His mother was Doña María de la

Concepción Palacios y Blanco and his father was Coronel Don Juan Vicente Bolívar y Ponte. He had two older sisters and a brother: María Antonia, Juana, and Juan Vicente. Another sister, María del Carmen, died at birth.

Bolívar's parents found themselves in a circumstance that forced them to entrust the baby Simón Bolívar to the care of Doña Ines Manceba de Miyares and the family's slave *la negra Hipólita*. A couple of years later Bolívar returned to the love and care of his parents, but this traumatic experience would have a severe effect on Bolívar's life. Before his third birthday, his father Juan Vicente had died.

Bolívar's father died in his sleep when Bolívar was two and a half years old. Bolívar's mother, Maria Concepción de Palacios y Blanco, died when he was approaching nine years of age. He then was placed



Bolívar, circa 1800

in the custody of a severe instructor, Miguel José Sanz, but this relationship did not work out and he was sent back to his home. In an effort to give Bolívar the best education possible, he received private lessons from the renowned professors Andrés Bello, Guillermo Pelgrón, Jose Antonio Negrete, Fernando Vides, Father Andújar, and the most influential of all, Don Simón Rodríguez, formerly known as Simón Carreño. Don Simón Rodríguez was later to become Bolívar's friend and mentor, and he instilled in the young man the ideas of liberty, enlightenment, and freedom.

In the meantime, he was mostly cared for by his nurse, a black slave woman named Hipólita, whom he later called "the only mother I have known." His instructor Don Simón understood the young Bolívar's personality and inclinations, and tried from the very beginning to be an empathetic friend. They took long walks through the countryside and climbed mountains. Don Simón taught Bolívar how to swim and ride horses, and, in the process, taught him about liberty, human rights, politics, history, and sociology.

When Bolívar was fourteen, his private instructor and mentor Simón Rodríguez had to abandon the country, as he was accused of being involved in a conspiracy against the Spanish government in Caracas. Thus, Bolívar entered the military academy of the *Milicias de Veraguas*, which his father had sought out as colonel years earlier. Through these years of military training, he developed his fervent passion for armaments, liberty, and military strategy, which he later would employ on the battlefields of the wars of independence. A few years later, while in Paris, Bolívar witnessed the coronation of Napoleon in Notre Dame, and this majestic event left a profound impression upon him. From that moment he wished that he could emulate similar triumphant glory for the people of his native land.



Simon Bolivar

Bolívar returned to Venezuela in 1807. After the coup on 19 April 1810, Venezuela achieved *de facto* independence when the Supreme Junta of Caracas was established and the colonial administrators deposed. The Junta sent a delegation to Great Britain to get British recognition and aid. This delegation, which included Simón Bolívar and future Venezuelan notables Andrés Bello and Luis López Méndez, met with and persuaded Francisco de Miranda to return to his native land. In 1811 a

delegation from the Supreme Junta, among them Bolívar, and a crowd of common people enthusiastically received Miranda in La Guaira. During civil war conducted by Miranda, Bolívar was promoted to colonel and made commandant of Puerto Cabello the following year in 1812. At the same time that royalist Frigate Captain Domingo de Monteverde was making fast and vast advances into republican territory from the west, Bolívar lost control of San Felipe Fort along with its ammunition stores on 30 June 1812. Deciding that the situation was lost, Bolívar effectively abandoned his post and retreated to his estate in San Mateo. Miranda also saw the republican cause as lost and signed in San Mateo town a capitulation with Monteverde on 25 July. Then Colonel Bolívar and other revolutionary officers claimed his actions as treasonous. In one of Bolívar's most morally dubious acts, Bolívar and others arrested and handed Miranda over to the Spanish Royal Army in La Guaira port. For his apparent



Bolívar in 1816, during his stay in Haiti

services to the royalist cause, Monteverde granted Bolívar a passport, and Bolívar left for Curaçao on 27 August. In 1813 he was given a military command in Tunja, New Granada (modern day Colombia), under the direction of the Congress of United Provinces of New Granada, which had formed out of the juntas established in 1810. This was the beginning of the famous Admirable Campaign. He entered Mérida on 24 May, where he was proclaimed as *El Libertador* (*The Liberator*). That event was followed by the occupation of Trujillo on 9 June. Six days later, on 15 June, he dictated his famous *Decree of War to the Death*, allowing the killing of any Spaniard not actively supporting independence. Caracas was retaken on 6 August 1813 and Bolívar was ratified as "*El Libertador*", thus proclaiming the restoration of the Venezuelan republic. Due to the rebellion of José Tomás Boves in 1814 and the fall of the republic, he returned to New Granada, where he then commanded a force for the United Provinces and

entered Bogotá in 1814, recapturing the city from the dissenting republican forces of Cundinamarca. He

intended to march into Cartagena and enlist the aid of local forces in order to capture Royalist Santa Marta. In 1815, after a number of political and military disputes with the government of Cartagena, however, Bolívar fled to Jamaica, where he was denied support and an attempt was made on his life, after which he fled to Haiti, where he was granted sanctuary and protection. He befriended Alexandre Pétion, the leader of the newly independent country, and petitioned him for aid.





Bolívar and Francisco de Paula Santander during the Congress of Cúcuta, October 1821

In 1816, with Haitian soldiers and vital material support, Bolívar landed in Venezuela and fulfilled his promise to Alexandre Petion to free Spanish America's slaves on 2 June 1816. In January 1817, on a second expedition, Bolívar captured Angostura in July (now Ciudad Bolívar), after defeating the counter-attack of Miguel de la Torre. However, Venezuela remained a captaincy of Spain after the victory in 1818 by Pablo Morillo in the second battle of La Puerta. Yet, Bolívar was able to open the Second National Congress in Angostura on 15 Feb. 1819, in which Bolívar was elected president and Francisco Antonio Zea vice president. Bolívar then decided that he would first fight for the independence of New Granada, to gain resources of the vice royalty, intending later to consolidate the independence of Venezuela.

The campaign for the independence of New Granada was consolidated with the victory at the Battle of Boyacá on 7 Aug. 1819.

Bolívar returned to Angostura, where congress passed a law forming the Republic of Greater Colombia on 17 Dec., making Bolívar president and Zea vice president, with Santander vice president on the New Granada side, and Juan German Roscio vice president on the

Venezuela side. Morillo was left in control of Caracas and the coastal highlands. After the restoration of the Cadiz Constitution, Morillo ratified two treaties with Bolívar on 25 Nov. 1820, calling for a six-month armistice and recognizing Bolívar as president of the republic. Bolívar and Morillo met in San Fernando de Apure on 27 Nov., after which Morillo left Venezuela for Spain, leaving La Torre in command. From his newly consolidated base of power, Bolívar launched outright independence campaigns in Venezuela and Ecuador, and these campaigns were concluded with the victory at the Battle of Carabobo, after which he triumphantly entered Caracas on 29 June 1821. On 7 September 1821 the Gran Colombia (a state covering much of modern Colombia, Panama, Venezuela, Ecuador, northern Peru, and northwest of Brazil) was created, with Bolívar as president and Francisco de Paula Santander as vice president. Bolívar followed with the Battle of Bombona and the Battle of Pichincha, after which Bolívar entered Quito on 16 June 1822.

On 26 and 27 July 1822, Bolívar held the Guayaquil conference with the Argentinian General José de San Martín, who had received the title of *Protector of Peruvian Freedom* in August 1821 after having partially liberated Peru from the Spanish. Thereafter, Bolívar took over the task of fully liberating Peru. The Peruvian congress named him dictator of Peru on 10 February 1824, which allowed Bolívar to reorganize completely the political and military administration. Assisted by Antonio José de Sucre, Bolívar decisively defeated the Spanish cavalry at the Battle of Junín on 6 August 1824. Sucre destroyed the still numerically superior remnants of the Spanish forces at Ayacucho on 9 December 1824.

On 6 August 1825, at the Congress of Upper Peru, the "Republic of Bolivia" was created, and voted Bolívar president. Bolívar is thus one of the few men to have a country named after him. Bolívar returned to Caracas on 12 Jan. 1827, but returned to Bogota on 10 Sept. 1827 to assume absolute power, setting the date of the constituent congress, 2 Jan. 1830, as the day he would surrender power.



Battle of Carabobo, 24 June 1821



Battle of Junín, August 1824

Bolívar had great difficulties maintaining control of the vast *Gran Colombia*. In 1826, internal divisions had sparked dissent throughout the nation, and regional uprisings erupted in Venezuela. The new South American union had revealed its fragility and appeared to be on the verge of collapse. To preserve the union, an amnesty was declared and an arrangement was reached with the Venezuelan rebels, but this increased the political dissent in neighboring New Granada. In an attempt to keep the nation together as a single entity, Bolívar called for a constitutional convention at Ocaña in March 1828.



Sketch of Bolívar at age 47 by José María Espinosa in 1830

Bolívar's dream was freedom for all races in the Americas, but felt the federation found in the US was unworkable. For this reason, and to prevent a break-up, Bolívar sought to implement a more centralist model of government in Gran Colombia, including some or all of the elements of the Bolivian constitution he had written, which included a lifetime presidency with the ability to select a successor (although theoretically, this presidency was held in check by an intricate system of balances). This move was considered controversial in New Granada and was one of the reasons for the deliberations, which met from 9 April to 10 June 1828. The convention almost ended up drafting a document which would have implemented a radically federalist form of government, which would have greatly reduced the powers of a central administration. The federalist faction was able to command a majority for the draft of a new constitution which has definite federal characteristics despite its ostensibly centralist outline. Unhappy with what would be the ensuing result, pro-Bolívar delegates withdrew

from the convention, leaving it moribund. Two months after the failure of this congress to write a new constitution, Bolívar was declared president-liberator in Colombia's "Organic Decree". He considered this as a temporary measure, as a means to reestablish his authority and save the republic, although it increased dissatisfaction and anger among his political opponents. An assassination attempt on 25 September 1828 failed, thanks to the help of his lover, Manuela Sáenz. Bolívar afterward described Manuela as "Liberatrix of the Liberator". Although Bolívar emerged safely from the attempt, this nevertheless greatly affected him. Dissent continued, and uprisings occurred in New Granada, Venezuela, and Ecuador during the next two years.

Finally, Bolívar recommended the republic be divided into three separate states: Venezuela, Colombia, and Ecuador, and he would depart after the constitutional congress in Jan. 1830. Saying, "All who served the Revolution have plowed the sea", Bolívar finally resigned his presidency on 27 April 1830, intending to leave the country for exile in Europe. He already had sent several crates (containing his belongings and writings, which he had selected) ahead of him to Europe, but he died before setting sail from Cartagena. On 17 December 1830, at the age of 47, Simón Bolívar died of tuberculosis in the Quinta de San Pedro Alejandrino in Santa Marta, Gran Colombia (now Colombia).



Bolívar's death by Venezuelan painter Antonio Herrera Toro

On his deathbed, Bolívar asked his aide-de-camp, General Daniel F. O'Leary to burn the remaining, extensive archive of his writings, letters, and speeches. O'Leary disobeyed the order and his writings survived, providing historians with a wealth of information about Bolívar's liberal philosophy and thought, as well as details of his personal life, such as his long love affair with Manuela Sáenz. Shortly before her own death in 1856, Sáenz augmented this collection by giving O'Leary her own letters from Bolívar. His remains were buried in the cathedral of Santa Marta. Twelve years later, in 1842, at the request of President José Antonio Páez, they were moved

from Santa Marta to Caracas, where a monument was set up for his interment in the National Pantheon of Venezuela. The 'Quinta' near Santa Marta has been preserved as a museum with numerous references to his life. In 2010, symbolic remains of Bolívar's lover, Manuela Sáenz, were interred by his side during a national ceremony reuniting them and honoring her role in the liberations.

On January 2008, then President of Venezuela Hugo Chávez set up a commission to investigate theories that Bolívar was the victim of an assassination. On several occasions, Chavez has claimed that Bolívar was in fact poisoned by "New Granada traitors".



In April 2010, infectious diseases specialist Paul Auwaerter studied records of Bolívar's symptoms and concluded that he might have suffered from chronic arsenic poisoning, but that both acute poisoning and murder were unlikely. In July 2010, Bolívar's body was ordered to be exhumed to advance the investigations. In July 2011, international forensics experts released their report claiming that there was no proof of poisoning or other unnatural cause of death.

**Personal life.** In 1799, following the early deaths of his father Juan Vicente (died 1786) and his mother Concepción (died 1792), he traveled to Mexico, France, and Spain, at the age of sixteen years, to complete his education. While in Madrid during 1802 and after a two-year courtship, he married María Teresa Rodríguez del Toro y Alaiza, who was his only wife. She was related to the aristocratic families of the Marqués del Toro of Caracas and the Marqués de Inicio of Madrid. Eight months after returning to Venezuela with him, she died from yellow fever. Devastated by his sudden loss and after having sworn never to marry again Bolívar returned to Europe in 1804 where interest in politics became the best medicine against his acute depression. Not surprisingly many years later Bolívar would refer to the death of his wife as the turning point of his life. He lived in Napoleonic France for a while and undertook the Grand Tour. During this time in Europe, Bolívar met Alexander von Humboldt in Rome, Humboldt later writing, "I was wrong back then, when I judged him a puerile man, incapable of realizing so grand an ambition." Manuela Sáenz was his mistress in later life during his presidency in South America.

**Ducoudray Holstein's description of Bolívar.** In his *Memoirs of Simon Bolivar*, Henri La Fayette Guillaume Ducoudray Holstein - who himself has been called a "not-always-reliable and never impartial witness" ) - described the young Bolívar as he was attempting to seize power in Venezuela and Bolivia in 1814-1816. Ducoudray Holstein joined Bolívar and served on his staff as officer and Bolívar's confidant during this period. He describes Bolívar as a coward who repeatedly abandoned his military commission in front of enemy, and also as also a great lover of women, being accompanied at all times by 2 or more of his mistresses during the military operations. He would not hesitate to stop the fleet transporting the whole army and bound for Margarita Island during 2 days in order to wait for his mistress to join his ship. According to Ducoudray Holstein Bolívar behaved essentially as an opportunist preferring intrigues and secret manipulation to open fight. He was also incompetent in military matters, systematically avoiding any risks and permanently anxious for his own safety. In *Diario de Bucaramanga*, a publication by the Ministry of Popular Power for Communication and Information, Bolívar's opinion of Ducoudray is presented when Louis Peru de Lacroix asked who had been Bolívar's aides-de-camp since he had been general, he mentioned Charles Eloi Demarquet and Ducoudray; Bolívar confirmed the first but denied the second, saying that he had met him in 1815 and accepted his services, even admitting him to his General Staff, but "I never trusted him enough to make him my aide de camp; to the contrary I had a very unfavorable idea of his person and his services", and that Ducoudray only stayed briefly with him and that his departure had been a "real pleasure".

**Karl Marx's description of Bolívar.** *"Moreover a longish article on Bolívar elicited objections from Dana because, he said, it is written in a 'partisan style', and he asked me to cite my authorities. This I can, of course, do, although it is a singular demand. As regards the 'partisan style', it is true that I departed somewhat from the tone of a cyclopedia. To see the dastardly, most miserable and meanest of blackguards described as Napoleon I was altogether too much. Bolívar is a veritable Soulouque."* In an unsympathetic biography titled *Bolívar y Ponte*, Simon published in the New American Cyclopedia, Karl Marx criticized much of Bolívar's life. Marx begins saying that Bolívar was born to a family of "creole nobility in Venezuela" and that similar to the "custom of wealthy Americans of those times, at the early age of 14 he was sent to Europe". Throughout Marx's piece, he explains how Bolívar abandoned his troops multiple times as well. Marx also explains how Bolívar had to be persuaded by his cousin Ribas to return to fight against the Spanish after staying at Cartagena. Marx then explains that after arriving in Caracas in 1813, Bolívar's "dictatorship soon proved a military anarchy, leaving the most important affairs in the hands of favorites, who squandered the finances of the country, and then resorted to odious means in order to restore them". At the conclusion of the biography, Marx uses Ducoudray Holstein's description of Bolívar. According to Beddow and Thibodeaux, Marx called Bolívar a "falsifier, deserter, conspirator, liar, coward, and looter" stating that Marx dismissed Bolívar as a "false liberator who merely sought to preserve the power of the old Creole nobility which he belonged". Bolívar had no children, possibly because of infertility caused by having contracted measles and mumps as a child. His closest living relatives descend from his sisters and brother. One of his sisters died in infancy. His sister Juana Bolívar y Palacios married their maternal uncle, Dionisio Palacios y Blanco, and had two children, Guillermo and Benigna. Guillermo Palacios died fighting alongside his uncle Simón in the battle of La Hogaza on 2 December 1817. Benigna had two marriages, the first to Pedro Briceño Méndez and the second to Pedro Amestoy.

Their great-grandchildren, Bolívar's closest living relatives, Pedro, and Eduardo Mendoza Goiticoa lived in Caracas, as of 2009. The family still lives in Caracas today. His eldest sister, María Antonia, married Pablo Clemente Francia and had four children: Josefa, Anacleto, Valentina, and Pablo. María Antonia became Bolívar's agent to deal with his properties while he served as president of Gran Colombia and she was an executrix of his will. She retired to Bolívar's estate in Macarao, which she inherited from him. His older brother, Juan Vicente, who died in 1811 on a diplomatic mission to the United States, had three children born out of wedlock whom he recognized: Juan, Fernando Simón, and Felicia Bolívar Tinoco. Bolívar provided for the children and their mother after his brother's death. Bolívar was especially close to Fernando and in 1822 sent him to study in the United States, where he attended the University of Virginia. In his long life, Fernando had minor participation in some of the major political events of Venezuelan history and also traveled and lived extensively throughout Europe. He had three children, Benjamín Bolívar Gauthier, Santiago Hernández Bolívar, and Claudio Bolívar Taraja. Fernando died in 1898 at the age of 88.



**Simon Bolivar Memorial, Santa Marta , Colombia**

Simón Bolívar was an admirer of both the American and the French Revolutions. Bolívar even enrolled his nephew, Fernando Bolívar, in a private school in Philadelphia, and paid for his education, including attendance at Thomas Jefferson's University of Virginia. Bolívar differed, however, in political philosophy from the leaders of the revolution in the United States on two important matters. First of all, he was staunchly anti-slavery, despite coming from an area of Spanish America, that relied heavily on slave labor. Second, while he was an admirer of the American independence, he did not believe that its governmental

system could function in Latin America. Thus, he claimed that the governance of heterogeneous societies like Venezuela "will require an infinitely firm hand." Bolívar felt that the US had been established in land especially fertile for democracy.

By contrast, he referred to Spanish America as having been subject to the "triple yoke of ignorance, tyranny, and vice." If a republic could be established in such a land, in his mind, it would have to make some concessions in terms of liberty. This is shown when Bolívar blamed the fall of the first republic on his subordinates trying to imitate "some ethereal republic" and in the process, not paying attention to the gritty political reality of South America. Among the books accompanying him as he traveled were, Adam Smith's *The Wealth of Nations*, Voltaire's *Letters*, and when he was writing the Bolivian Constitution, Montesquieu's *Spirit of the Laws*. His Bolivian constitution placed him within the camp of what would become Latin American conservatism in the later nineteenth century.

The Bolivian Constitution intended to establish a lifelong presidency and a hereditary senate, essentially recreating the British unwritten constitution, as it existed at the time, without formally establishing a monarchy. It was his attempts to implement a similar constitution in Gran Colombia that led to his downfall and rejection by 1830. Similarly to some others in the history of American Independence (George Washington, Miguel Hidalgo, José de San Martín, Bernardo O'Higgins and Francisco Miranda),



**Statue of Bolivar in Caracas by Adamo Tadolino**

Simón Bolívar was a Freemason. He was initiated in 1803 in the Masonic Lodge Lautaro which operated in Cadiz, Spain.

It was in this lodge that he first met some of his revolutionary peers, such as José de San Martín. In May 1806 he was conferred the rank of Master Mason in the "Scottish Mother of St. Alexander of Scotland" in Paris. During his time in London, he frequented "The Great American Reunion" lodge in London, founded by Francisco de Miranda. In April 1824, Simón Bolívar was given the 33rd degree of Inspector General Honorary.

**Political legacy.** Due the historical relevance of Bolivar as a key element during the process of independence in Hispanic America, his memory has been strongly attached to sentiments of nationalism and patriotism, being a recurrent theme of rhetoric in politics, more notably in Venezuela. For instance, the nationalist government led by Marcos Perez Jimenez, the right-wing candidate Renny Ottolina and the left-wing political movement led by Hugo Chávez in Venezuela makes the memory, image and writing legacy of Bolívar an important part of its political message and agenda from a socialist perspective . Since the image of Bolívar became an important part to the national identities of Venezuela, Colombia, Panama, Ecuador, Peru, and Bolivia, his mantle is often claimed by Hispanic American politicians all across the political spectrum.

**Monuments and physical legacy.** The nations of Bolivia and the Bolivarian Republic of Venezuela (Venezuela), and their respective currencies (the Bolivian boliviano and the Venezuelan bolívar) are all named after Bolivar. Additionally, most cities and towns in Venezuela are built around a main square known as Plaza Bolívar, as is the case with Bogotá. In this example, most governmental buildings and public structures are located on or around the plaza, including the National Capitol and the Palace of Justice. Busts and statues in his memory can be found around the world, including in the capital cities of Quito, Lima, Washington, D.C., Algiers, Paris, Ottawa, London, Bucharest, Havana, Ankara, Prague, New Delhi, Port-au-Prince, Santo Domingo, and Sucre. In Bogotá, the Simón Bolívar Park has hosted many concerts. Outside of Latin America, the variety of monuments to Simon Bolivar are a continuing testament to his legacy. Many cities in Spain, especially in the Basque Country have constructed monuments to Bolivar, including a large monument in Bilbao and a comprehensive Venezuelan government-funded museum in Bolivar, his ancestral hometown. An imposing bronze equestrian statue of Simon Bolivar at the entrance to Central Park at the Avenue of the Americas in New York also celebrates Bolivar's contributions to Latin America. Monuments to Bolivar's military legacy also comprise one of Venezuelan Navy's sail training barques, which is named after him, and the USS Simon Bolivar, a Benjamin Franklin-class fleet ballistic missile submarine which served the U.S. Navy 1965 and 1995.

- Brigadier General Antonio Valero de Bernabe
- Bolivarian Revolution
- General Louis Peru de Lacroix, a biographer of Bolivar who served as one of his generals
- Gabriel García Márquez's novel *The General in His Labyrinth* (1989), fictionalized account of Bolívar's last days
- National Pantheon of Venezuela
- Toussaint L'Ouverture
- Miguel Hidalgo
- Alexandre Pétion
- Francisco de Miranda



Simon Bolivar Monument in Sofia, Bulgaria



Simón Bolívar has been indirectly saved his French friend Benoît Chassériau who 10 December 1815 a few hours before the assassination attempt, visited him and gave him money to seek alternative accommodation. Thus, the Liberator left the room where José Antonio Páez had slept for several nights and depended on the guesthouse Rafael Pisce at the corner of Prince and White streets. The same night, Pio the servant of Bolivar and Paez plunged his murderous knife into the neck of Captain Felix Amestoy, thinking it was the Liberator. References: 1) in 'Bolívar y los emigrados patriotas en el Caribe (Trinidad, Curazao, San Thomas, Jamaica, Haití)' - By Paul Verna – Edition INCE, 1983

Simon Bolivar Statue in Paris



# Manuela Sáenz

## Doña Manuela Sáenz



***Libertadora del Libertador wearing the Order of the Sun medal***

(December 27, 1797 (or possibly 1795) – November 23, 1856) was a revolutionary hero of South America and the mistress of the South American revolutionary leader, Simón Bolívar.

Sáenz married a wealthy English merchant in 1817 and became an aristocrat and socialite in Lima, Peru. This provided the setting for involvement in political and military affairs, and she became active in support of revolutionary efforts. Leaving her husband in 1822, she soon began an eight-year collaboration and intimate relationship with Bolívar that lasted until his death in 1830.

After she prevented an 1828 assassination attempt against him and facilitated his escape, Bolívar began to call her "*Libertadora del libertador*" ("liberator of the liberator"), and she was celebrated and given many honors. For many years after their deaths, their contributions to the revolutions of South America were suppressed, and although those of Bolívar were revived a decade later, and he was returned to the status of a hero, Manuela's role generally was overlooked until the late twentieth century.

Manuela was born in Quito, the illegitimate child of Maria Joaquina Aizpuru from Ecuador and the married Spanish nobleman Simón Sáenz Vergara (or Sáenz y Verega). Her mother was abandoned by her modest family and young "Manuelita" went to school at the Convent of Santa Catalina where she learned to read, to write, and express herself. She was forced to leave the convent at the age of seventeen, when she was discovered to have been a victim of seduction by army officer Fausto D'Elhuyar, the nephew and son of Juan José and Fausto de Elhuyar y de Suvisa, who was one of the co-discoverers of tungsten.

For several years, Manuela lived with her father, who in 1817 arranged for her marriage to a wealthy English merchant, James Thorne, who was twice her age. The couple moved to Lima, Peru, in 1819 where she lived as an aristocrat and held social gatherings in her home where guests included political leaders and military officers. These guests shared military secrets about the ongoing revolution with her, and, in 1819, when Simón Bolívar took part in the successful liberation of New Granada, Manuela Sáenz became an active member in the conspiracy against the viceroy of Perú, José de la Serna e Hinojosa during 1820.

In 1822, she left her husband and traveled to Quito, where she met Simón Bolívar. They felt an instant attraction to each other and, for the following eight years, she dedicated her life to Bolívar.

She exchanged love letters with him, visited him while he moved from one country to another, and supported the revolutionary cause by gathering information, distributing leaflets, and protesting for women's rights. As one of the first women involved, Manuela received the Order of the Sun ("*Caballeresa del Sol*" or 'Dame of the Sun'), honoring her services in the revolution.

During the first months of 1825 and from February to September 1826, she lived with Bolívar near Lima, but as the war continued, Bolívar was forced to leave. Manuela later followed him to Bogotá. On September 25, 1828, mutinous officers attempted to assassinate Bolívar, but with Manuela's help he was able to escape, which made him later call her "*Libertadora del Libertador*".

Bolívar left Bogotá in 1830 and died in Santa Marta from tuberculosis while he was in transit, leaving the country to exile. He had made no provision for Manuela. She became a thorn in the side of Francisco de Paula Santander, who returned to power after Bolívar's death.

Santander then exiled Manuela, and she went to Jamaica. When she attempted to return to Ecuador in 1835, the Ecuadorian president, Vicente Rocafuerte, revoked her passport. She then took refuge in

northern Peru, living in the small coastal town of Paita. For the next twenty-five years, a destitute outcast, Manuela sold tobacco and translated letters for North American whale hunters who wrote to their lovers in Latin America. While there she met the American author Herman Melville, and the revolutionary Giuseppe Garibaldi.

In 1847, her husband was murdered in Pativilca and her enemies made sure that she was denied her 8,000 pesos inheritance. Disabled after the stairs in her home collapsed, "*Manuelita*" died in Paita, on November 23, 1856, during a diphtheria epidemic. Her body was buried in a communal, mass grave and her belongings were burned. She had contributed many items, however, to the collection of papers preserved about Bolívar.

On his deathbed, Bolívar had asked his aide-de-camp, General Daniel F. O'Leary to burn the remaining, extensive archive of his writings, letters, and speeches. O'Leary disobeyed the order and his writings survived, providing historians with a vast wealth of information about Bolívar's liberal philosophy and thought, as well as details of his personal life, such as his longstanding love affair with Manuela Sáenz. Shortly before her own death in 1856, Sáenz augmented this collection by giving O'Leary her own letters from Bolívar.



**Museo Manuela Sáenz**

her lover, Bolívar, who is memorialized at that monument. There is a statue of Manuela outside the entrance to the *Mitad del Mundo Equatorial Line Monument* outside Quito, Ecuador

**Recognition and 2010 reburial.** On November 13, 2006, the Ecuadorian National Theatre (Teatro Nacional Sucre) premiered the ópera "*Manuela y Bolívar*" by Ecuadorian composer Diego Luzuriaga, to critical acclaim. On July 5, 2010, Manuela Sáenz was given a full state burial in Venezuela. Because she had been buried in a mass grave, no official remains of her existed for the state burial; instead "symbolic remains", composed of some soil from the mass grave into which she was buried during the epidemic, were transported through Peru, Ecuador and Colombia to Venezuela. Those remains were laid in the National Pantheon of Venezuela alongside those of

### **Museum Manuela Sáenz**

- Barrio San Marcos, Centro Histórico, Quito, Ecuador
- The museum contains her history, paintings, stamps, and personal effects
- Casa de Manuelita Sáenz, Downtown Bogota, Colombia

*The stories of Manuela make her one of the most interesting women in the history of any country and Marquez leaves her sitting on a horse in the rain as Bolivar, with a bow, passes from Bogota and her to his death. Their relationship was well known but her marriage, in a Catholic country, kept her at the length of savage tongues. It is fascinating to see where he helped him out the window in his nightshirt to hide under a bridge in a river now gone. At the Bolivar house, the most interesting aspect was the closeness of the small room, Just a few steps from Bolivar's bedroom that belonged to his most faithful servant: José Palacios, who made a vow to Bolivar's dying mother, and consequently stayed with him all his life. Palacios one of the first freed slaves in South America, which means he received a salary and had a room. He was his steward and participated in the war as First Sergeant, and accompanied him until the day of his death.*

*The servant and the mistress were loyal and constant while almost everyone else in Bolivar's life changed or moved. From these opposite poles, in The General in his Labyrinth Marquez builds a memorable triangle at the heart of his novel.*

## SPAIN

### LOPE DE VEGA



Playwright **Lopé Felix de Vega Carpio** was born at Madrid on the 25th of November 1562, fifteen years after Cervantes. His relations, who were noble, though poor, gave him the basis of a liberal education, and in consequence of their death before he entered the university, he was sent there by the inquisitor-general, Don Jeronimo Manriquez, completing his studies at Alcala. Prodigies of imagination and learning are related of him even at this early period. The duke of Alba, soon after his marriage, took him into his employment as secretary, but being forced into an affair of honor, Lopé inflicted a dangerous wound on his adversary and was compelled to seek safety in flight. He passed some years in exile, and on his return lost his wife. The grief, which he felt upon this occasion, added to his religious and patriotic zeal, drove

him into the army, and he took service with the "Invincible Armada," which was intended to place England under the Spanish yoke and was itself almost annihilated. On his return to Madrid he again married, and for some time lived happily in the bosom of his family; but the death of his second wife determined him to renounce the world and enter into orders.

Notwithstanding this change, Lopé continued, to the end of his life, to cultivate poetry with so wonderful a facility that a drama of more than two thousand lines, intermingled with sonnets and enlivened with all kinds of unexpected incidents and intrigues, frequently cost him no more than the labor of a single day. He tells us himself that he has produced more than a hundred plays, which were represented within twenty-four hours after their first conception. What has before been said of the wonderful facility of Italian improvisatori applies with equal truth to the Spaniards, in whose language and metres it was more difficult to compose; but of the hundreds of Castilian improvisatori, who expressed themselves in verse with the same ease as in prose, Lopé was the most remarkable, for the task of versification seems never to have retarded his progress. His friend and biographer, Montalvan, has remarked that he composed more rapidly than his amanuensis could copy.

While Cervantes did much for the Spanish drama, it was by Lopé de Vega that its national forms were permanently established. Selecting from his ruder predecessors all the varieties that were best worth preserving, he molded them into the shapes best adapted to the capabilities of the stage, as he found it, toward the close of the sixteenth century. While others aided in the work, Lopé was the true founder of the modern drama, not only in Spain, but to a great extent in all European countries, which borrowed largely from the two great southern nations that gave to the secular stage its earliest development, after emerging from the darkness of the middle ages. Not only in giving form and cohesion to the drama, but in the fertility and variety of his own productions, Lopé has no rival among modern authors. His plays and other works almost taxed the powers of the printing press, so that their very number greatly injured his reputation, notwithstanding their general excellence. It is estimated that his writings contained more than 21,000,000 lines and covered about 133,000 large and closely written sheets of



paper, a quantity which few ordinary men could copy within the span of a lifetime. Doubtless, if he had written one-tenth as much, his labors would have been ten times as effectual; yet in his own special line, as a comedian, he is unrivaled except by Calderon. The managers of the theatres, who always kept him on the spur, left him no time either to read or revise his compositions, and with inconceivable fertility he produced 1,800 comedies and 400 autos sacramentales, in all 2,200 dramas, of which about 300 have been published in 25 quarto volumes. His other poems were reprinted at Madrid in 1776, under the title of the detached works of Lopé de Vega, in 21 volumes in quarto. His prodigious literary labors produced money as well as glory, and he amassed 100,000 ducats; but his treasures did not long abide with him. The poor ever found his purse open to them, and the pomp and extravagance characteristic of Castilians soon dissipated his wealth. After living in splendor, he died almost in poverty. No poet ever enjoyed in his lifetime so much of glory and adulation.

When and wherever he showed himself, a crowd surrounded him and saluted him as "the prodigy of



nature." Children followed him with cries of pleasure, and every eye was fixed upon him. The religious college of Madrid, of which he was a member, elected him their president; Pope Urban VIII presented him with the cross of Malta, the title of Doctor of Theology and the diploma of treasurer of the Apostolic chamber, marks of distinction which he owed at least as much to his fanatical zeal as to his poems. In the midst of the homage thus rendered he died on the 26th of August, 1635, having attained the age of seventy-three. His obsequies were celebrated with royal pomp. Three bishops in their pontifical habits officiated for three days at the funeral of the "Spanish phoenix," as he is called in the title page of his comedies, his writings being alone sufficient to furnish forth a library of no insignificant proportions. He wrote negligently and he matured nothing; his great and incontestable merit was that he gave the Spanish stage a range and scope of which it had not before been thought capable, and taught his contemporaries how to find dramatic situations and develop a plot.

#### **Some of the better-known works by Lope de Vega:**

- *El maestro de danzar* (1594) (*The Dancing Master*)
- *Los locos de Valencia* (*Madness in Valencia*)
- *El acero de Madrid* (*The Steel of Madrid*)
- *El perro del Hortelano* (*The Gardener's Dog*, a variation of The Dog in the Manger fable)
- *La viuda valenciana* (*The Widow from Valencia*)
- *Peribáñez y el comendador de Ocaña*
- *Fuenteovejuna*
- *El anzuelo de Fenisa* (*Fenisa's Hook*)
- *El cordobés valeroso Pedro Carbonero*
- *Mujeres y criados* (*Women and Servants*)
- *El mejor alcalde, el Rey* (*The Best Mayor, The King*)
- *El Nuevo Mundo descubierto por Cristóbal Colón* (*The New World Discovered by Christopher Columbus*)
- *El caballero de Olmedo* (*The Knight of Olmedo*)
- *La dama boba* (*The Stupid Lady; The Lady-Fool*)
- *El amor enamorado*
- *El castigo sin venganza* (*Justice Without Revenge*)
- *Las bazarías de Belisa*
- *El mayordomo de la duquesa de Amalfi* (*The Duchess of Amalfi's Steward*)
- *Lo fingido Verdadero* (*What you Pretend Has Become Real*)
- *El niño inocente de La Guardia* (*The Innocent Child of La Guardia*)

#### **Opera**

- *La selva sin amor* (18 December 1627) (*The Lovelorn Forest*), first Spanish operetta / zarzuela

#### **Epic poems and lyrical poetry**

- *La Dragontea* (1598) ("Drake the Pirate")
- *El Isidro* (1599) ("Isidro")
- *La hermosura de Angélica* (1602) ("The Beauty of Angelica")
- *Rimas* (1602) ("Rhymes")
- *Arte nuevo de hacer comedias* (1609)
- *Jerusalén conquistada* (1609)
- *Rimas sacras* (1614)
- *La Filomena* (1621)
- *La Circe* (1624)
- *El laurel de Apolo* (1630)
- *La Gatomaquia* (1634)
- *Rimas humanas y divinas del licenciado Tomé de Burguillos* (1634)

#### **Prose fiction**

- *Arcadia* (published 1598) (*The Arcadia*), pastoral romance in prose, interspersed with verse
- *El peregrino en su patria* (published 1604) adaption of Byzantine novels
- *Pastores de Belén : prosas y versos divinos* (published 1614)
- *Novelas a Marcia Leonarda*
  - *Las fortunas de Diana* (published 1621)
  - *La desdicha por la honra* (published 1624)
  - *La más prudente venganza* (published 1624)
  - *Guzmán el Bravo* (published 1624)
- *La Dorotea* (published 1632)

## Casa Lope De Vega



*"My little house, my peace, my garden and my study."*

Such was the way Lope de Vega described his house in a letter to a friend. A visit to this house is a testimony, a literary and emotional journey, an invitation to travel through art, literature and history to a bygone Madrid.

Known as the *Spanish Phoenix*, Lope de Vega is one of the most widely acclaimed writers of the Spanish Golden Age. The autobiographical references in his work have permitted a fairly detailed reconstruction of the controversial life of this writer, who had little regard for the norms and morals of the day. However, this attitude proved to be no obstacle (indeed, quite the contrary) to enjoying overwhelming success with audiences both during and after his lifetime. He studied at the Jesuit school and the University of Alcalá de Henares. In 1587, after an unhappy *affaire de coeur*, he wrote a series of disparaging poems about Elena Osorio, which earned him eight years of banishment to Valencia, Toledo and Alba de Tormes. He moved back to Madrid in 1610 and bought this house, where he lived until his death.

In addition to being a writer, Lope had other occupations, such as a soldier, secretary for his friend and confidant the Duke of Sessa, and after the death of his second wife he was ordained a priest.

There has been much discussion about Lope's colourful love life. He was married twice, to Isabel de Urbina (*Belisa* in his writings), and to Juana de Guardo. He also had affairs with Micaela Lujan (*Camila Lucinda*), with whom he had five children (Marcela and Lope Felix among them), and Marta de Nevares (*Amarilis and Marcia Leonarda*).

Lope cultivated nearly every genre of the day, including poetry and prose, but it is undoubtedly his plays that make up the bulk of his oeuvre. He claimed to have written 1,500 plays and approximately 500 are extant, although only 314 have been confirmed as his work. The theatrical pieces reveal Lope's most refreshing side. Some of the recurring motifs in his work are questions of honour (*Peribanez and the Commander of Ocana*), fantastical love tangles (*The dog in the manger*), and historical themes and Spanish legends (*Fuenteovejuna*). His poems and plays were nevertheless spectacularly successful among the general populace.

He passed away at the age of 73 on 27 August 1635 and was buried in the Church of San Sebastian, on the present-day Calle Atocha, very close to his home.



### Origin of the House Museum

The Casa Museo Lope de Vega is located in the building where the writer lived out the last 25 years of his life. In the late 19th century several chroniclers and historians like Mesoneros Romanos documented the history of the house. The year 1929 marked the beginning of this story, created inside this building which had continued to be used as a private home for three hundred years.

The last owner, Antonia Garcia, widow of Cabrejo, set up the Garcia Cabrejo Teaching Foundation to create the museum, and the Spanish Royal Academy accepted responsibility for the administration of the foundation and the restoration of the house. In 1935, coinciding with the third centennial of the writer's death, the house was declared an artistic-historical monument and was opened to the public as a house museum.

The inventory of assets and Lope de Vega's will from 1627, the

legacy of his daughter Antonia Clara from 1664 and historical documentation on the building were the references used to recreate the various rooms in the museum with personal objects, furniture and works of art. Additional objects were provided through donations and acquisitions.

In 1990 the Spanish Royal Academy and the Regional Government of Madrid signed an agreement to carry out restoration work and revitalise the Casa Museo Lope de Vega, and since December 2007 it has been administered by the Regional Government of Madrid.



### Itinerary

The house, situated on what used to be Calle Francos—the present-day Calle Cervantes—is at the heart of the Literary Quarter or *Barrio de las Letras* in Madrid. Just a few metres away, at Calle Leon, was the famous *mentidero de representantes*, a type of gossip shop where playwrights, actors and poets would gather to discuss the latest theatrical successes and flops.

On the lintel over the entrance an inscription reads: “D.O.M. PARVA PROPIA MAGNA/MAGNA ALIENA PARVA” (translated by Calderon de la Barca, another Golden Age playwright and poet, as “*One’s own shelter is much, even when it is little/ and much shelter is little, if not one’s own*”). This assertion became a popular saying in Madrid at the time.

The **entry hall** provides access to the museum and to the garden that Lope called his *guertecillo* (little kitchen garden). Today it is an oasis of peace in the bustling city centre.

Upstairs, on the first floor, there is the **small chapel** where, after being ordained a priest, the writer celebrated mass

every day. It features a 17th-century altarpiece with a statue of Saint Isidro, the patron saint of Madrid. Statues, paintings, reliquaries, lecterns and a variety of religious objects complete the setting in this room.

The **study**, a private space, witnessed the birth of the best of Lope’s literary work, and it is easy to imagine the writer in the company of his visitors, seated in an armchair and writing at a solid 17th-century Castilian table surrounded by bureaus, with braziers and wall-hangings to ward off the harsh winter cold. He would also have been surrounded by books, and this room, the largest in the house, contains important bibliographic heritage from the 17th century, on permanent loan from the Spanish National Library. There are also paintings from the Convent of the Trinitarian Nuns and the Prado Museum.



Next we come to the **ladies' drawing room**, a space characteristic of Spain’s Golden Age but actually of eastern origin, where people would sit cross-legged in the Turkish style. From the 16th century onwards, this parlour tended to be used exclusively by the women of the house for needlework, prayer, reading or leisurely conversation. Boxes, small chests, mirrors and a few paintings were objects typically found in these rooms.

The **bedchamber** where the writer died is the smallest but also the most private room in the house. As an old man, Lope could follow mass in the chapel nearby from the window opposite his bed.

In the **dining room**, typically Spanish furniture, pottery from Talavera and still lifes of the Flemish school paint a picture of everyday domestic life. Adjacent to this room is the **kitchen**, located on the first floor, features a typical hearth arrangement from that period. The final room on the first floor is the **bedchamber of the daughters** Feliciana (Lope’s heiress) and Antonia Clara.

On the top or attic floor is a recreation of the **guest room** or bedchamber of Captain Contreras, one of the most adventurous and best-known figures who graced the house. Next to it are the **servants’ room** and the **chamber of the sons**, Lope Félix and Carlos Félix.



## Prado Museum, Madrid



**Musea del Prado.** On entering, I turn a corner and confront the entire triptych of *Garden of Earthly Delights*. Amazing Breugals and Bosch etc. I am most taken with the Goya rooms, the El Greco rooms, the Valazquez collection and the giant historical paintings – especially Emilio Sala's *Expulsion of the Jews* with Torquemada's curse. Moved by Goya's 'Drowning dog'. Still one of the best ever: *Goya's Third of May*. Confusing layout but the map helps. Ascend the steps to nearby **Iglesia de Los Jeronimos** and then to Church of Vera Cruz (church of the true cross).



Museo del Prado is the main Spanish national art museum, located in central Madrid. It features one of the world's finest collections of European art, dating from the 12th century to the early 19th century, based on the former Spanish Royal Collection, and unquestionably the best single collection of Spanish art. Founded as a museum of paintings and sculpture in 1819, it also contains important collections of other types of works. El Prado is one of the most visited sites in the world, and is considered one the greatest museums of art in the world. The numerous works by Francisco de Goya, the single most extensively represented artist, as well as by Diego Velázquez, El Greco, Titian, Peter Paul Rubens and Hieronymus Bosch are some of the highlights of the collection. The collection currently comprises around 7,600 paintings, 1,000 sculptures, 4,800 prints and 8,200 drawings, in addition to a large number of other works of art and historic documents. By 2012 the Museum will be displaying about 1,300 works in the main buildings, while around 3,100 works are on temporary loan to various museums and official institutions. The remainders are in storage. The museum received 2.8 million visitors in 2012.



The building that is now the home of the Museo Nacional del Prado was designed in 1785 by the architect Juan de

Villanueva on the orders of Charles III to house the Natural History Cabinet. But the building's final function was not decided until the monarch's grandson, Ferdinand VII, encouraged by his wife, Queen María Isabel de Braganza, decided to use it as a new Royal Museum of Paintings and Sculptures. The Royal Museum, which would soon become known as the National Museum of Painting and Sculpture, and subsequently the Museo Nacional del Prado, opened to the public for the first time in November 1819. It was created with the double aim of showing the works of art belonging to the Spanish Crown and to demonstrate to the rest of Europe that Spanish art was of equal merit to any other national school.

Its name derives from the district where it is located, formerly an area of market gardens known as the "prado" or meadow. The Spanish queen at the time had been impressed with the Louvre in Paris and wanted to showcase an enormous collection in her own country. The result is several thousand works at the present time, with a recent modern extension allowing more of them to be displayed.





(Above: *Auto de fe* in the Plaza Mayor, from the Prado collection)

The **Plaza Mayor** (*Main Square*) was built during Philip III's reign (1598–1621) and is a central plaza in the city of Madrid, Spain. The Plaza Mayor has been the scene of multitudinous events: markets, bullfights, football games, public executions, and, during the Spanish Inquisition, "autos de fe" against supposed heretics and the executions of those condemned to death. (see the famous painting in the Prado, above). The Plaza Mayor also has a ring of old and traditional shops and cafes under its porticoes. Celebrations for San Isidro, patron saint of Madrid, are also held here. The Plaza Mayor is now a major tourist attraction, visited by thousands of tourists a year.







The **Palacio Real de Madrid (Royal Palace of Madrid)** is the official residence of the Spanish Royal Family at the city of Madrid, but is only used for state ceremonies. King Felipe VI and the Royal Family do not reside in the palace, choosing instead the more modest Palacio de la Zarzuela on the outskirts of Madrid. The palace is on the site of a 9th-century Alcázar, near the town of *Majrit*, constructed as an outpost by Muhammad I of Córdoba and inherited after 1036 by the independent Moorish Taifa of Toledo. After Madrid fell to Alfonso VI of Castile in 1083, the edifice was only rarely used by the kings of Castile. In 1329, King Alfonso XI of Castile convened the *cortes* of Madrid for the first time. Philip II moved his court to Madrid in 1561. The interior of the palace is notable for its wealth of art and the use of many types of fine materials in the construction and the decoration of its rooms.

These include paintings by artists such as Caravaggio, Velázquez and Francisco de Goya and frescoes by Corrado Giaquinto, Juan de Flandes, Giovanni Battista Tiepolo and Anton Raphael Mengs. Other collections of great historical and artistic importance preserved in the building include the Royal Armoury of Madrid, Porcelain, Watches, Furniture, Silverware and the world's only complete Stradivarius string quintet.



The **Puerta del Sol** ('Gate of the Sun') is one of the best known and busiest places in Madrid. This is the centre (*Km 0*) of the radial network of Spanish roads. The square also contains the famous clock whose bells mark the traditional eating of the Twelve Grapes and the beginning of a new year. The New Year's celebration has been broadcast live on national television since December 31, 1962. And here I spend an evening watching the crowds, the bands and the buskers; the later it became, the more people arrived to eat, drink and meet.



# Journal

## Saturday 16<sup>th</sup> May, 2015

10.00 Bus to airport, Terminal 3. Check in at 10.30. Issued with 3 boarding passes for all three flights, an aisle seat each time. Purchase tea and buttered bread,

Book: *Year Zero: A History of 1945* by Ian Buruma. **\$23.00**

Withdraw 500.00 Singapore dollars; **300.00**

Tea and toast – Killeney = **3.46**

12.30 Flight SQ 318. (SIN) Singapore Airlines Singapore to London. Gate A13. Seat 43D. Economy. Flight time is 13hrs.25mins.

1.00pm actual departure time. Seat 42D actual seat (with one space beside me). Singapore airline, comfortable enough and food ok, but absolutely no distinguishing features.

3.00pm Drinks and beef stroganoff meal. Cold air-conditioning, blankets.

Read *Radetsky March* by Joseph Roth. Several chapters excellent evocation of pre WWI Austrian life, especially father and son and the rigid formalities governing all aspects of military. Wonderful writing style, must check if other have read it.

Films: *Kingsman: The Secret*. *Night at the Museum*. *Big Eyes*. *Birdman*.

Despite all the awards for Birdman, only Kingsman had any entertainment value and some unpredictability. Skimmed through a lot of films but noting of interest, all demonstrating the parlous state of Hollywood today. Disappointing the Singapore Airlines has no Singapore films and a very poor coverage of Asian films. And its selection of 'classics' is erratic and very badly curated; one presumes chosen because they are cheaply available.

11.30pm Dinner. Beef ginger and noodles. After Kingsman, a map check show we flew directly over Kabul and then over Samarkand. London is 7 hours behind Singapore and we are due to arrive 7ish. (pm)

2.30 am Sunday (Singapore) = 7.30 pm Saturday in London. Arrive London, Heathrow (LHR).

The new terminal 2 which is a crazy design of long walks and a series of escalators up and the down again. Go through security check, including removal of a small tube of toothpaste. Long walks again and a huge escalator up, showing the we had been far under the tarmac. Walk the very expensive shops, luckily not hungry. Toilets have no urinals and only one cubicle. Gate for the Bogota flight is not announced until 9.30pm so sit and read at 4.00am Singapore time.

Sunday 17<sup>th</sup> May in Singapore at 5:50pm Singapore time = 10.50pm Saturday London time.

10.50pm London time: Depart London to Bogota on Avianca airlines. AV121. From Gate B something, stupid new Terminal 2 - a 20 min walk. Flying time to Bogota = 11hrs 5 mins. Seat 33C.

**Sunday 17<sup>th</sup> May.** 04.07am (actual 4.30am Bogota time = 5.30pm Monday, Singapore time). Arrive Bogota, (BOG) Terminal 1. Colombia (Eldorado Airport) So Colombia is 13 hours behind Singapore. In other words, my watch gives the pm plus one hour, while local time is one hour less of my watch, except is am. Long boring waiting in Bogota's modern air terminal, which is considerably better than Heathrow's new terminal 2. Had to wait for the ATMs to work again at 6.30am. Another wait while the slowest cleaning of men's toilets took 45 mins.

Purchase Lonely Planet *Colombia*. 70,127 pesos = US 27.95 = **S\$ 37.71** (= A \$ 35.00)

Withdraw 200,000 from ATM from my Sydney account as no exchange takes Singapore money. Exchange rate is about 1,800 pesos = 1A\$; or 2,200 pesos per 1 US dollar. Thus 20,000 is about 10 \$.

200,000 pesos = **S\$ 104.00** (A\$ 100.00)

Near gate 80 – which of course is the furthest away – I buy a toasted flatbread and a coffee = 12,900 pesos = **6.73** Sing. Already I meet the excellent bread of Colombia (and Spain). I read that the best coffee grown here is all exported and hence local coffee not of high quality. This does have flavour, unlike most coffee in Asia.

8.45 take off (Due 8:19am) **Bogota to Cali** on Avianca AV9231. Touch down at 9.20, only 35 min flight. Seat 8C. Gate 80. Coffee on plane and watched documentary re "Colombia is magic realism". Nice to see this phrase used in marketing and seemingly commonly embraced. As I learn later, more seem to credit Cervantes with inventing it. I promo videos I see a salt cathedral, underground in Zipaquirá. Clouds all the way but arrive to sunshine and cool; flying over fields or green plants. Surprisingly – as proved later – like Queensland coastal strip, with its proliferation of canefields.

9:27 Arrive Cali (CLO) Alfonso Bonilla Aragon airport. Actually nearly 10 by time I get through and meet students **David 3217648164, home 3819557 and Paula 3137648724.**

11.00 at Haus Hotel, next to Hotel Obelisco, Carrera 3 # Avenida Colombia, Cali, Valle Del Cauca. Tel 571-800-518-3793. By 11 I am showering in Haus hotel, Room 304. Wash clothes. Walk along the lively Cali river. 'Subways' is the only place open, then find a supermarket with some unusual fruit. Good mangoes and some soursops.

Only eatery open: Salad and salami roll at Subway = 18,800 peso s = 8.70 S\$. Buy soap at small Chemists, 2,400 = 1,25

2.00 try to rest. Walks to art gallery next door. Upstream to the next bridge. Wonderful rapid and fulsome flow of fresh water, slightly brown, feeding all the way through the city and making it an ideal site. Narrow parks on either side, and deeply set; the river (Rio Calle) only about half the width of Singapore river, but such a strong fast flow despite slope not obviously steep. To Supermarket for some snacks and drinks.

Student helper, Laura arrives and gives me a festival bag contained programme and Cali book and also an Assist card, which is some sort of insurance scheme. Walk downstream to identify buildings but it is Sunday and all is closed. I see dancing in the square and a kind priest let me inside the wedding cake church for a quick look.

### **Monday 18<sup>th</sup>**

Not much sleep. Read most of night. Rise at 7.00 and breakfast on local fruit, including the sweetest pineapple and papaya I have ever had.

Walk downstream to city and **San Antonio** (main cathedral, under renovations); **Le Cayzedo; Cathedral san Pedro; San Francisco** etc marvel at the Mexican-looking buildings and empty areas. Only people are in the Piazza near wedding cake church, **Iglesia de la Ermita** where a dancing group do a series of folk dances, one featuring a maypole, together with traditional streamers to interweave. Walk on to the exteriors, mainly, of **Francisco; La Merced; Crito Rey; Museo Arquelogy de Merced;**

Taxi to zoo – going through La Merced uphill all the way, but in fact not far. Taxi has no meter but had an agreed fee of 7,000 pesos, but give him 10,000. -

Zoo entry about 8,000 p. Excellent zoo set along the Rio Calle and quite extensive in coverage of South American wildlife. The range of primates was amazing, some so very small. Well laid out, and good, large pens, healthy animals. Highlight for me was the giant anteater, surprisingly large; I have never seen one before.

Walk back along river, the **Rio Cali** which flows into the huge north-south Causa, parallel to the famous Magdalena river down which Bolivar journeyed to his death. Downstream all the way debating a taxi, but interested in the people in the river; a pleasant easy walk to hotel. Interesting fruit and drinks at Corello Ave. 11,720 (6.12)

Stan arrives to share hotel room. He is the Chinese actor teaching at NAFA. A Tiananmen square escapee, via Canada.

### **Tuesday 19<sup>th</sup> ATEC**

Breakfast and bus at 7.30. It's roughly a 30 min journey to Del Valle University. Huge campus of trees, lawns and sports fields with widely scattered Faculties, Performing Arts is within the Fine Arts Faculty. The campus reminds me a little of that of Nehru Uni in Delhi, but is bigger and more lush; a distinctive feature is the numerous mango trees, enormous and apparently fruitful – during season the canteens are busy serving mango juice.

9.00 We are on level three of a 15 year old building with bright yellow trimming, beyond the red brick amphitheater. With two translators, Gabriella and Isabella, I begin a three hour class in my impressionistic acting. All goes well, though needed and extra 15 mins to cover most aspects. Several staff members attended, including a dancer teacher who likened some of my system to Laban.

12.30 Lunch in nice dining room on 3<sup>rd</sup> floor with views of the Andes and overlooking the mango tops. Baked chicken in cream sauce, potatoes in cream sauce, salads, juices, followed by a citrus flan and coffee without milk and a range of flavoured 'teas' but no actual tea.

Mongolian actor is amazingly physical, fluid rap and isolation dance.

**3.00 Griots, Cuentos Africanos.** African Tales. Five local actors telling animal stories, dancing and singing. Most are vivacious performers, generous and communicative. Costumes and make-up looked convincingly African, and some students very dark-skinned.

Though this was an interesting project to explore stories from the land of ancestors pre-19<sup>th</sup> Century slavery, the work was primarily imaginative and really did not draw directly upon any specific African styles. The director, a staff director from Del Valle University, later talked sincerely and intelligently about working with African Americans in the west coastal regions of Colombia, especially where this university has another campus.

The students are not all of African descent, but they perform with vigor and commitment and their fellow students applaud the work passionately. Minimal set suited the work, but the musical element was minor, and without songs and big speeches, emotions remained mainly locked inside the performers. Finally, however, it was the stories themselves, which disappointed and stopped the work from moving us in any way. The stories were naïve and surprisingly lacked both morals and metaphors. Compared later with other more politically-engaged theatre in this country, and indeed in this festival, this work proved the most forgettable, despite its director being one of the most impressive of the speakers and clearly most popular with students.

Folk stories from Asia are often similarly shallow in content, and these days not really solid enough to make valuable children's theatre; similarly, and often worse, the Australian Aboriginal stories not only lack substance, but also lack the structural elements that make the European stories, and the great epics, more substantial. If one concentrates upon story-telling devices, there is a lot of good in exploring folk stories from different cultures; but they are rarely substantial enough to support style exploration, and distinctive cultural traits. Thus there is a danger in faux folk, and in generalisations.

I'm left with the view that this level 2 project probably belonged better with level 1 students; and that our story-telling project in Performance Diploma Level 1, is actually more sound pedagogy, focusing, as it does, primarily upon story-telling and upon physical expression.

### **Opening Ceremony.**

It was thrilling to sit in balcony seat in a genuine early 19th Century horseshoe theatre, especially a South American one, where such theatres can be found in far-flung and remote cities. I'm mindful of Spain's impressive theatrical heritage in both dramatic literature and in buildings; for all its self-promotion as theatre leader, Britain never built theatres on numbers and scale as the Spanish, and though British colonials all seemed to love their amateur productions, and entrepreneurs capitalized on regular touring groups from the 'old country', unlike the Spanish they did not invest in local professional companies or encourage residencies in their theatres. Though Melbourne, Ballarat and Bendigo all retain several 19<sup>th</sup> century theatres, all other Australian cities have lost theirs; and my memory is blessed to recall having sat in several historically unique Australian theatres. But none, to my knowledge were ever built with the European architecture so evident in this Cali theatre; it's complete horseshoe carrying several balconies all the way around, as in La Scala and Teatro Napoli. Australian theatres, as with vintage London theatres, all have tiered upper level covering from half to one third of the stalls, sometimes with third level and 'gods'. There is something much more romantic about the balconies all looking down at and across the stalls; and the balconies all visible to each other, as well as to those in the stalls – thus reminding us that theatre-going was once as much about audience-watching and audience 'show' as it was about auditing a performance.

### **Wednesday 20<sup>th</sup> ATEC**

7.30 bus from 8.00 start of forum. Talking with local staff, Everett Dixon, a man from Canada who trained with Alejandro and Ma Shengdong in Moscow, about the old lady singer in the opening show last night, plus the aristocracy and slaves numbers. Vladimir from Brazil, now on staff in New Mexico, told us yesterday that Argentina was only country not to receive slaves, but this Canadian gentleman doubts that. He tells of an African American in States arrested because he lost his keys, and the old man, much published, later went to afternoon tea at white house with Obama and the policeman involved, as form of apology. According to a book by that old man, there were 500,000 African slaves taken to North America but 11 million taken to South America. It is a mind-blowing statistic and he claims that the African cultures run through all South American countries.

8.30 They are still setting up. I am asked to Chair the second session: introduce people and summarize.

9.00 Alessandro starts the session. Peter Goessner at first chair introduces each speaker.

Speaker 1. Everitt Dixon. "Etude Method: Improvisation as a Motor for Table Analysis". Dixon talks about *To the Actor* by Michael Chekhov and Maria Knebel. He then talks about applying Stanislavsky's psychological gestures and analysis. He uses improv to explore between the lines and won't allow them on feet until fully explored. Danger if complicating what should be essentially intuitive. Claims to use the improved Brook's 'obsessive question'. "Searching for more active readings".



Speaker 2. A paper by Wang Bonan, Shanghai Theatre Academy. . is read by another Chinese person from NACTA. Time and Space on stage. Tells much of what we already know re environments and settings on “Chinese traditional opera”. Shows video of Extract of a ‘darkness’ scene. Like the kabuki use. Refers to ‘Crossroads’;

Wan Guo Wei ‘ properties, called timo’ items for daily use, tea sets etc, for transportation. Items for atmosphere, tents, tables chairs. Set appears through conventions.

Li Jianping, Sganghai theatre Academy. Exercises on theatre convention, which are similar to pedagogical methods of improvisation.

Q&A

To Li Jianping, “please demonstrate the exercises with local actors”. But he makes excuse of students not being prepared – I suspect he is an academic and does not hoe to work with students in a practical way.. “how to resolve the contradiction between convention and improvisation” A: most Chinese theatre dominated by realism (not true) so we strive to create a representation that is not real.

Most important part of Everitt’s improvisation is going back to the text. Use text as a trampoline as basis for improvisation.

How to prepare students. “that characters wants, what happens in scene, structure analysis, what happens, divide scenes into units. All in first pert of exercise. Not an exercise in creation but for interpreting already written texts.

Stanley: basically compliments the session.

10.15. Coffee break. Interesting to see all the bees around the sugar – a sign that there are hives around – something I miss in Singapore. Students take photos with me: Joanna, etc

11.45 resume second session. I introduce Georgi Margelashvilli from Rustavelli. Working with non actors. And with video games. Georgi and Tamar Tsagarreli had an accident on way here, and though could both continue are both safe. Everitt reads the paper.

Susana Uribe. Uni des Valles. The power of play as a tool for social change. Augusto Boal. On Theatre of the Oppressed. She is working with coastal displaced people; women who fled the wards and conflicts. (I must find out more about recent history). Wonderful work to create theatre using games. She reference Boal, Brazilian pedagogue who is not taught in this university. Her group is Birds of Paradise which is a type of flower here. Projected images show a lot of clay and blood and totally naked large women, some old. She references Griselda Gambaio. Works to gain trust, develop awareness and release and use tension. “There is nothing right or wrong, use of wrong as a positive”. Speaks of times of war and conflict – it is vitally necessary to be encouraging.

Q&A “how to teach these children to play? They don’t know ball or a balloon, or what to do with it.”

Sus: All children know how to play, but they play with violence, so they must re-learn. Their play is violent – kick and punch.

Re Q on sadness: “Children are not sad, they are angry. It is the women who are sad”. They have energy focused on anger and sometimes extreme rage.

I summarize paper by Tamar Tsagarelli. Crisis in theatre criticism. Interesting to me but way off topic so I keep the Q & A going til noon. Senior lecturer wisely summarizes the morning. But then young person wants help in dealing with underprivileged children who might die if return to their village.

Susana references book: Game playing for Actors and non actors” by Augusto Baol.

I commend senior Chinese staff, the question from Vietnam and translators.

12.00noon. Lunch in refectory with view of Andes. Hit day. Chicken and salad and flan with strange juice and mango juice. Alessandro and I join the Vietnamese. They present us with fans and booklets.

Mr Dinh Cong Mao (family name is Dinh-Cong) Deputy Director of Hanoi Academy of Theatre and Cinema.

Mr Tru Thank, Director of Department of Traditional Theatre. Which includes:

Roi = Puppets. Cheo, the traditions theatre of Hanoi. Cai Leong, the traditional theatre of HCM (or Thanh Pho ). Truong, the Chinese theatre of Vietnam. Cai kick, the sung drama. Kick hat, the traditional writing. Sang tak, the writing of music. Cong Kick, the musical.

Tru Thank shows photos of his production of a love story about a bird couple, a new play.

I get names of women playwrights in Vietnam:

Bak Tuyet and Ngoi Giau and Le Thuy – all of HCM

Lan Huong and Le Khanh – both from Hanoi.

We talk of Cham civilization which he claims spoke same language with khymer people.

Mongolians for coffee. Young couple play son and Mother in a version of Night Mother, directed by the other woman. Other man, whose role is unknown, had too much vodka to drink last night.

"Echo" is the most eager to participate in everything and such an actor. Also extremely flexible,

2.15 Afternoon session.

Zhang Jindi from Shanghai Theatre Academy. *The Relationship between Drama and Play*.

Filipe Perez Agudelo. Actor and Director, Uni de Valle. *Basis as a play for Ensemble Work*.

Yeo Ziqiang. National Academy of Chinese Theatre Arts. *Dangers and Advantages of Improvisational Training in the Reform of Traditional Chinese Theatre Education*.

Noteworthy as the first Chinese to continually use the term "Xiqu" for what they normally call "Chinese Opera". defines games as recreation, after hunting and gathering.

Alejandro Gonzales Puche, Del Valle University, Cali, Colombia. Exercises in Structure and Composition.

16:00 *El Portico de mi Casa* – The Courtyard. Or 'Mum's Yard'. In Sala de Teatro Univalle. Auditorium 4. An amazingly original concept and design, Directed and written by Jorge Ivan Grisales. Universidad de Antioquia. In city east of Bogota.

Reminded me of Duong Le Quy's *Meat Party* (American War in Vietnam) as old lady collects the bones of the dead. The play deals with the drug overlord who tore families apart. He gives comfort, but takes some of their babies. Interesting to write entirely in metaphor; though uses some horrific reality also. Performers all very physical, impressively skilled, using all manner of strange walks and movement. White box set made of curtains, had five entrances, three in back wall, and used lots of shadows cast onto those walls from off-stage. Clothes mainly white but sometimes full military or adding colourful scarves or bandanas. Much blood and use of props, set elements such as tables, moved around with efficiency and flow. The bone heap alter remained downstage prompt side, its candles lit in the opening sequence.

The narrative was difficult to follow and there were not surtitles, but the work was devised and written by this group under the directors' guidance; apparently the group is well known and they young actors are all recent graduates, the work being revived for this event and a tour via the network of theatre higher education group. I applaud that it was political theatre masquerading as symbolism, with a powerful visual concept and physicalisation.

**Jorge Iván Grisalea**, the director of this production was a member of my workshops, and though speaks no English seems to comprehend much. They are from Medellin, the second largest city in Colombia and once the base of drug baron, Pablo Escobar, a demonized character blamed for so many things, but like the mafia in Italy and Capone etc in States, also admired by those families he so generously helped.

**La Caratula – The Mask. By Lope de Rueda**, a predecessor of Cervantes etc and influenced by commedia del arte. Company is from Universidad Central, Teatro Libre. Performed in small adjunct theatre at the Municipal theatre. Theatrino. Teatro Municipal "Enrique Buenaventura". Brilliant peasant comedy, clowning and vulgar. Brilliant actors playing dumb and dumber but with strong forward energy.

8.00 Shakespeare, **Macbeth**, Central School of Drama. Municipal Theatre. I sit downstairs in the centre, the balcony seats have a fine view but are hard small wooden moveable chairs. As Stanley said later in a Chinese phrase, Form over Content. Directed by head of Directing at Central Academy, it was set in a dressing room and forever pushing clothes trolleys around. Extremely annoying to see the director forever interfering in the play, with meaning lost.

#### Thursday 21<sup>st</sup> ATEC

7.15 boring breakfast, same same, too much bread. 8.45 After many delays and bus got lost, session begins, chaired by Everett Dixon.

Session 4. *Actor Training in Stage Creation*.

Li Yadi. Central Academy. *Theatre in play and play in Theatre*. Games must be spontaneous and free. Games for vocal energy eg. Teacher must give more complex tasks to develop body and voice and space. Make objectives clear. Everything states the obvious, making the point of having aims clear when playing. Importance of professional standards.

Chen Gang. Central Academy, Beijing. *Game Playing in the Training of the Actor as Artist*.

Prof Chen is head of Directing at Central and director of last night's Macbeth. Says much the same as Li Yadi, uses some examples but keeps emphasising the importance of the leader. Never gets near the concept of the Artist. Games must be interesting, competitive, clear objective and specific rules, same game can be used from different points of views.

Bian Wentong. Central Academy, Beijing. *The use of Chinese images in Western Stage Productions*. Mastering of our national and traditional culture. Very vague introduction. Then her own work. How the play can be a creative force.

*Turandot*, *Three Sisters*, a musical version of *The Visit*. *Miss Julie*, *Turandot*, “Sky Round, Earth Square” Temple of Heaven ad a Chinese coin, round with square in centre. Says “China was never conquered by another country” – thanks to the wall. Palace based on woodcuts, phoenix image, highly decorative.

*Three Sisters* directed by Ekaterina Granitova from Russian university of Theatre Arts. Sister lives in never ending cycles, hence a whirlpool, but the design is really leaning expressionistic walls. Very messy looking design.

*The Visit*, a musical based on Durrenmatt in traditional Chinese style. Use of a knot in rope and in paper. Makes in metal materials. Hanging rope surrounding the title of the play.

Chinese classical novel – title is two names. Ghosts. Another music theatre piece.

*Miss Julie*, perhaps for NACTA. Bases design on underwear.

*Dance Drama*. Lovers, boy gets killed in army, girl becomes a nun. Use of a half moon.

Q & A Three sisters was not based on Chinese images, how was the experienced realized on stage. – (vague question is good example of translation problems). Answer, “my work depends on director’s choice.

### Coffee break

#### **10.45. Manuel Viveros, Del Valli, Colombia. Play, A Different Political Culture.**

Speaks of Buenaventura and the vibrant sea port with African ancestry. Lope de Vega: Action, Memory, Language and Daring – all can be taught. Gives a good definition of Games . As standing outside of serious needs of life. Looks to music as basis for play. Obstinacy to overcome trials, to be a better performer. Being best is not an option, it is a necessity in Buenaventura. Need for art as an escape and as a participation. Theatre is action and action is movement. Refers to a music beat as linking people. Preparing actors and preparing citizens. Pleasure not obligation, interest is in the application. Artist-scientists. Make an African-Columbia community. ‘Transculturalation’. Play and music is building a new culture in Buenaventura. The best paper by far.

**Marleda Soto. Del Valle University, Colombia. Theatre Alphabets: a brief description on an experience teaching theatre games to infants.** Quotes Rodeyri – *The Green Ear*. (find this). Speaks of big ears and big eyes and small mouth hesitant to speak. Plying with children must beware that it constructs by adults to fill children up as if they are empty jars. It robs them of self development . Einstein never used flash cards. Play is more fun than rote memorization. Push children more quickly into adult thinking, 40 & for play reduced in 1987 to 25 mins is today only 20 mins. School a place for learning, not for teaching. Continually quotes book by Dolce.

#### **Estella Wang. Hong Kong Academy of Performing Arts, prof in Drama Education. Enhancing the learning experience of Game-playing in theatre teaching.**

In earlier conversation, Estella credited David Jiang as setting up the theatre pedagogy programme in HKAPA. Too soft, too obvious but she is smart and practical. Greenaway 2002. The active reviewing of Facts, what happened, and Feelings ( what did you experience ), finding (why did that happen? Future, (How will effect you.

Objective Line: preparing , Step 1. Characterisation. Lay a rope on the floor – one end is the start. Too complex for students (characterization)

#### **El Amore es un Francotirador – Love is a Sniper. By Lola Arias. From Universidad Distrital “Sanfrancisco Jose de Caldas” Performed in Sala de Teatro , Auditorium 4.**

Divided work centring on Russian roulette. Post modern b ut depth of character through indivisual monologues, predictable but performed with edge and conviction, I love that they are theatre-making and reating works withr scripts.

#### **Buenas Noches, Mama. Night Mother. By Marsha Norman. From Mongolian State university of Arts and Culture. Small theatre at Municipal Theatre.**

I remember this commercial play from the 80s when Diane Cilento acted in it co produce by her playwright husband Anthony Schaffer . Colleagues from New Mexico groaning at the thought of Mongolians doing this ‘warhorse’.



God know where they got this play from, but then Mongolia had Vagina Monologues a few years back, and Mongolia changed the work so substantially that they should have changed the title. For a start almost all text was cut, and the daughter was changed to a son, thus adding incest and Oedipal themes; but further, it was a piece of dynamic physical theatre with the two actors most impressive with contortions, acrobatics, suspension/flight, and dance.

Eko clearly loves performing and if he could also have sung while he acted I think he would be even more happy. I don't think I've ever met anyone so driven to constantly perform and to get such huge pleasure from it. As recorded elsewhere, his rap dancing is seen by all, from breakfast to lights out.

***El Huerfano Chino – The Orphan of Zhou.* By Zhang Lognan. Shanghai Theatre Academy. In Enrique Beneventura, Teatro Municipal.**

#### **Friday 22<sup>nd</sup> ATEC**

8.30 Bus delayed by Chinese. Finally depart 9.00am. Pleasant 30 min drive through cane fields. I think heading north.

**Hacienda Paradiso.** Home of **Jorges Isaaks**, where he lived and wrote: ***Maria, a South American Love Story.***

Perfect house; well preserved with original furniture. Streams are diverted from waterfalls flowing from the foothills of the Andes; one stream flows through the kitchen and another flows through the bathrooms and wash rooms. Wide verandahs and views far across the canefields below. Guide tells much of the real family and how their stories connect to the novel – claimed as the first South American novel. Poignant is the fact that Maria died before Jorges completed his medical training, which he undertook in order to cure Maria's illness. Many years passed before he wrote the book. In small crowded shop under the front verandah I purchase Postcards and a small Colombian flag. There are copies of the novel and DVDs of the various film versions, but none in English. The gardens are magnificent and the streams stilt-flowing and babbling. In the field is a broken down old nag that could well have belonged to Don Quixote.

Lunch at Colombian restaurant near hotels. Order anything from menu, Li Yadi bought wine and beers. Students off to markets for arts and traditional crafts. I to museums. La Iglesia La Merced with Pre-Colombian pottery and dried bodies in hallowed out tree-trunks. The Museo del Oro Colima with its extensive collection of gold artifacts. Museo Arqueológico and archeological finds.

Taxi to University, some difficulty because driver not know it.

**16:00 *Boulevard del Juego – Boulevard of Play.* By Entrada Libre. In Boulevard del Rio – River Boulevard.**

Various events along the river, the cat statues and the square and along the stretch near the hotels and the contemporary art Museum.

**17:00 *Sueno en la Montana de Fuego. Dream on Fire Mountain.* By Derek Walcott**

My first viewing of a Walcott play. Fascinating mix of de Vega, Brecht, Mexican theatre and Colombian politics. Displaced persons and a hot topic. Wish it had been in English.

**20:00 *El Coloquio de los Perros: The Dialogue of the Dogs* by Miguel de Cervantes. With University del Valle. In Centro Cultural.**

Brilliant adaptation of Cervantes luckily known to me. By far the best event in the festival and brilliantly adapted and directed. From a Theatre Lab with special funding after the Jane street model of 70s. I loved the staging and the style changes and the repeats and stops as actors went in and out of character.

#### **Saturday 23<sup>rd</sup>**

Stanley is staying til afternoon flight home to Singapore. Walk downstream to Rex Hotel, Intercontinental, where there is an Aviatour Airlines shop.

Buy flight to Bogota. 226,660 peso = 91 US \$ on Visa. From hotel get Uni to arrange transport to distant airport – shared with a Bogota students associated with Teatro Libre.

14.28 Flight AV9728 to Bogota, window seat to view the Andes. Seat 21K. Gate 8. Arrive 15:29.

Taxi (25,000 pesos) to Hotel Casa Deco commended by students on the plane. At top of Calle 12, near to Plazoleta del Chorro de Quevedo, with its massive graffiti.



I try to book to south Colombia, and *Las Lajas*, the famous church, but nothing open til Monday. Medicine at 11,000 – \$5.70. Walk downhill (roughly north) to Plazoleta Rosario, then to Church of **San Francisco**, with its gold alter and duck-egg blue ceilings. This is the oldest church (1557-1621) and apparently most elaborate of gold alters. In the street are remnants of old tramlines. Along Carrera 7 to **Plaza de Bolivar** and its surrounding impressive buildings: Palace of Justice on east (burned during the Bogotazo), National Capitalbuilding on west, Edificio

Lievano on north (1902 French style, now Mayor's office). In the square there are several lamas for children's rides, tourist information centre on west corner of Calle 10.

Walk up Calli 10 to **Palacio de San Carlos**, old presidential palace from which Bolivar jumped to escape assassination. **Theatro de Christobal Colom**, built 1792. To Iglesia del Carmen with its distinctive orange and white stripes. Dinner of mixed grill and avocado.

Theatre, **Teatro La Baranda** performing Lorca's *House of Bernardo Alba*. Very powerful Alba, torn by love and a need to be cruel. My first experience of this play in Spanish. It makes Wildrice's production seem a water-colour beside a massive oil painting.

### Sunday 24<sup>th</sup>

Breakfast with live guitarist playing. Few other guests. Walk to **Catedral Primada**, where the first mass was celebrated in 1538; large but relatively plain inside. The tomb of Bogota's founder, Jimenez de Quesada in chancel off the right aisle. Can't access the Sagrario Chapel today. There is a workers'demonstration in Bolivar Square, and all gathered around his monument which has bronzed scenes from his life. Photos of school on corner next to the most rich Jesuit Church of St Ignacio (under renovation). Trace Bolivar's escape to where a river (now Calle 7) and bridge used to be (where he hid in his night shirt). His long-time mistress, Manuelita Saenz alerted him to the danger and aided his escape and became known as 'liberatress of the liberator'. Nearby is the crude exterior of **San Agustin** and its impressive interior of gold alters and ceiling. Head north passed the west gates of the Casa de Narino, the Presential Palace with its guards, to the Museum in Clausto San Agustin, the cloisters of Agustin monks, a beautiful square but undecorated cloister, now restored, with archival collections. Then to **Iglesia de Santa Clara**, one of the treasures of Colombia with finelt detailed gold atler, walls of paintings like in the Pitti Palace, mysterious corridor of confessionals and a crypt inder a stone slab at the main alter. The fine detail of this interior, behind a harsh plain wall, is a complete surprise.

Lunch 'Hambergers del Rodeo 19,000 (\$10.10).

Back to San Francisco, where the Carrera 7 seems to be a prime mall of activity: many food and drink vendors, holidaying families. I'm fascinated by the fruit juices and fruits similar to Singapore, virtually on same parallel. Many actors in costumes, some as statues, others as fantasy figures to be photographed beside. I love the bets being placed on guinea pigs, which race to their eating houses.

Up hill to the west to the pretty interior of the mustard yellow **Iglesia de la Candelaria** and a nearby modern art gallery where I am fascinated by the magic realism and semi fantasy.

### Monday 25<sup>th</sup>

Meetings with (1) Theatre Schools Network, (2) Critics Association, and (3) Bogato Arts Festival.

**Red de Escuelas Superiores de Teatro de Colombia - Association of Colombian Theatre Schools (Colombian Network of Higher Theatre Institutes – RET)**

Twenty member schools, ten of which are in Bogota. Several claiming top position and with long histories.

They serve the 56 theatre companies in Bogota and its international Arts festival. Theatres include: Luis Angel Arango; El Candalario; El Goce Pagano; Fundacacion Gilberto Alzate Avendano; Quieba Canto; Teatro de la Candelaria; Teatro La Baranda; Teatro de Christobal Colom.

**Colombian Association of Critique and Theater Research (ACIT).** This body attempts to ensure standards of theatre criticism, but also organizes literary debates and forums. It supports international conneciotns and works to promote Colombian theatre.

**Ibero-American Theater Festival.** Held every two years, this is the major international event to which I have sent two productions in the past (from Australia). The Last was in 2014 and the next is in 2016.

They know of the work of Ong Seng Ken, and I argued also for the work for Wildrice and TNS. Interestingly, the International Art Festival is but one of several Bogota festivals. Others famous are its International Film Festival, the Carnival of Bogota, and its International Performance Art Festival etc. Lunch at Del Rodeo in Carrera 7 – grilled beef and heaps of baby potatoes roasted in olive oil, and ‘colombian’ juice: 30,000 pesos = 15.00? (The best!)

**Museo Botero.** An amazing collection of works from the prolific Botero and his plump subjects, gifted to the nation and housed in a period manor house with courtyards. It also houses an excellent exhibition of European classics from his personal collection (Monet, Pissaro, Miro, Chagall, Renoir, Dali, Ernst, Picasso etc). Though his aesthetic is not to my taste I was fascinated by his depictions of ordinary Colombians and their history; of particular interest are his political works, and historic events. I love that he is working on Abu Grahb protest paintings and applaud his political resistance to American international mishaps.

Next door is the **Casa de Moneda**, which houses the Collection Numismatica, an extensive gold and coin collection, and the Arte Coleccion, of quality contemporary works and on other floors, pre-Colombian works. Very pleasant viewing in excellent layout and conditions. I was surprised and delighted by contemporary Colombian visual art.

To the beautiful **Museo del 20 de Julio**, near Bolivar Square, with its small pleasant gardens and balconies. Apart from the piece of broken vase which was part of a clash with Neopoleonic forces and the beginning of a Spanish rebellion against France’s invasion, there is a wonderful exhibition on the **Bogotazo riots** following the assassination of Jorge Gaitan on April 9<sup>th</sup>, 1948. 136 buildings were burned to the ground and 2,500 people died. In 1985 guerrillas invaded the Palace of Justice, taking 300 civilians hostage; before the siege was lifted 115 people were dead including 11 supreme court judges.

Purchase return flight to Cali at Aviatour. Credit card facility not working. Had to withdraw 3000,000,00 (156 Sing dollars) to pay in cash 226,758 (S\$ 118.00) for one way flight.

#### **Tuesday 26<sup>th</sup>**

Breakfast and check out. 450,000 peso = 180 US dollars = 242 Sing dollars. For three nights. To the Gold Museum – **Museo Del Oro**. Amazing collection of finely wrought gold in all shapes and sizes. Massive vault doors sealing off each room, and everything beautifully lit behind glass. Here is mainly Pre-Colombian art, but also Spanish Catholic artefacts. Apparently some 55,000 pieces of gold are amongst other treasures. This highlight is the ‘Balsa Muisca’, a small gold raft-like boat with figures, less than a foot long; it was found in 1969 as one of many items thrown into a lake, Laguna de Guatavita, near the town of Pasca. Apparently gold does not respond to carbon dating, so the ages of objects are guessed at through their design.

To Bolivar’s House. **Quinta de Bolivar**. Up the central stream of Calle 13 to the foothills, almost to the funicular railway that takes people to the churches on the two mountain tops – especially Cerro de Monserrate. At foot of the North eastern mountain is the house given to Bolivar for his personal use. Though he did not live here long, it shows a peaceful respected place of comfort and pleasure, in the most beautiful of gardens and with water streams running through both kitchen and wash house. I loved his stables. And his guest dining room – french doors all along two long sides. Perfect was the kitchen garden of vegetables and herbs. And most interesting was the room Bolivar allocated to Jose Palacios, his slave servant; his room within a stone’s throw of his own bedroom, where his sword is now housed. My understanding and pleasure was vastly increased by recently reading *The General in His Labyrinth* by Gabriel Garcia Marquez about Bolivar final days and his memories.

Walk back to hotel - Casa Deco and collect case. Taxi to airport: 30,000 (20 \$?)

5.00pm Depart Bogata for Cali. Avianco flight AV8411 scheduled for 16:49. Seat 24K. First find the appropriate gate (not on ticket). Gate 88. Approx one hour 10 min flight.

10.10pm depart Cali for Madrid on Avianca AV14. Seat 33E. Gate 4.

#### **Wednesday 27<sup>th</sup>.**

03:15 pm arrive Madrid terminal S4. Spain (ES) Bahajas airport. I was settling down to a day of reading and typing, I casually approached an information counter and was promptly advised to check in luggage, take a 20 minute bus into the city. Here followed one of the most pleasant days of my life, all the better for being unexpected. (withdraw some Euros 140 E = 210 S\$)

Bus into City – 5 E = 7.50 S\$. to **Plaza de Cibeles**, square around a huge central fountain.



**Placia del Cibeles**, arts centre and galleries. Walk to **Casa Lope De Vega**. To nearby **Iglesia de Jesus de Medinacali**. Walk back to Plaza de Canovas del Castillo and its massive Neptune fountain. Walk to **Musea del Prado**. Turn a corner and confront the entire triptych of *Garden of Earthly Delights*. Amazing Breugels and Bosch etc. I am most taken with the Goya rooms, the El Greco rooms, the Valazquez collection and the giant historical painting – especially Emilio Sala's *Expulsion of the Jews* with Torquemada's curse. Moved by Goya's '*Drowning dog*'. Still one of the best ever: *Goya's Third of May*. Confusing layout but the map helps. Purchase gifts – bookmarks and postcards 17.50 E (26.00 \$) Ascend the steps to nearby **Iglesia de Los Jeronimos** and then to Church of VeraCruz (true cross).

Notes from Prado: General Torrijos, Trienio Liberal. Other Mona Lisa. Quintan Massys Christ/People. Atonis Moto – Mary Tudor (a great painting). Death of Viriatus, Chief of Lusitanians. Cincinnatus abandons the plough. Sculpture of Isabella II veiled. Camillo Tiepolo. Death of Lucullus. Eduardo Reselas or Roselas. Pradilla. Joanne the Mad. Manuel Dominguez, Death of Seneca. Lovers of Degrain. Prince Carlos de Viana. Martyrdom of St Stephen. Rape of Hippodamia. Burial of Count of Orgaz. Picasso's Seabird Harlequin.

9.00pm walk to **Plaza Major**, compare the Prado's paintings of inquisition burnings there (June 1680). Walk to **Cathedral de Nitre – La Almudena**, to Royal Palace – **Palacio Real de Madrid**, largest palace in Europe 2,800 room. Dine in Sol area where Calle Mayor meets Calle de Alcala. Enjoy festivities as late night brings out more Spaniards.

1.00am bus to Airport – 5 E. Collect suitcase – 10.00 E

### Thursday 28<sup>th</sup>

6:00am depart Madrid on KLM Royal Dutch Airlines KL1708 from terminal 2. To Amsterdam

8:35am arrive Amsterdam (AMS) Schiphol International airport. (apparently this is a district but no one I asked could be sure). Flowers, Dairy, chocolates, fruit and packaged foods.

11:15 depart Amsterdam on Singapore Airlines SQ 323. Seat 51G. Board 10.15. but first search for what gate it is. Board near a fruit shop and buy an excellent apple. I had forgotten the taste of a really good fresh European apple.

### Friday 29<sup>th</sup> May

5:55am arrive Singapore (SIN) Taxi 15.56 to home at 6.11am.





**Estella Y P Wong**

Senior Lecturer  
(Academic Studies/Applied Theatre)  
School of Drama

1 Gloucester Road, Wanchai, Hong Kong  
www.hkapa.edu

Tel (852) 2584 8500  
Direct (852) 2584 8775  
Fax (852) 2584 8547

estellawong.dr@hkapa.edu



**CHEN Zhongwen 陈仲文**

Assistant of the Director General ITI / Assistante du Directeur général ITI / 总干事助理

chen.zhongwen@iti-worldwide.org

Office China: +86 021 6219 8753 / Office UNESCO France: +33 1 45 68 48 80  
Mobile China: +86 136 0174 4416 / Mobile France: +33 6 82 71 97 87

**THE CENTRAL ACADEMY OF DRAMA**

**Chen Gang**

Deputy Director of Acting Department  
Professor

39 # Dong Mianhua Hutong, Dongcheng Dist., Beijing 100710, China Tel: +86 10 56620451  
Fax: +86 10 64060361 Mobile: +86 18618202727 E-mail: cg1707@zhongxi.cn

**THE CENTRAL ACADEMY OF DRAMA**

**Bian Wentong**

Professor, Stage Design Department  
Deputy Director, Operations & Development of ATEC

39 # Dong Mianhua Hutong, Dongcheng Dist., Beijing 100710, China Tel:  
Fax: +86 10 82015070 Mobile: +86 13661219007 E-mail: 957551933@qq.com



**Chairman**

**Choi, Chyrim**

Professor Emeritus, Department of Theatre CAU

Theater 'JAYOO', President

International Committee Member, Theatre Olympics

President, International Theatre Institute ITI, Korean Center

Chairman, Korean Professors Association of Arts Colleges

#1113 Life Combi Bldg., 32, 63-ro, Yeongdeungpo-gu, Seoul 150-732, Korea  
T +82.2.769.1015 M +82.10.6350.0808 E chyrim44@naver.com



**Hanoi Academy of Theatre And Cinema**

**Arc. DINH CONG MAO**

Deputy Director

Trò Thành

Đến  
Tradition

Add : Mai Dich - Cau Giay - Ha Noi - Viet Nam  
Tel : +84-4 3764 7493  
Mobile: 0903.265.995 - 0977.395.995  
E-Mail : maodinc@gmail.com

**CHUNG - ANG UNIVERSITY**

84 Heukseok-ro, Dongjak-gu, Seoul, 156-756, Korea

Tel. 82-2-820-5795 Fax: 82-2-3676-0777

Mobile. 82-10-3421-2626 E-mail. prolhj@cau.ac.kr

neweng.cau.ac.kr



**Lee, Hye-Jeong**

Assistant Professor / School of Performing Arts & Media (Performing Arts)



**Report on ATEC 2015  
Colombia**



**1 McNally Street  
Singapore 187940**