

Things that happen

(*Cosas que pasan*)

by Luis Biasotto



Nestor Barbita

Premiered on July 15th, 2016

At Centro Cultural General San Martin, Buenos Aires, Argentina

FIBA (Buenos Aires International Festival) - **October 2017**

Europe (tour in progress) - **March, April 2018**

> *Festival 100% La Villette - Paris*

CONTACT Bureau CoKoT

Julie Le Gall & Hanna El Fakir - +33 (0)6 12 65 62 14 / +33 (0)6 75 47 57 28 - contact@bureaukokot.com

STATEMENTS OF INTENT

What makes these artists get together to create this piece? What joy can it give them to be actors, stagehands, prop masters, extras, quick-change artists or bad opera singers? Why do they do it? Just for fun? Do they really have fun?

“Things that happen” is a dislocated, irreverent, impolite, criminal, broken, iconographic, hand made, implosive, resenting, misleading piece.

This experiment starts from the deepest thoughts of the brains. It talks with an irrational but understandable language. There is an idea of a toxic cloud in scene, where the characters instead of dying poisoned, they are transformed under the effects of the scenic machine.

Luís Biasotto (director)

The sound confuses us and tries to replace reality; music is a mockery of itself, a caramel seductive lie. An explosion that destroys nothing, just an illusion.

Gabriel Chwojnik (musical conception)



NOTES ABOUT THE CREATIVE PROCESS BY SUSANA TAMBUTTI *

For the immersion in the imperfection, the audience is invited to transit a fortunately chaotic landscape and, because of that, vital and complex. The journey is not pacific, demands participation in a way that it communicates from the sensorial impact and from the self-estrangement of a random, destabilizing poetic and even from a dispersed and handmade creativity.

“Things that happen” could be thought as a journey through the World of everyday objects and its changing frames; its movements and mutations; or maybe as the transgression of limits imposed by references and stage conventions; or possibly as an invitation to follow the traces of an idea that vanishes at the same moment; or just as spectators of sliding bodies passing in a faint movement towards loss and disappearance leaving behind them a deliberately baffling empty landscape.



* Dancer, choreographer, and professor at Buenos Aires University in Argentina

CREDITS

Performers and creation: Luciana Acuña, Luis Biasotto, Gabriel Chwojnik, Gabriela Gobbi, Agustina Sario, Matthieu Perpoint.

Musical conception: Gabriel Chwojnik

Concept, design and scenographic realization: Ariel Vaccaro

Lighting design: Matías Sendón

Lighting support: Sebastián Francia

Costume design: Gabriela A. Fernández

Text review and advice: Mariano Pensotti

Trailer: Alejo Moguillansky

General assistance: Paula Russ

General production: Gabriela Gobbi

Photography: Néstor Barbitta

Associate production in France: Bureau CoKot / Julie Le Gall & Hanna El Fakir

Coproduction: El Cultural San Martín, "La Villette-Paris -Residences d'artiste 2015". Instituto Prodanza, MCCBA and the support of Centro de música y danza, Ministerio de Cultura de la Nación.

Concept and direction: Luis Biasotto



TEAM ON TOUR - 9 people

- 5 performers (including choreographer)
- 1 musician
- 1 stage manager et 1 light technician
- 1 general assistant
- 1 tourmanager

Running time is about 1h15

ABOUT THE DIRECTOR

Luis Biasotto is a Argentinian dancer, choreographer and director.

In 1998 Biasotto co-founded Grupo Krapp with Luciana Acuña. They created together: *Rio Seco*, *Mendiolaza*, *Olympica* and the diptych *Adonde van los muertos (lado A & B)*. Grupo Krapp's work has toured internationally at festivals in Argentina, Brazil, Uruguay, Venezuela, Colombia, Spain, Germany, The Netherlands, Belgium, Mexico, Portugal, and the United States of America.

Other personal works directed by Biasotto include: *Africa*, *Buenas Intenciones en 1:19"*, *YO antes es ahora*, *Octubre, (un blanco en escena)*, *Bajo feo y de Madera (Una pieza olvidada)*, *Nocau Técnico*, *36 reconstrucciones*, *Mr. Bunque*, *Demasiado filoso para el amor*, *Cuando se machuca el cerdo*, and *Muñequitos*. This works have been shown in Argentina, Chili, Mexico, Panama, The Netherlands, Switzerland, Spain and France.

Luis Biasotto has also collaborated with other Argentinian artists like Mariano Pensotti, Carmen Baliero, Lola Arias, Alejo Moguillansky, Mauricio Kartun, Luis Cano, among others.



Biasotto's awards, honors and grants include the following: Zürcher Kantonalbank Förderpreis and Anerkennungspreis for *Africa* (2013), Trinidad Guevara prize for choreography for Luis Cano's *Coquetos Carnavales* (2010), Grupo Krapp was awarded the Konex prize (2009), *Olympica* won first prize for the region of CABA at the Fiesta Nacional del Teatro in (2008), The best Show at Feria Internacional de Teatro y Danza Huesca for *Mendiolaza* (2005).

In addition, Biasotto has received the support of institution include: Fundación Antorchas, Instituto Prodanza, Fondo Nacional de las Artes, Fondo Metropolitano, Instituto Nacional del Teatro, Fondo Iberescena, among others.

Since 2010, Mr. Biasotto has been on faculty at University of arts in Buenos Aires where he teaches choreographic composition.

TOURS OF PREVIOUS SHOWS

Africa (2013)*

El Cultural San Martin, Buenos Aires, Argentine, Noorderzon Festival, Groningen, Pays-Bas, Zürcher Theatre Spektakel, Zürich, Suisse*, TACEC, La Plata, Argentine, Fira Tarrega (Espagne), Festival de Keuze, Rotterdam, Pays-Bas, Festival de danse contemporaine de Buenos Aires, NAVE, Santiago de Chile, Chile.

* *Africa* won the Zürcher Kantonalbank Patronage Award in 2013

Buenas Intenciones 01 :19 :00 (2015) with the Compañía de danza contemporánea Tumaka danza de Mérida, Mexique, Auditorio UTP, et Cielo Dance, Panama, Centro Cultural de Merida, Olimpo, Mexique.

YO antes es ahora (2010-2011) with the Compañía de danza contemporánea Tumaka danza de Mérida, México. Museo Reina Sofía, Madrid, Espagne, Festival Impulsos, Bogota, Colombie, Cielo Danse, Panama, Centro Cultural de Merida, Olimpo, Mexique, Centro Cultural Del Bosque, Ciudad de Mexico, Mexique.

Octubre - un blanco en escena (2007/2008)*

Centro Cultural de la Cooperación, Teatro del Pueblo, Buenos Aires

* *Octubre* won the Teatro del Mundo best choreography Award (2008)

Bajo feo y de madera – Una pieza olvidada (2006)

Centro Cultural Rojas, Buenos Aires, Argentine, FIBA, Festival Internacional de Buenos Aires, Festival 100 Dessus Dessous, La Villette, Paris

Co-directed with grupo KRAPP

Adonde van los muertos- Lado A (2011)

TACEC, La Plata, Argentine, Festival de Danza Contemporánea de Buenos Aires, Argentine, Centro Cultural San Martin, Buenos Aires, Argentina, Brehemer Theatre in Colgate University, Hamilton- NY- USA

Tour on April 2016 in the frame of GET LOST program commissioned by Frie Leysen

auTeatro Caras y Caretas, Buenos Aires, Argentina, Cultuurcentrum Brugge, Belgique, Stadsschouwburg Amsterdam, Pays Bas, Stadsschouwburg Utrecht, Pays Bas, Parkstad Limburg Theaters, Herleen, Pays Bas

Adonde van los Muertos-Lado B (2010)

Festival de danza contemporánea de Buenos Aires, Argentine, Festival Internacional de Puebla, México, FIBA, Festival Internacional de Buenos Aires, Argentine, Arthur Miller Theatre, Michigan, USA

Olympica (2006)*

American Dance Festival, Durham, USA, Fiesta Nacional del Teatro, Formosa, Argentine, Festival de Danza Contemporánea de Buenos Aires, Argentine, Brehemer Theatre in Colgate University, Hamilton- NY- USA, Auditorio Nacional Adela Reta el SODRE, Montevideo, Uruguay

In 2006, Proyecto E (un work in progress de Olympica) was presented at the Latino Cultural Festival, New York – USA, La Guardia Performing arts, New York, USA, Universidad de Colgate New York, USA, Ann Arbor, Michigan, USA.

* *Olympica* won the Fiesta Nacional de Teatro de Argentina best show award (2007)

Mendiolaza (2002)*

Festival de Danza Contemporánea de la Ciudad de Buenos Aires, Argentine, Portón de Sanchez, Buenos Aires, Argentine, FIBA, Festival Internacional de Buenos Aires, Argentine, Roda Theater, Berkeley USA, Highways Performance Space, Santa Monica, USA, Dance Umbrella, Austin USA, Carver Cultural Center, San Antonio, USA, Festival de Danza La Menage, Córdoba, Argentine, RioCena Contemporanea, Rio de Janeiro, Brésil, American Dance festival, Durham, USA, Festival VEO Valencia Escena Oberta, Espagne, A sul VIII Festival Internacional de Danza contemporánea, DeVir Capa. Faro, Portugal, Feria Internacional de Huesca, Espagne San Sebastián, Amorebieta (Sornotas Aretoa), San Agustin Kultur Gunea, Durango, Espagne, Escuela Navarra de Teatro,

Pamplona, Espagne, Festival de Teatro de Oriente, Barcelona, Venezuela, Mes de la danza en Sevilla, Espagne, Teatro Lope de Vega, Sevilla, Espagne, Festival Internazionale Globalize Cologne, Allemagne, Pumpenhaus, Munster, Allemagne, Queens Theatre in the Park, New York, USA, La Guardia Performing Arts Center, New York, USA, Forum universal de las Culturas, Monterrey, México, Auditorio de la Universidad de Colgate, Hamilton, New York, USA

* *Mendiola* won the Teatro del Mundo best choreography Award of and the Feria Internacional de Huesca (Spain) best piece award (2004)

PRESS REVIEW (extracts)

« Things that dance.

The alleged reality is a window-dressing. In our societies contaminated by media cancer, it is the artists' duty to show possible exit doors because those who have the power to show reality have hidden them. There is nothing better than imagination to denounce.

Luis Biasotto keeps surprising us. In his piece, "Things that happen", he reaches a worrying level of abstraction. The show never meets our expectations. There is no dancing when there should be, there is no dance theory. But he does not propose the exact opposite either.

I think that what makes the group formed by his performers come together is disaster, the lack of relationship between an event and the next. Where we lose track of the causality process and where the movement could turn into a comfortable and banal leitmotiv, the group stands back quietly and stops laughing in order to leave space to disarray before any possible stabilization happens again.

I think the efficiency of such a stupor comes from our glutted culture of crude and outrageous political confrontation that aims to make popular all sorts of speeches, all kinds of poetry, in the emergency of things that happen every day. It is urgent to get lost in staging, in its skills and its abyss. Because when words are reduced and constantly repeated, what better ground remains there for dancing if not pure boldness and the vapidness of doubt performed by the bodies?» **Rafael Spregelburd. Perfil, August 20th 2016**



PERFIL PERIODISMO PURO

TEMAS DEL DÍA Juan José Gómez Centurión Juan José Aranguren José López Juegos Olímpicos

20/08/16 00:16

COLUMNISTAS ▶ ASTUCIAS

Cosas que danzan

La supuesta realidad es un trampantojo.

 Rafael Spregelburd

La supuesta realidad es un trampantojo. En sociedades infectadas por el cáncer mediático, es tarea de los artistas mostrar los posibles escapes. Porque los colectores de la realidad lo han tomado casi todo. No hay mejor denuncia que la imaginación.

De todas las formas de virtualidad yo tengo especial debilidad por la danza, esa hermana loca, relegada, que carece de sindicatos y se lleva demasiado mal con las palabras como para enfatizar sus enunciados en productos. Luis Biasotto no deja de sorprender. En Cosas que pasan logra un grado de abstracción preocupante. El espectáculo no hace lo que se espera. No baila cuando podría. No teoriza ya sobre la danza. Pero tampoco hace lo contrario.

Supongo que el asunto de esta familia disfuncional que es su elenco es la catástrofe, la falta de relación entre un acontecimiento y su siguiente. Allí donde se hunde el procedimiento causal, el mero devenir del movimiento podría convertirse en cómodo leitmotiv, en retrógrada danza moderna. Pero ante cada posible estabilización de lo que pasa, el elenco se retira, discreto y ya sin bromas, hacia el desconcierto. Se me ocurre que la eficacia de tal estupor radica en que nuestra cultura está saturada de enfrentamiento político tan básico y tan escandaloso que ha vulgarizado todo discurso, toda poesía, en la urgencia de las cosas que pasan día a día. Urge perderse en el escenario de efectos suspendidos y de abismos. Porque, disminuidas y reiteradas las palabras, ¿qué mejor terreno queda para la danza si no la pura audacia, el sinsabor de la duda puesta definitivamente en cuerpo?