

CINEASTAS



MARIANO PENSOTTI

(Buenos Aires, Argentina)

Creation May 2013, Kunstenfestivaldesarts, Brussels

Performance in Spanish with surtitles

We are what movies told us we should be.

Leonardo Favio

*I started with fiction and discovered the real;
but behind the real is again fiction.*

Jean-Luc Godard

Only the ephemeral lasts.

Ingmar Bergman

Cineastas by Mariano Pensotti

1.

The play focuses on the stories of four filmmakers from Buenos Aires and the four movies they make during a year in that city. Brief, interspersed fragments tell the personal lives of the filmmakers, the circumstances in which they are, and at the same time the films they are making. In some cases the lives of the filmmakers clearly influence their films whereas in others, it is the realization of these films, the development of those fictions, what transform their private lives.

A small cast of five actors performs and narrates everything, playing a multitude of characters. Without the use of film or video only the actors themselves are in charge of bringing forth both their lives and films on stage. The play, as if it were a movie presented in split-screen, shows the lives of the filmmakers and their films simultaneously.

The project is conceived around the tension between the ephemeral and what lasts. Films have the intention of capturing the experience, to preserve time, while theater performances, like life itself, are an ephemeral experience in which time goes by. The contrast between the fleeting lives of the filmmakers and their films -which they expect them to last forever- is permanently present.

The play questions the relationship between what we are and what we do. How our individuality is shaped around what we do.

At the same time, it explores a particular aspect of the complex relationship between reality and fiction: how life, the every-day experiences, influences fiction and conversely, how much our lives have been built from fiction.

The cinema, and art in general, perceived as a builder of our personality. We are what movies, books and television have made us to be.

2.

Three years ago, I started a series of interviews with different filmmakers in Buenos Aires. I was interested in exploring the ties between their private lives and their films, focusing especially on what happened to them while they were filming a project, how much of their personal circumstances were present in their work, and what aspects of their lives were modified through contact with those fictions. Later, I started to interview different people to try to discover how much of their lives had been modeled after the fictions they had consumed over the years. To what extent they reacted to experiences by following patterns they had previously seen in films, for example. This was the starting point for *Cineastas*. Very little from the original interviews remained in the final work, which is completely fictional, since the idea was not to create a documentary, but on the contrary, to explore to the extreme the possibilities of fiction in the construction of a world.

Peripherally, the play is proposed as the possible fictional portrait of a city, Buenos Aires, through the particular frame of the stories of its filmmakers. The city as a stage displaying the contrast between the ephemeral -the inhabitants- and what lasts -the city itself. A place susceptible to be narrated through the real lives of its inhabitants but also from the fictions they create for themselves. Buenos Aires, very present in the stories, a singular city of huge contrasts whose inhabitants are often mirrored not so much in what they are but in what they believe they are.

Are there ephemeral films? Is it possible to build something that lasts in theater? Are the cities susceptible to be told through the fictions that their inhabitants build? How much of what we do defines what we are?

3.

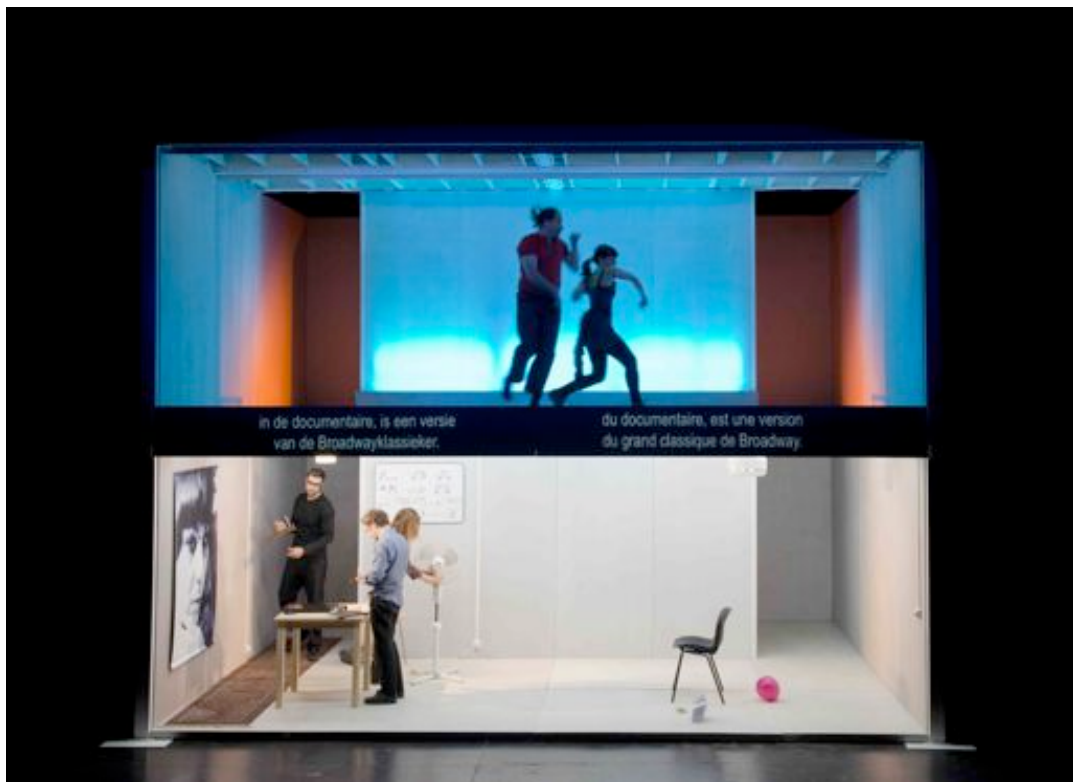
The space in which the performance takes place is an apparatus which simultaneously presents two scenarios, one for the lives and the other for the fictions, using a classic cinematic technique, the split screen, which makes it possible to contrast simultaneously occurring events.

Over the past few years, Buenos Aires has become a frequently used location for producing international films. It is a cheap city, and many of its streets are reminiscent of those of other cities, mostly European, as if the city itself were a fictional reproduction of other, pre-existing locations, locations which in many cases no longer exist in their original cities because of wars or political changes in the past few years. A city that preserves those cities which have disappeared, or a city in which several cities are superimposed, one on top of the other. The juxtaposition of two ideas, which in turn form a third, was exactly what Eisenstein used for his theory of cinematographic montage. Many of his concepts come from Japanese ideograms, where superimposed images form a third image. According to him, montage is “an idea that emerges from the dialectic collision between two others”. The lives and their fictions also collide, and maybe form a third plane.

In *Cineastas*, the narration and the representation are in a way disassociated by the presence of a live narrator, who describes things that aren't happening on the stage. As if he were a voice-over in a film, the narrator completes the lives of the characters that we see represented on the stage, while at the same time, the presence of the idea of narration transforms the narrated events, as well as the narrator.

In people's pasts are built through stories, the present is built on fiction.

Extract from the Kunstenfestivaldesarts program



About the Production

Direction and texts: Mariano Pensotti

Set and Costume Design: Mariana Tirantte

Music and Sound Design: Diego Vainer

Light Design: Alejandro Le Roux

Choreography: Luciana Acuña

Video: Agustín Mendilaharzu

Production assistant: Gabriel Zayat

Direction assistant: Leandro Orellano

Performers: Horacio Acosta, Elisa Carricajo, Valeria Lois, Javier Lorenzo, Marcelo Subiotto

Duration: 1h40

Project development in collaboration with Ligne Directe / Judith Martin

(www.lignedirecte.net)

Creation in May 2013, Kunstenfestivaldesarts, Brussels

Production: Grupo Marean (Buenos Aires, Argentina), Complejo Teatral de Buenos Aires (Argentina)

Coproduction: KunstenfestivaldesArts (Brussels, Belgium), Wiener Festwochen (Vienna, Austria), HAU Hebbel am Ufer (Berlin, Germany), Holland Festival (Amsterdam, Holland), Theaterformen (Hanover, Germany), Maison des Arts de Créteil / Festival d'Automne à Paris

Mariano Pensotti

Mariano Pensotti (1973, Buenos Aires, Argentine) an Argentine author and theatre director. He studied cinema, visual arts and theater in Buenos Aires, Spain and Italy.

In theater, as an author and director, he created more than fifteen performances in the past ten years. Among his latest creations are **“El Pasado es un animal grotesco” (The past is a grotesque animal)** (2010) premiered at Complejo Teatral de Buenos Aires and presented at Kunstenfestivaldesarts (Brussels), Festival de Otoño (Madrid), Theaterformen (Hannover), Hebbel am ufer (Berlin), Auabirlewen (Bern), Norwich & Norfolk Festival (England), Kampnagel Festival (Hamburg), Zürcher Theater Spektakel (Zürich), Tempo Festival (Rio de Janeiro), Fiac (Bahia), Rotterdamse Schouwburg (Rotterdam), Frascati Theater (Amsterdam), Under The Radar and COIL (New York), Wexner (Columbus), Walker Arts Center (Minneapolis), Push Festival (Vancouver), On the Boards (Seattle), Yerba Buena (San Francisco) and Redcat (Los Angeles).

“Sometimes I think I can see you” (2010) premiered in Berlin at Hebbel am Ufer as part of Ciudades Paralelas Festival and presented in Buenos Aires, Cologne, Brussels, Zürich, Warsaw, Salamanca, Copenhage, Helsinki, Girona, Paris. And Seoul.

“Encyclopaedia of unlied lives” (2010) premiered at Schauspielhaus Graz (Austria) and presented during Steirischer Herbst Festival and **“La Marea”** (2005) premiered at the V Buenos Aires International Festival and later on invited to the Kunstenfestivaldesarts (Brussels), Hebbel am Ufer Theater (Berlin), Homo Novus Festival (Riga), Dublin Festival (Ireland), Festival Automne en Normandie (Rouen), Carrefour International de Théâtre (Québec), Festival Transamériques (Montréal), Yokohama (Japan), Festival Temporada Alta (Girona), Norfolk & Norwich Festival (England), Metropolis Copenhague (Denmark) and Push Festival (Vancouver).

He was also part of the project Infinite Jest (2012) based on the David Foster Wallace novel, at HAU (Berlin).

Mariano Pensotti has become one of the most noted experimental directors throughout the world. He has been heralded as one of Latin America's brightest theater talents and he and his company tour extensively throughout the year.

He formed the Grupo Marea together with Set Designer Mariana Tirantte, Light Designer Matías Sendón and Musician Diego Vainer.

In his work he developed two different lines, one composed by stage performances where he writes his own literary texts and the play is strongly based on the work with the actors, and in parallel he produced several site specific performances where the main intention is to create a particular contrast between fiction and reality with fiction performed in public places.

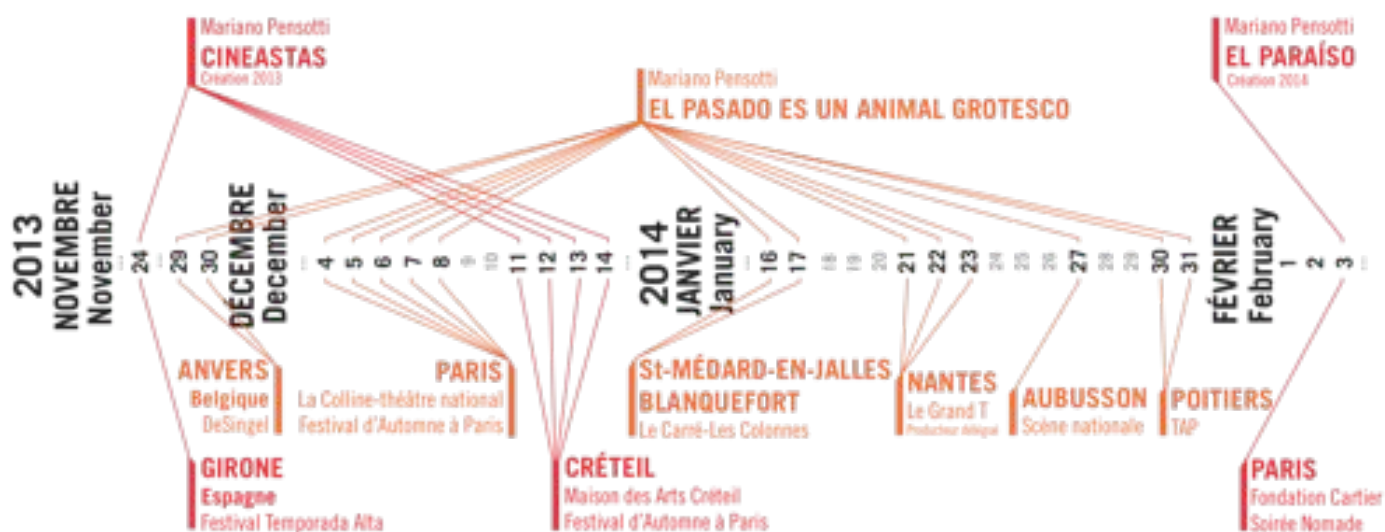
www.marianopensotti.com

Season 2013 / 2014

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