

WINTER/SPRING SEASON

Jan 23–24	eighth blackbird <i>Hand Eye</i>
Jan 28–30	Toshiki Okada/chelfitsch <i>God Bless Baseball</i>
Feb 4 and 6–7	Ingri Fiksdal, Ingvild Langgård & Signe Becker <i>Cosmic Body</i>
Feb 11–14	Faye Driscoll <i>Thank You For Coming: Attendance</i>
Feb 18–27	Tim Etchells/Forced Entertainment <i>The Notebook, Speak Bitterness, and (In) Complete Works: Table Top Shakespeare</i>
Mar 5–6	Joffrey Academy of Dance <i>Winning Works</i>
Mar 25–26	eighth blackbird featuring Will Oldham (Bonnie “Prince” Billy) <i>Ghostlight</i>
Mar 31–Apr 3	Blair Thomas & Co. <i>Moby Dick</i>
Apr 7–10	Teatrocinema <i>Historia de Amor (Love Story)</i>
Apr 12 and 14–16	Taylor Mac <i>The History of Popular Music</i>
Apr 28–May 1	Kyle Abraham/ Abraham.In.Motion <i>When the Wolves Came In</i>

Apr 7–10, 2016

North American Premiere

Teatrocinema

Historia de Amor

(Love Story)

Director	Juan Carlos Zagal
Performers	Julián Marras Bernardita Montero
Art Directors	Vittorio Meschi Laura Pizarro
Designers	Vittorio Meschi Luis Alcaide Cristián Mayorga Laura Pizarro
Assistant Directors	Laura Pizarro Montserrat Quezada
Design Assistant	José Manual Aguirre
Original Music	Juan Carlos Zagal
Sound Design	Matías Del Pozo
Multimedia Direction	Montserrat Quezada
Lighting Design	Luis Alcaide
Story Board	Vittorio Meschi Abel Elizondo
Multimedia and Design Programmer	Mirko Petrovich

Drawing and 3D Modelers

Vittorio Meschi

Max Rosenthal

Animation and Post Production

Ilana Raglianti

Sebastián Pinto

Light Operator

Luis Alcaide

Video Operator

Lucio González

Sound Engineer

Matías Del Pozo

Props

Cristián Mayorga,

Catalina Inostroza

Ingrid Hernández

Costume Designer

Laura Pizarro

Costume Makers

Sergio Aravena

Paulina Maldonado

Project Coordinator

Dauno Totoro

International Manager

Loreto Araya

Theatrical Adaption

Juan Carlos Zagal

Montserrat Quezada

Spanish Translation

Carlos González Guzmán

English Supertitles

Alexandra Ripp

Historia de Amor is based on Régis Jauffret's *Histoire d'amour* (Paris: Éditions Gallimard, 1999).

Running time is one hour and forty minutes with no intermission.

The performance contains adult content and is intended for mature audiences.



Touring support is made possible in part by the Ministry of Foreign Affairs of Chile and the National Council of Culture and the Arts.

Historia de Amor is a coproduction between Teatrocinema, Fondart, Fundación Teatro a Mil in Santiago, Chile (FITAM), Teatro UC, DIRAC, and the Scène Nationale de Sète. Additional lead commissioning support for this production is provided by the Edinburgh International Festival and the Institut Français-Chile.



The North American tour of Teatrocinema is a partnership by ArtsEmerson, The Roy and Edna Disney/CalArts Theater (RedCat), MDC Live Arts, Miami, and the Museum of Contemporary Art Chicago. The technology and media partners of Teatrocinema are Valook and Litoralpress.

ARTISTS UP CLOSE

MCA Stage's series of artist-centered talks, workshops, and open studios engages the public with the artists in intimate settings and provides a closer look at the creative process. Join us today.

FIRST NIGHT APRIL 7

Audience members are invited to stay following the performance for a Q&A with Julián Marras and Bernardita Montero, moderated by Yolanda Cesta Cursach, project curator.



Blair Thomas & Co., *Moby Dick*
Photo: Kipling Swehla

Thanks to the League of Chicago Theatres for connecting the community with company members of Teatrocinema in conversation as well as in an Integral Actor's Workshop led by the performers. The league provides many vital opportunities for visiting artists to meet and interact with members of Chicago's vibrant performing arts community throughout the year and all over the city.

Additional thanks to the students and the faculty coordinators of the Theater Foundations Course (TFC), offered in Columbia College Chicago's Theatre Department. With an international focus, TFC develops programs that enable students to explore their individual roles as creators, within the context of original work and devised performance.

Apr 28–May 1
at MCA Stage

Kyle Abraham/ Abraham.In.Motion



Sam Pratt, Catherine Ellis Kirk
Photo: Tim Barden

When the Wolves Came In

Tickets at mcachicago.org

SYNOPSIS

Historia de Amor opens in an underground subway station, as an English professor first encounters Sofia, a woman with whom he immediately becomes obsessed. The audience is made witness to the incriminating actions of a man who is unable to delineate his fantasy world from reality: he follows Sofia from the station to her house and assaults her. The story follows Sofia in her numerous attempts to escape him. As his violence escalates, she seeks legal intervention, but eventually succumbs—this time to the modern penal system—and is left to face her assailant alone.



Teatrocinema, *Historia de Amor*
Photo: Montserrat Quezada A.

FROM THE ARTISTS

Historia de Amor (Love Story) was inspired by Régis Jauffret's eponymous novel, which captivated us for a variety of reasons. First, the characters: they are urban creatures yet their particular psychopathologies are the fruit of an obscure, deep, and contemporary loneliness that ties them to a sick and uncontrollable fate.

And then of course, there is the narrative. The story follows the mind and actions of a psychopath, forcing us to search, design, and build the evolution of his relationship with the victim. This enabled us to deepen the impulses of both characters in an attempt to access the complex labyrinths of the human mind, which not only encompass humanity's darkest impulses, but also

our collective drive toward acceptance and love.

Finally, there is history. We found a story that explores invisible violence within an intimate relationship, a violence that retreats under the passive gaze of society. This is a story that is especially about impunity: the impunity of rapists, torturers, and all the people who commit abuse of all kinds and die without ever receiving the punishment they deserve.

We do not necessarily strive to send one particular message to the audience, but rather we want to stimulate a broader discussion about violence in today's world: gender violence,



Teatrocinema, *Historia de Amor*
Photo: Montserrat Quezada A.

spousal violence, military violence, and even the silent ideological violence of our current socioeconomic system. This very system is what continuously strips us of our humanity.

Human relationships that develop in our monstrously large cities often are grounded in emptiness and loneliness, as we become unable to live our lives in relationship to and with others. Instead of forming relationships that make us grow spiritually and emotionally, we lock ourselves in our homes to perceive reality through television, media, and the internet. In total abandonment of ourselves, we dive into webs of dubious information and empty entertainment that fill our time without ever contributing to our personal growth. These behaviors dehumanize us and make individualism prevail above all things, above all.

—Juan Carlos Zagal and Laura Pizarro

ABOUT THE WORK

Contrary to what the title might suggest, *Historia de Amor* is not a sentimental love story. After enduring years of abuse, a woman acquiesces to unabated advances; but her passivity should in no way be confused with complicity. Sofia's story of violence is one among countless others that are all too often collectively rationalized as a partner's misdirected expressions of love rather than condemned as the transgressive acts they truly are.



Teatrocinema, *Historia de Amor*
Photos: Montserrat Quezada A.

IT IS AN ALLEGORY OF ABUSE, MOSTLY ABOUT ABUSE OF WOMEN . . . BUT IT IS BROADER THAN THAT. IT IS ABOUT A LACK OF RIGHTS, ABOUT FRAGMENTATION, ABOUT THE DEVALUING OF THE HUMAN BEING.
—LAURA PIZARRO

Historia de Amor is uniquely informed by Chile's own violent past. The creators, Juan Carlos Zagal and Laura Pizarro, were both adolescents when General Augusto Pinochet imposed military

rule in 1973, and were subsequently influenced by the suppressive politics imposed on the lives of Chilean citizens during the seventeen years of the ensuing dictatorship.

The graphic nature of the work requires a visual aesthetic that makes the story approachable and places the viewer as a voyeur, even a passive accomplice. The company has worked with a comic-book aesthetic and a black-and-white palette in various iterations since the early 1990s, but *Historia de Amor* necessitated the creation of a new digital program to more fluidly integrate light, sound, and gesture.

THE ACTORS SHOULD APPEAR TO TRAVEL AS QUICKLY AS POSSIBLE THROUGH TIME AND SPACE.
—ZAGAL AND PIZARRO

For the signature visual effects, the designers employ two projection screens. A translucent scrim divides the stage from the audience and functions as the screen onto which animated images are projected and with which the actors are able to interact. Behind the stage is another screen on which the company projects background images and scenography.

Through a deft combination of mirrors, digital imaging, and intricate staging in which the actors must operate as a synchronized band, Teatrocinema achieves a seamless integration of live art and cinema. The fusion of the two media uniquely highlights the fragmented, solitary psyches of Sofia and her captor with more nuance than theater or film could accomplish separately.

THE DRAMATIC ENGINEERING EXTENDS BEYOND VISUAL AESTHETICS AND INTO MUSICAL COMPONENTS.
—ZAGAL

Teatrocinema hopes to influence the viewer with a carefully constructed soundtrack much in the same way film, particularly of the noir genre, uses musical scores to emotionally frame the action. Zagal, a self-taught musician, composes music for nearly all of Teatrocinema's work. *Historia de Amor* has twenty-five musical themes that underscore and accompany reoccurring images and/or specific sequences. To create these sounds, Zagal combines live harmonica and guitar with synthesized and digitally generated sounds.

Historia de Amor required a production team of more than nineteen people.

Teatrocinema creates a fully integrated experience, in which aesthetics and sensorial output are as important as the viewer's intellectual experience of the work. Even if one disagrees with the content, *Historia de Amor* is the company's exploration of the intersections of art, politics, and the politics of art.

INTERIOR JOURNEY: AN INTERVIEW WITH JUAN CARLOS ZAGAL AMALÀ SAINT-PIERRE, 2013

AMALÀ SAINT-PIERRE

How did the company begin?

JUAN CARLOS ZAGAL

Three important milestones make up our work. Upon graduating from the Theatre School at the Catholic University, now almost twenty-five years ago, we discovered a way of looking at theater that immediately gave us a very distinct aesthetic. This led to the formation of the company La Troppa in 1987, which was a collaboration between me, Laura Pizarro, and Jaime Lorca. We developed diverse theatrical languages for eighteen years until 2005, which marked the end of an era. Teatrocinema was born out of a need and desire to continue experimenting with the fusion of cinema, theater, and comic books through the exploration of literature, music, lighting, and staging. Our theatrical endeavors are clearly experiments in alternative staging, as we look for this equilibrium between content and form. This is our essence.

ASP

It is very orchestral?

JCZ

Yes, actually we refer to it as our "theatrical score." Every one of the scenic and technical elements have to adapt to the evolution of the actor's live movements like a guild of artisans that are all participating in the creation of a sculpture.

ASP

Whether you are working on an adaptation of a novel or writing an original script, how do you tackle the process?

JCZ

Similar to what we did while we were La Troppa, the adaption comes from the understanding that theater's function is to talk about themes that relate to everyone and the times we live in. We explore the theme of the individual, in particular the individual living in megacities that encourage hyper individualism and solitude. So we ask ourselves: Where are we? Why are we the people who we are? What are we doing? Generally, because we are pretty good readers, we stumble upon stories and narratives that we want to adapt. If you consider our past three works, they all talk about love in different ways.

Sin Sangre (Without Blood) (2007), adapted from the novella by Italian author and playwright Alessandro Baricco, talks about a love that could have been but ultimately wasn't. *El hombre que daba de beber a las mariposas (The Man who fed butterflies)* (2010) cowritten by Laura Pizarro, Dauno Totoro, and me, talks about infinite love or the infinite possibilities that exist, especially when it comes to being in love. It's all how you look at life, how you see yourself, and how you can connect with it all: animals, the universe, people, history, dreams . . .

. . . And in *Historia de Amor*, we trace a lost love, a love that will never be because it was born deformed and ill-fated, but these are also valid facets of humanity and paint the picture a bit more of the abysmal solitude and isolation that exist in people within a city or simply in their own environments.

ASP

Is it fair to say then that love constitutes the unifying theme in this trilogy?

JCZ

We found the theme through working. We discovered that *Sin Sangre* was a love story plagued by endless possibility, war, and by immense pain. The same thing happened with *El hombre que daba de beber a las mariposas*. We watched the emotional responses and the reflections that were being generated by the public as they encountered our work. There was something that kept sticking out: it was love, but it was also what it was to be a human being in the modern world. With the prevalence of the Internet, we aren't necessarily seeking out profound interactions or experiences.

THESE ARE THE TIMES WHEN WE LOSE OURSELVES,
WE LOSE OUR CENTERS, AND WE BECOME
SOMEWHAT UNHINGED, OUT OF OUR MINDS,
DIVORCED FROM OUR CORE. —ZAGAL

And if we lose our core, our relationships and our perceptions of reality focus in on ourselves and deform our connection with the outside world and generate a kind of self-imposed ostracism. We roll up our car windows, we put on music, and we are unable to pay attention to the exact moment that we move from one point to another.

But no river flows directly into the sea; it's always twisting, it's never perfectly linear. This is exactly how the world works, everything should demand your attention and there are no straight lines, and that is exactly what makes you who you are. Adaptations have always been a part of our work, and when we set out to do them, they come from a place within us. Let's put it this way, a preexisting script forces us follow a much more linear path towards creating theater and staging it, whereas adapta-

tions allow us to respond and create our own personalized emotional journey to the work since it doesn't already set out where we have to arrive to. It pushes us to reinvest ourselves and construct bridges between the universe and ourselves.

ASP

Explain your methodology. You work with key words. In writings you talk about planes: literal plane, content plane, symbolic plane—the poetry of image, the poetry of action, vectors, and links.

JCZ

It is a bit involved to explain in its entirety, but I will summarize it a bit. They are all planes used by the mind in contemplation. If we sat down and looked at a landscape, it is full of planes, and it depends on where you direct your attention. Because we work with theater, we invite people to direct their attention to certain elements that we call "beginning the multiplication of ideas", which is the free association of ideas that mix with the spectator's own arsenal of experience. The idea is that the actors are aware of these links between ideas and actions, and for us, our search is to have these connections serve as a way to capture people's attention and really engage them. All of this leads to this sort of "theatrical hypnosis" with the hope that we won't break the spell, but of course, we are light years away from that because we lack time and experience . . .

ASP

And this why you are always constantly investigating and creating . . .

JCZ

Exactly.

ASP

As you sit for this interview, where are you in the process with *Historia de Amor*?

JCZ

We are crystallizing our artistic conception of the piece. We have discovered the language and how to maneuver it, the gesture and physicality, and now we are discovering the music and the different planes I spoke about. Everything is moving towards this Big Bang that we hope will come to fruition when we finally premiere it. Now, in terms of content, we are expanding our initial vision. This piece isn't exclusively about sexuality, and the rape of a woman, rather we are expanding it to include multiple layers of abuse: we find ourselves navigating human networks and relationships as individuals under the spell of capitalism, materialism, and power and we minimize our personal aspirations, aspirations of the spirit, of the soul, our feelings, our liberty unable to relate to ourselves or to the world.

THE SYSTEM EATS UP OUR TIME AND OBLIGATES US TO MISDIRECT OUR THOUGHTS AND WASTE TIME THINKING AND WORRYING ABOUT MONEY. —ZAGAL

And these thoughts are the very things that keep us locked in that system, not because you want it but because you're in debt, in every sense of the word. In *Historia de Amor* the rapist can be seen as an allegory for the abuses that we see in modern society then. And the despair, the lack of center. And if we do find it—as Shakespeare says—it is fleeting. If we ever find love, it is as fleeting as a meteorite.

This interview is reproduced and abbreviated with permission from the writer and Teatro UC. Saint-Pierre, Amalà. "El gran viaje interior de Teatrocinema," *Cuadernillo de Mediación Cultural Teatro UC* 36 (2013): 6–9.

ABOUT THE ARTISTS

LUIS ALCAIDE

was born in Santiago, Chile, in 1962. He studied as an electrical technician at the Industrial School in Santiago and is the former technical director at the Catholic University Theatre. He joined Teatrocinema in 2006 as technical director and lighting designer, and his credits include *Sin Sangre* (2007), *El hombre que daba de beber a las mariposas* (2010), and *Gemelos* (2015), which was originally premiered in 1999 by the company then known as La Troppa.

RÉGIS JAUFFRET

was born in Marseilles in 1955 and began writing at a young age. He started his career as a fiction writer for the France Inter radio series *Maîtres du Mystère* (*Masters of Mystery*), and his first novel, *Seule au milieu d'elle*, was published by Denoël in 1985. *Historie de Amour* and *Clémence Picot*, published by Verticales

in 1998 and 1999 respectively, established his reputation as a writer of the human interior psychological condition. He is considered in literary circles to be one of the most influential living French novelists and has authored more than twenty novels to date. He is the 2005 recipient of the prestigious Prix Femina for his novel *Asile de fous*, and he received the France-CultureTélérama award as well as the Grand Prix de l'humour noir for *Microfictions*, which he published in 2007.

Jauffret's style often blends tragedy with elements of farce, and like many of the characters he writes, Jauffret is not immune to controversy. The publication of his 2010 novel, *Sévère* (Seuil), inspired by the death of the French banker Edouard Stern, was challenged in court by the family, which provoked wide support for Jauffret by writers Michel Houellebecq, Bernard-Henry Levy, Jonathan Littell, and others. His novel *Claustria*



Teatrocinema, *Historia de Amor*
Photo: Montserrat Quezada A.

(Seuil, 2012) speculates on the life of Elisabeth Fritzl, the Austrian woman who was held captive by her father for twenty-four years and gave birth to seven of his children. The novel was the source of numerous protests in Austria after it was first published in France.

JULIÁN MARRAS

was born in 1983 and studied at the Catholic University of Chile. In 2010, he was invited to work as the director and writer for the musical theater company Alzares, Marras directed and cowrote *Tirana*, *tamarugal legend*, a production that required a team of thirty actors and a live orchestra of more than twenty musicians. *Historia de Amor* is his second performance engagement with Teatrocinema, and it follows his company debut with *El hombre que daba de beber a las mariposas* in 2010. He is a cowriter of Teatrocinema's newest work, *La confadora*

de películas, which premiered in 2015.

VITTORIO MESCHI

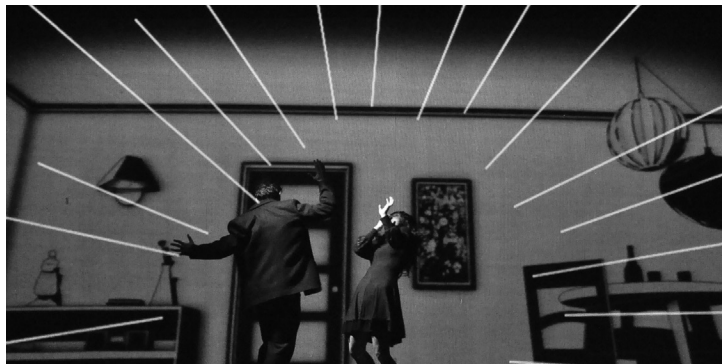
was born in 1985 and studied visual arts at the Catholic University of Chile. He has worked with Teatrocinema as a stage manager, props designer, and storyboard designer. Meschi has toured Edinburgh, Italy, France, Belgium, Spain, Israel, and Brazil with many of the company's productions, such as *Sin Sangre* (2007), *El hombre que daba de beber a las mariposas* (2010), and the 2015 restaging of *Gemelos*.

BERNARDITA MONTERO

was born in 1979 and trained at the Universidad Finis Terrae. She joined Teatrocinema as an ensemble member in 2005. She performed in *Sin Sangre* (2007), with tours to Europe, Israel, South Korea, Singapore, Hong Kong, Macao, Taiwan, Argentina, Brazil, Colombia and Mexico, and in *El hombre que daba de beber a las mariposas* (2010), with tours to Europe, Israel, and Brazil. Her film acting includes *Romance Policial*, directed by Jorge Duran, and *Función de Gala*, directed by Gregory Cohen. Montero is the founder of the collective Nerven & Zellen, which facilitates cultural exchanges between deaf communities and listeners.

LAURA PIZARRO

was born in 1963 and trained at the Catholic University of Chile. She is a cofounder of La Troppa (1987–2005) and started Teatrocinema with Juan Carlos Zagal and filmmaker Duano Totoro in 2005.



Teatrocinema, *Historia de Amor*. Photo: Montserrat Quezada A.



Teatrocinema, *Historia de Amor*
Photos: Montserrat Quezada A.

Pizarro writes, directs, and performs in many of the company's productions and directs the visual design. With the former La Troppa group she collaborated in *El Santo Patrono* (1987); *Salmon-Voodoo* (1988); *Rap del Quijote* (1989); *Pinocchio* (1991), which toured to Argentina, Colombia, Venezuela, Brazil, the United States, Puerto Rico, Spain, and Portugal; *Lobo* (1992); *Viaje al Centro de la Tierra* (1995), which toured to Venezuela, Brazil, the United States, Argentina, Colombia, Portugal, Spain, the Dominican Republic, Belgium, Canada and France; *Gemelos* (1999), which toured to Argentina, Portugal, Spain, Belgium, Germany, the Netherlands, Italy, Mexico, Brazil, South Korea, and France, including performances at the Festival d'Avignon and the Odéon, Paris; and *Jesús Betz* (2003),

which toured to France, Belgium, Austria, and Hong Kong. She is Zagal's cowriter and performs the lead in the company's newest production, *La contadora de películas*, which premiered in 2015.

MONTSERRAT QUEZADA was born in 1986 and studied film directing at the Universidad de Artes, Ciencias y Comunicación. She has served with Teatrocinema as an assistant director, writer, editor, and multimedia designer since 2010 and has collaborated on the productions of *Sin Sangre* (2007) and *El hombre que daba deber a las mariposas* (2010).

JUAN CARLOS ZAGAL was born in 1961 and trained at the Catholic University of Chile. He is a cofounder of La Troppa (1987–2005) with Laura Pizarro and Jaime Lorca, which toured worldwide. In 2005, he started Teatrocinema with Pizarro and filmmaker Duano Totoro as a collective of writers, composers, visual artists, and filmmakers. Zagal writes, directs, and composes music for all of the current productions including for *Sin Sangre* (2007) and *El hombre que daba de beber a las mariposas* (2010), both of which have toured to major venues and festivals including the Lincoln Center Festival, the Théâtre de la Ville and Odeón, the Teatro San Martín, Buenos Aires, the Piccolo Teatro, Milan, and in Avignon, Bogotá, Berlin, Edinburgh, Guanajuato, Madrid, Rio de Janeiro and Vienna. He is director, composer, and a cowriter of their newest work, *La contadora de películas*, which premiered in 2015.

Apr 12–16
at MCA Stage

Taylor Mac



Photo: Kevin Yatarola

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Validate your ticket at the coat check for \$12 parking in the MCA garage (220 East Chicago Avenue) or the Bernardin garage (747 North Wabash). Discounted parking is limited to six hours on the date of performance.

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To inquire about a lost item, call the museum at 312-280-2660. Unclaimed articles are held for thirty days.

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Please switch off all noise-making devices while you are in the theater.

Patrons are seated at the management's discretion. Food and open beverage containers are not allowed in the seating area.

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Program notes compiled
by Yolanda Cesta Cursach

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