

All these  
years

Three decades of **Teatro a Mil**





Dedicated to Andrés Pérez

Credit: Álvaro Hoppe







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# Introduction

Theater and the performing arts have been an important part of Chile's history; an important part of our history, all of us, especially me.

When the 80s came to an end and the military boots were still standing strong in our country, the genius of Andrés Pérez gave us the mythical work *La Negra Ester*, which filled our hearts with music and color, and the daring to start dreaming.

Then democracy came, but the genuine popular celebration did not spread with it into the streets; fear was still blowing on our backs. Until slowly, cracks began opening, and through them, hope crept in, and the arts invited us to imagine a city where theater – which had exerted unyielding resistance during the dictatorship – met with new generations, once again, at squares and sidewalks.

That dream made it possible for us to defy refusals and put our wills together to bring the collective magic of theater to the unsuspected spaces this new city offered, being reborn along with us.

In January 1994, we opened the Festival, presenting three works at the Mapocho Station, which until then had been closed to audiences. We were inspired by our intuition and the desire to generate a collective passion, in a country under transformation. And we received the greatest of supports: that of the artists and of the people that eagerly came to watch theater.

We named it even more eagerly: Teatro a Mil, for the thousands of plays we wanted to feature, in every corner of that old station. And from that spontaneous and unplanned impulse, in three blinks of an eye, we landed in 2023.

Driven today by people, communities, and artists, Teatro a Mil Festival was born from that tiny seed, sowed in downtown Santiago. Every person that in January has seen a play, attended a panel discussion, seen a giant go by, heard live music at a park, or watched a dance troupe perform, has nurtured that seed, and today we cannot count all the leaves sprouting from the branches of what is now a robust trunk.

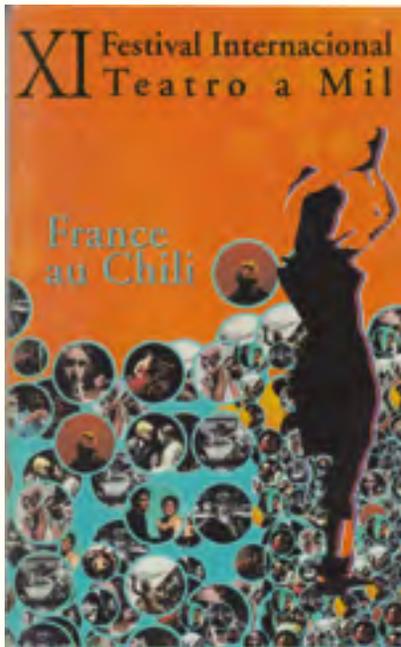
We are pleased to say that the Festival helped open the floodgates to spread, first through the streets of Santiago, and later, through several regions, a clamor, a carnival, a festivity, a joy, a celebration, a street fantasy, which also slips into theaters and onto stages.

Sometimes I wonder why the Festival has endured for 30 years; it's almost three generations! I think it persists because in those places we reach, there is a desire to connect with that popular celebration that magically unites artists and people. Great directors become amazed in Chile, because they had not experienced that connection in their countries or on their grand tours.



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Whether it is hundreds or thousands of people who attend a play or a street show, the relationship that occurs is intimate. It is one on one. I like to think of it as a secret choreography that entwines us together.

We are proud to know that this Festival was born from the relentless work of a team committed to the point of obsession to pushing through programming that is captivating, alluring and groundbreaking. It has been mountains of work, and those behind the scenes know it as well as the institutions that trusted us, at first following their instincts, and later, supporting us in bringing art, beauty, and emotions to people.

This Festival was born from people, not out of some public policy; it is communal, it belongs to everyone. Without the communities, there would be no Festival, and today we understand that connecting with people is our legacy. Even during the pandemic, we continued to seek that connection and we reached people through new avenues. It is as if we illuminated something that existed, yet we didn't know it.

This firm tree that is the Festival has grown branches. Out of it, many things have blossomed: programs integrating theater as a subject at schools, a thousand co-productions that tour across regions and several continents, and series that extend throughout the year. The pandemic drove us to get involved with the whole territory, through regional creations that we connected to international collaboration networks.

Unquestionably, January is the month of theater and the performing arts. Everyone knows Teatro a Mil. Who organizes it? It doesn't matter, and that's a good thing. One day, a lady told me that her daughter was presenting her work at the Main Square in Curacaví, as part of the Festival program. And we had not been to Curacaví yet!

Teatro a Mil is an urban legend.

What have 30 years of Festival meant to you? What were you like then, what are you like now? We chose *All These Years* as the name of this book, because it links us poetically with Andrés Pérez, our great inspiration, who illuminates the soul of the Festival: theater, celebration, and encounters. *All These Years* is a piece that Andrés staged in Bellavista, in front of the Cathedral, and at shantytowns in Santiago, and whose traveling spirit motivates us every day.

Have all these years been worth it? I invite you to turn the page.

**Carmen Romero Quero**  
General Director, Fundación Teatro a Mil

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# The legend

## The origin of Teatro a Mil Festival

Cultural movements often arise from stories of resistance, tireless conversations, the search for freedom, and intense friendships in difficult social contexts.

In the 1980s, still in dictatorship, journalist and novice producer Carmen Romero, actor Francisco Reyes, and director-actors Alfredo Castro and Rodrigo Pérez were neighbors in Bellavista neighborhood, a bastion in Santiago of one- or two-story houses with a front yard, and numerous cafés, bars, restaurants, and several small theaters that survived mainly thanks to their fervor. These friends shared anti-dictatorship protests, beers, clandestine movies, tapes with forbidden music, and an indestructible love of theater. Carmen, in fact, helped director Andrés Pérez stage his street plays, find the best corners, and prevent on-duty police from repressing them. One of them, *All These Years*, inspired the title of this book.

In 1989, the last year of the military dictatorship, Alfredo Castro chose an abandoned house in the neighborhood, where a jazz club had once existed. The plan was to stage there the first performances of *La Manzana de Adán*, a work about transvestites from Talca who circulated between Santiago and their city, based on an exhibition by photographer Paz Errázuriz and a text by journalist Claudia Donoso. “I was deeply affected and requested the

authors’ permission to do this work with Rodrigo Pérez, Paulina Urrutia, Amparo Noguera, and Luis Gnecco. Over the dividing wall of the yard, I asked my friends Carmen and Evelyn Campbell to help me with the production”, Castro says. Four or five years later, these friends would establish a theater festival.

Dissemination, in this adverse context, was not an easy task. Without legal permits of any kind or the chance to appear on newspaper billboards, the audience had to call to reserve one of the 20 slots available to see the performance. For this, Carmen and Evelyn provided their fax/phone number, which they also used to manage the work *La Negra Ester*, by Andrés Pérez, and the band Los Tres, whose concerts they produced.

“We began to stage performances of a silent, testimonial type of theater that showed a reality that was unknown, hidden, mysterious, epic. Subversive. And word started to spread. For the third show we received 50 calls, then 60, and up to 100. Without intending it, because it wasn’t a production strategy, but rather the desire to show theater people a research project, word got out, and we thrived. We understood that we were looking at something very special that we had not been looking for. It just happened. I like to tell it this way, because it is the family history of Chilean theater”, recalls Alfredo Castro.

Later, *Historia de la Sangre* and *Los Días Tuertos* would follow, also based on texts by Claudia Donoso, with which Castro would assemble the *Trilogía Testimonial de Chile (Chile’s Testimonial Trilogy)*. Teatro La Memoria would present it, in 1994, at the first Teatro a Mil Festival, in Mapocho Station, along with Mauricio Celedón’s *Taca Taca mon Amour*, and *Pinocchio*, by La Troppa, four years after the return to democracy in Chile.

These would be years during which the lack of resources would be compensated for with effort and a genuine love of art and culture. Carmen Romero and Evelyn Campbell, friends since school in Quillota, produce, sell tickets, act as ushers, coordinate actors, clean, and tidy up. The money from tickets sold hopefully pays the electricity bill at Mapocho Station. Any surplus is divided among actors and musicians, according to the cooperative style learned from Andrés Pérez.

They would be very difficult, yet passionate times, doing everything without expecting anything in return

except the audience's approval. In the minuscule office in Bellavista – basically, a room – they take turns even for lunch. The support from the Ministry of Education Culture Department is of great help to print flyers, using old mimeographs, on very low-quality paper, which Carmen and Evelyn give out around the Station.

This is how the legend would be written.

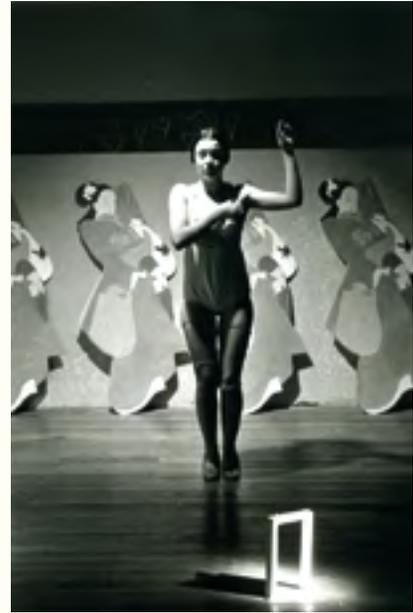
As the following pages will recount, year after year, more companies and more works will continue to be added to the Festival in January. Casts will soon arrive from abroad and, with them, foreign producers and agents. Along the way, the work of the production team will be refined. “Our professionalization came when we started working with international companies, because in Chile we were stuck, we were at a standstill in that process, after so many years in dictatorship. Production requires a nose and a vision, and certain feminine characteristics help to organize and plan. But this is not taught. It's something you necessarily have to go through, in order to improve your work process”, says Evelyn Campbell, current Production Director.

In the course of these 30 years, Evelyn has seen the impetus of Chilean audiences intensify, demanding their right to be there and to see. “They tell us: ‘I have to be here; I need to get in.’ I'm excited that people feel we owe it to them. There has been so much fervor at times that, when we organize those on the stands, we have to ask people to ‘squeeze a little so one more person can fit’”.

In managing the complex production that a Festival of these dimensions requires – and which today, in its 2023 edition, reaches all regions in the country – it has been necessary to incorporate concepts such as marketing, logistics, translation into other languages, technology... However, the passion, commitment, and desire to transform through the beauty of theater and the performing arts are intact.

Starting with a small family history of Chilean theater – as Alfredo Castro calls it –, a broad space for the performing arts was established in Chile during January, which now expands into the rest of the year, to open up worlds, incite deep reflections, channel critical thinking, and above all, invite us to look at ourselves.

Today the performing arts are more alive than ever. After 30 years, so is the Festival.



*La Manzana de Adán.* Credit: Carla Moller



Press clipping. Article from January 30, 1994, published in *El Mercurio*.

I

From Mapocho Station  
to the World: The Birth of  
Teatro a Mil International Festival



# I The 90s: Dreaming Without Limits

If there is something that, from the beginning, has characterized the team behind Teatro a Mil International Festival, it has been its ability to project itself into the distance. Neither the lack of resources, nor the lack of cultural institutions in the 90s, nor the fact that the world of artistic production and entertainment at that time was dominated mostly by men, diminished the ambition and ability to dream of this group of professionals that for several years was made up only of women. The venue chosen to host the first version of the Festival bears witness to this. It couldn't have been any other than Mapocho Station, the old railway terminal built in 1905 and declared, seven decades later, a National Monument.

In 1991, after some years out of use, the terminal was remodeled and, three years later, in 1994, the Espacio Mapocho Cultural Center was inaugurated, making its debut as the Festival headquarters. The event, organized by Romero & Campbell Producciones –who still operated under the name “El Carro”–, brought together three theater companies whose original artistic approaches were already beginning to set precedents: Teatro del Silencio, La Troppa, and Teatro La Memoria. The vision was for the Festival to emerge as a new space for national theater. January, a month of vacations and entertainment plans for the Chilean family, was chosen to hold the event.

Since its inception, the Festival program was published in the entertainment section of newspapers. The first play to be presented was *Taca Taca mon Amour*, directed by Mauricio Celedón and performed by Teatro del Silencio. For this, the Culture Square at Mapocho Station became a giant foosball table made of synthetic grass. Along with it came the debut of *Trilogía Testimonial de Chile*, by Teatro La Memoria and Alfredo Castro, made up of *La Manzana de Adán*, *Los Días Tuertos*, and *Historia de la Sangre*. La Troppa, in turn, presented *Pinocchio*, their own version of Carlo Collodi's classic. Names that are renowned today, such as Amparo Noguera, Rodrigo Pérez, Francisco Reyes, Pablo Schwarz, Paulina Urrutia, Pedro Vicuña, Luis Gnecco, and Maritza Estrada, among others, shined brightly on that first billboard.

In the Festival's second edition, in 1995, additional directors and companies joined in, reaching a total of ten productions, including *La Negra Ester*, by Andrés Pérez and Gran Circo Teatro. An adaptation of folklorist Roberto Parra's



Play *Taca taca mon amour*,  
by Teatro del Silencio, 1994.



*Pinocchio*, by La Troppa theater company, showed at the 1994 and 1996 editions of the Festival.

**Teatro todo enero en la Estación Mapocho**

Cinco destacados grupos presentarán el programa "Teatro a mil", que se realizará en la Estación Mapocho, todo el mes de enero. El evento contará con la participación de tres compañías independientes.

Una de estas agrupaciones es el Teatro del Silencio con la obra "Una rosa, una amara", bajo la dirección del galardonado Mauricio Cabello. La presentación para el público será de miércoles a domingo a las 20:30 horas.

Por su parte, el Teatro La Mestiza presentará la "Trilogía Teatromusical de Chile", encabezada por "Le manège de Adèle", "Historia de la sangre" y "Los días truenos", bajo la dirección de Alfredo Castro. Estas obras se exhibirán de jueves a sábado a las 22:30 horas, presentándose una semana cada una.

Finalmente, el Teatro La Troppa dará la obra "Pinocchio", en dos funciones diarias a las 12:00 y 17:00 horas, todos los domingos del mes. El valor de los entradas para el público general será de \$ 2.500, los estudiantes pagarán \$ 1.500 y los poseedores de la Tarjeta Joven y los personas de la tercera edad, \$ 1.000.

"Pinocchio", un montaje dramático que subvierte el mito clásico infantil y que actúa a grandes y chicos.

"Una rosa, una amara", la última creación del reconocido Teatro del Silencio.

Con "Los días truenos", el director Alfredo Castro completa su trilogía teatromusical. Las tres piezas están en esta muestra.

“These companies were just starting out or had been creating for a relatively short time, and they were given space and empowerment. It meant bolstering them and giving them amplitude within the Festival, so they could become recognized by the citizens”.

**Laura Pizarro**  
*Member of the now extinct La Troppa theater company, today part of Teatrocinema.*



*Historia de la sangre*, by Teatro La Memoria, 1994.  
Credit: Juan Francisco Somalo



Por primera vez Alfredo Castro y su Teatro de La Memoria podrá presentarse en un ciclo ciclo de la Temporada de la que forma parte «Historia de la Sangre»

musical, the play had been released seven years earlier and would become one of the most watched pieces in Chilean theater, with its own aesthetic, and themes that until then had been little addressed by the theater world. Other famous pieces were *Las Siete Vidas del Tony Caluga*, by Andrés del Bosque and Teatro Circo Imaginario company, and *Éxtasis o la Senda de la Santidad*, by an innovative Ramón Griffero and the group Teatro Fin de Siglo.

That second edition was completely sold out. The audience, eager to witness events that would bring them closer to the country's new cultural trends, filled each show to capacity. Behind the curtain, Festival organizers juggled resources: bartering, using the box office to pay salaries. Positions were almost non-existent, as everyone did everything.

The third edition of the Festival, in 1996, brought with it a great announcement: for the first time, a foreign company would participate, the Brazilian group *Sobrevento*, which came to present the show *Mozart Moments*. Four presenters from international festivals were also in attendance, hailing from Colombia, Brazil, Montreal, and Germany. With that, the event was acquiring the character of an "international festival", gradually becoming an instance for exchange, for the region and the world.

The Chilean offer included titles such as the puppet show *Los Amores del Diablo en Alhué*, by Equilibrio Precario collective and director Arturo Rossel; *Cariño Malo*, written by playwright Inés Margarita Stranger and directed by Claudia Echenique; *Un Dulce Aire Canalla* by Benjamín Galemiri, under the direction of Alejandro Goic, among others. Once again, La Troppa presented their acclaimed *Pinocchio*, and also added *Journey to the Center of the Earth*. Both had received widespread recognition from critics and the public. For the little ones, the work *Mitra, la Alquimista*, by Luna del Canto, directed by Verónica García-Huidobro, was programmed.

At that point, January had already become the month of Chilean theater.

“That is part of the Festival’s flair: setting objectives that may sound ambitious, but which would exist in a developed society. The dream of being able to reach all of Chile still remains unfinished. The Festival has not had to reformulate itself because that mission continues to be a challenge.”

**Paola Hevia**  
Executive Director and  
Festival team-member since 2001

“Back then, nobody knew the size of what we were doing: this marvelous theatrical adventure that arose solely from the affection, from the daring, from the insolence of a group of 'dummies' who wanted, and to this day continue wanting, to make wonderful theater. Each theater group stakes their lives when putting together a production. And in the case of *La Negra Ester*, it was so much so, that we still have it on the program to this day.”

**Rosa Ramírez Ríos**

Actress, founding member of Gran Circo Teatro, and *La Negra Ester* leading actress



*La Negra Ester*, by Gran Circo Teatro.





*La grabación*, 2014. Credit: Nacho Rojas

With a career spanning over six decades, renowned and respected Chilean actress Delfina Guzmán is today the honorary Teatro a Mil Foundation president, contributing with her sharpness, passion, and knowledge to the work of the Festival, to continue developing the performing arts in Chile and reach all territories in the country.

New festivals emerged in other communities in the capital – such as Festival Teatro al Aire Libre, in Las Condes, the Colina Theater Festival, and the La Florida Theater Festival –, adding a variety of theatrical and artistic shows to the summer program. The number of shows that first month of 1996 totaled 140. Of these, 84 were part of the Festival bill, with 12 thousand attendees. The works were presented simultaneously, at parallel spaces in Mapocho Station, a format that characterized the event from the start. The goal was to convey the idea that theater was like an explosion: a diverse and unstoppable revolution that could reach every corner.

In 1997, the highlight was *En el Limbo*, the premiere by Teatro Circo Imaginario, the company established and directed by Andrés del Bosque. In addition, and for the first time, dance was incorporated into the Festival program: Nury Gutiérrez and Isabel Croxatto presented *Bajo la Mesa*, and Elizabeth Rodríguez showed *Tránsitos*.

However, there was a particular milestone that stood out that year: the creation of the *Primera Muestra Cultural del Mercosur* (First Mercosur Cultural Showcase), a parallel Romero & Campbell Producciones project, which sought to contribute to generate performing arts exchanges at the Latin American level. Dance and theater groups from Brazil, Paraguay, Uruguay, Argentina, and Chile attended. Furthermore, there was a cultural reflection forum entitled “*Nuevas geografías culturales en América Latina: Ideas y oportunidades*” (New Cultural Geographies in Latin America: Ideas and Opportunities), which gathered businessmen, government authorities from Chile and other countries in the region, producers, and artists. Also in attendance were the spokespersons of the Mercosur Cultural Network, the Latin American Network of Independent Producers, and the Association of Ibero-American Festivals. The exchange fostered the gestation of new joint projects, as well as consolidating the Festival as





*Alice Underground*, by Teatro del Silencio, 2001.

a space for cultural analysis, creation, and promotion. The sights were set, now, beyond our borders.

January 1998 brought with it a new celebration of theater, with 30,000 spectators and 22 productions that were grouped, for the first time, into thematic sections: Theater and Education, Chamber Theater, Adult Theater, and Memory in Theater. Some of the most iconic pieces were *Rojas Magallanes* and *Módulo 7*, by Anderblú company and director Rodrigo Achondo, and *Los Secretos Íntimos de una Sirvienta Doméstica*, directed by Fernando Villalobos.

Another highlight came with street theater companies La Patogallina, with the play *A Sangre e' Pato*; Morisbalama, with *Circoncert*; and Equilibrio Precario, with *Caballo Caballero*. They all performed in front of Mapocho Station. That summer, new theater festivals continued to add to Santiago's summer program, including Festival eNe Santiago, and the first version of Festival de Teatro al Aire, in Bellavista neighborhood.

In 1999, for the first time, the sixth edition brought a Chilean company from outside the capital into the program. Teatro del Maule premiered their play *Lafquén Ghulmen*, directed by Constanza Pérez. Along those lines, the Festival's first regional extension was also formalized: Teatro a Mil Valparaíso, later entitled Valpo a Mil. This relationship with the Port City had been gestating since 1997, when part of the First Mercosur Cultural Showcase, released that year, had shown at the recently inaugurated Valparaíso Municipal Theater. Just as it had been done in the capital, the new extension sought to occupy public spaces as well, including the Sotomayor and Aníbal Pinto squares, along with the port breakwater.

A novel theatrical format was incorporated: *performance*, a genre that had gained unbeatable strength, due to its ability to question the political and social order. Standouts among the shows in the program were *Chocolate Amargo*, by



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## Festival Name Changes

Although the Festival initially was dubbed “Teatro a Mil”, in 2006, it was renamed “Santiago a Mil International Festival”. The idea behind this change was for the Chilean capital to identify with the most important performing arts event in the country. The name remained until 2022; this edition saw the return to the initial moniker.

Ricardo Balic, and *Vidas Clínicas*, by Vicente Ruiz and Andrea Freund.

Meanwhile, the Bolivian company Teatro de Los Andes arrived from abroad, presenting the acclaimed show *Las abarcas del tiempo*.

That year, with the effervescence of the millennium’s end, the Festival wrapped with a great closing party in the central nave of the Station. Playing at the event was the band Los Tres, who also worked with Romero & Campbell.

The arrival of the year 2000 also saw the inauguration of President Ricardo Lagos’ new government, in whom the cultural scene had placed expectations to help elevate the sector. The previous *Concertación* governments had not been able to solve the problem of financing culture and the arts, nor had they developed public policies that were sustainable over time. The sector was crying out for change. In that regard, the first sign of the new president was to announce the creation of a body in charge of developing and financing culture, which over time would take the form of the National Council for Culture and the Arts. At the same time, the First National Convention on Culture was convened, which issued a document with ten proposals on culture, which was handed to the President.

In this critical sociopolitical context, the new edition of the Festival presented a bill with 47 works. Ten of these went off to Valparaíso. At that time, there was already intention to expand into other cities, such as Punta Arenas and Concepción, but the costs did not allow the transition that year.

Four foreign works arrived in Chile for that version, including the remarkable cabaret-theater show *Heavy Nopal*, by the Mexican performer Astrid Hadad.

With great speed, the Festival reaffirmed its transformation. In only seven years, it had gone from being an event with five plays and three companies, to establishing itself as an iconic program that, every January, invited Chileans to see the latest in Chilean theater, as well as a glimpse of what was also taking place at the regional level. It was evident the Festival would continue to grow, and to that end, it needed space. Thus, the year 2001 brought a paradigm shift. With a program of 76 pieces, which included 15 foreign companies, it expanded and occupied other theaters in the municipalities of Santiago, Estación Central, Providencia, and Peñalolén. In total, 18 venues hosted attendees, that year. The festivities even reached Palacio La Moneda, where *El Húsar de la Muerte*, by La Patogallina, marked the opening of the Festival. Other unforgettable pre-

“The Festival started in a tiny room on Bombero Núñez street. After the recent return to democracy, I remember all the projects popping up, and there was this one by Carmen Romero, who had led several important things, and who always had a nose for where to be. I want to highlight that vision of the times, because the times are important. The Festival has gone through several moments in time, and although some have not been with it in the best possible way, it has always come out ahead.”

**Mariel Bravo**

*Actress and former member of the Festival's Board of Directors*



Excerpts from the book *10 years of Teatro a Mil International Festival*, which celebrated the event's first decade.



Los Rungos, Compañía Movimiento

Elizabeth Rodríguez, Dada



Walter Velázquez, Teatro del Silencio

Walter Velázquez, Teatro del Silencio



Juli Gilletta Rallo, Compañía Aulic

sentations featured *Alice Underground*, by Teatro del Silencio, and *La Huida*, by Gran Circo Teatro, written and directed by Andrés Pérez. The latter was shown to the presenters in attendance as a preview.

Among the international pieces, one of the highlights was *Copi, a portrait*, by the playwright Raúl Damonte Botana (also known as “Copi”), led by Argentine director Marcial Di Fonzo. This visit would be key in the Festival’s history, since it would be the germ of a future collaboration that would lead to its first international co-production: the work *Eva Perón*.

Likewise, the Primorsko Dramsko Gledališče –National Theater of Slovenia– performed in Chile, with *The Bald Prima Donna*. From this visit, new ties would develop which would facilitate agreements between the two countries and the participation of Chilean artists in Slovenian productions.

Also organized in 2001, the First Southern Cone Performing Arts Fair was a kind of predecessor to what would become, nine years later, Platea, the Presenters’ Week. The space allowed Chilean creators and companies to show their work and attract the attention of presenters from renowned international festivals; they would later bring them to perform at major events, such as the Cádiz International Festival and the Bayonne Festival.

Thus began a new story: that of great adventures, of giant puppets touring the country, world-renowned artists delighting Chilean audiences, and a selection of Chilean theater that would contribute to consolidate a scene that today is recognized throughout the world. The following year, in 2002, the event would finally leave behind its first home, Mapocho Station, to circulate around 19 venues and other open spaces in the capital, and in cities in Antofagasta, Valparaíso, and BioBío regions. Soon would come even more extraordinary news, which at the time, only the ambitious Festival team was capable of imagining.

“What Teatro a Mil Festival achieved was to expand to an almost unthinkable magnitude. That was a huge accomplishment. For this reason, people became interested in watching more theater.”

**Agustín Letelier**  
*Theater critic*

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## The “Theater for \$1,000” Myth

The question of whether tickets ever cost \$1,000 pesos is a mystery that is part of the legend that is the history of this Festival. Although the Foundation assures this was never the case, and that the name “Teatro a Mil” (Theater to a Thousand) had more to do with the idea of an unlimited cultural explosion, there are still those who affirm the opposite. “Teatro a Mil Festival asked that people at least paid *luca* (\$1,000), because the audience did not want to pay for theater, which was already very cheap”, says actress Paulina García. Laura Pizarro – a member of the now defunct company La Troppa, and one of the founders of the Teatrocinema collective – even assures that one of her works charged that price per ticket. Be that as it may, what is interesting is how the Festival and its different aspects have filtered into Chileans’ popular memory.

\* The information in this chapter is based on research carried out by Paula Echeñique Pascal, from Fundación Teatro a Mil, and journalist Magdalena Pablo.

# WIKÉN

# KEN

EL MERCURIO

4 al 28 de enero

Edición especial

Noventa obras. Doce presentaciones de compañías extranjeras. Diecinueve estrenos de piezas nacionales. Las mejores obras que estuvieron en cartelera en el 2000. Llegó enero. Llegó el Festival Internacional Teatro a Mil. Y este es el programa.

Teatro a Mil special edition of *Wikén* magazine by *El Mercurio* newspaper.

# Teatro a mil

THREE DECADES OF TEATRO A MIL

# II

Theater Comings and Goings:  
The Festival Legacy



## II.1 Illuminating Moments

### A Showcase to the World

One of the Festival pillars has been the democratization of theater. This has been achieved progressively with the presentation of plays in public spaces, with free access, and by hosting international productions and icons. The result of this equation is the chance to attend a type of theater that often can only be accessed by traveling and generally, at very high prices.

### A Celebration of Universal Culture

The Festival takes place outdoors, in squares, on the streets, downtown, in the most remote municipalities, at uncanny spaces, such as hospitals, old palaces, the rooftops of abandoned factories, as well as at the most reputable theaters in regional capitals. It is even present in digital formats! The mission is that no one be left out.

### Massiveness + Quality

Pina Bausch, Ariane Mnouchkine, Sasha Waltz, Royal de Luxe, Robert Wilson, Peter Brook, Christoph Marthaler, Jan Fabre, Krystian Lupa, Ivo van Hove, Romeo Castellucci, Lemi Ponifasio, Robert Lepage, Peter Greenaway, Thomas Ostermeier, Brett Bailey, are just some of the names that have come to Chile, with large-scale productions and mass appeal, whether at venues or in public spaces, thanks to the Festival's commitment. This is a powerful blend that has become the guaranteed seal of each version.



The street play *Firebirds*,  
by German company Theater Titanick, 2012.

# Pina Bausch

## The deep bond to Chile

### The awaited premiere of *Masurca Fogo* (2007)

“Chile is with me every day,” stated German dancer and choreographer Pina Bausch, in 2007, when she presented *Masurca Fogo* at the Santiago Municipal Theater. Her first participation at Teatro a Mil International Festival, this was one of the most anticipated and acclaimed shows by the audience that year. The creator had visited Chile 26 years earlier, a trip in which she met poet Ronald Kay, who would be her partner and the father of her child. By then Bausch was already a world-renowned leading authority in dance theater, in performance proposals, and in German expressionism.

### An intimate and collective Journey (2009)

In 2009, Pina Bausch returned to Chile, along with 21 dancers from her company Tanztheater Wuppertal, and young people hailing from other cultures. Together with them, she would live an intimate and collective experience, which culminated in what was to be her final creation. During February of that year, they toured San Pedro de Atacama, Valparaíso, Santiago (where they went to La Legua and Villa Grimaldi), Puerto Montt, and the island of Chiloé, during a traveling artistic residency produced by the Festival.

Daily activities began at eight in the morning: guided walks through Valle de la Luna, conversations with villagers, or joint preparations of traditional dishes, among many others. There was even time for the team to attend the ritual of an *Atacameño* shaman, who made them reflect on their own roots. In Santiago, there were also powerful experiences, such as Bausch’s visit to the shantytown in La Legua, in San Joaquín municipality. Among those who welcomed

her was Chilean artist Gustavo “Lulo” Arias, from the group Legua York. “She visited us, we had a direct conversation; we went to the community radio and the TV station. We toured around a little and told her the history of the place, how the first settlers arrived in 1946, and how their workers’ struggle was still alive today, with their children and grandchildren”, says the musician.

It was several weeks of trips, landscapes, vernacular music, dances, visits to communities, and reviewing their traditions. In the end, all this became the creative material Bausch worked with for her next piece.

### The posthumous work (2010)

At the end of her tour across the Chilean territory, the company settled in Espiral Dance Center. This space had been reopened in 1985, to continue training dancers on site, something that had stopped with the military coup in 1973. There, they rehearsed the new two-and-a-half-hour piece, which incorporated songs by Víctor Jara, Congreso, Cecilia, and Chico Trujillo, as well as ancestral sounds with instruments from the Chilean north. The project received substantial support from the Goethe Institute, a Festival collaborator since 2001.

The play premiered in Wuppertal, Germany, on June 12, 2009. Nearly three weeks later, Pina Bausch passed away from lung cancer. The piece was named *Como el Mosquito en la Piedra, ay sí, sí, sí...* by Ronald Kay, quoting Violeta Parra’s lyrics, as a tribute to her and to all Chilean women. The following year, an emotional cast presented the work at the Santiago Municipal Theater, during the opening week of the Bicentennial edition of Teatro a Mil International Festival, in January 2010. As in 2007, the room was filled to capacity, with an audience eager for Pina Bausch’s talent.



Pina Bausch, director of Tanztheater Wuppertal Pina Bausch. Credit: Atsushi Iijima

“I have very beautiful memories of the residency with Pina. It was a very intense search for impressions, but we also connected with Chile. The group was highly predisposed to drink, eat, smell, look, hear what was going on there”.

**Pau Arán**

*Spanish former dancer of the company Tanztheater Wuppertal Pina Bausch*

“When I worked and lived rehearsals with her, it was magical. I saw how, through sharp observation, she managed to translate everything into the body. I was impressed by her own technique, which was theater and movement; never traditional dance.”

**Anto Astudillo**

*Chilean filmmaker and Pina Bausch’s attaché in 2007 and 2009*

“During the trip I handed out Andean instruments to everyone, including tarkas and tropas, and we were always playing, making noise, and dancing. I was delighted to see the respect they had for the appreciation of another culture, and for their teacher, Pina”.

**Rodrigo Covacevich**

*Chilean ethnomusicologist and guide during residency*



Crédit: Evelyn Campbell

## Pina's Method

### An endless legacy

What stands out most to the dancers who worked with Bausch were her human qualities and her work method.

### Observation

The artist dwelt on details of everyday life and the specific identities that made each member of her cast a unique performer.

### Sensitivity

Her ability to empathize and listen to others with great respect, despite language barriers, has been reflected in the emotional charge of the piece.

### Dialogue

True to collective creation, she left room for the personal search that each dancer needs to express through their body during the performance.

"Pina Bausch marked a turning point in the development of world dance. Her work is a compendium of teachings for performing arts creators, as it demonstrated the importance of the state of the body and how it is positioned in space. We were privileged to have her in Chile, thanks to Santiago a Mil. I was privileged to interview her and discover how she, like her dance, responded to the pure sensibility of a body that speaks".

### Marietta Santi

*Journalist, theater and dance critic*

In 2009, Pina toured San Pedro de Atacama, Santiago, Valparaíso, Puerto Montt, and Chiloé, along with her company, for an artistic residency produced by the Festival.

Right page: *Como el Musguito en la Piedra* ay sí, sí, sí by Pina Bausch's company, Tanztheater Wuppertal.

## Inspiration

**On her trip to Chile, the choreographer and her dancers absorbed numerous experiences, as part of their creative praxis. Here are some of the anecdotes that inspired the piece.**

### The wind

In the middle of the Atacama Desert, in an exercise to make reeds sound, the members of the company raised their hands so that, as the wind passed through their fingers, different tones were produced. That experience inspired the glass bottle game featured in the piece.

### The feminine and the masculine

The old Red Light District in Valparaíso seeped into the dress and attitude of the men wearing heels on stage, elements taken from the group's visits to bars frequented by sexual dissidents.

### Sexiness

Pina Bausch and her cast entered multiple "cafés con piernas" ('cafés with legs': coffee houses served by scantily dressed women) in downtown Santiago and discovered how citizens resort to paid, temporary, and ephemeral flirtation.

### Popular dance

On a campfire night in the Chiloé archipelago, the performers joined a party with rancheras and cueca music. That affectionate and joyful reception seeped into the group dances in the work.





*Roman Photo*, directed by Frenchman Jean-Luc Courcoult and performed by La Gran Reyneta, 2005.

## Roman Photo, with a Chilean cast

### A new milestone in the friendship of Royal de Luxe and the Festival

The first time the French company Royal de Luxe, by director Jean-Luc Courcoult, visited Chile was in 1989, when they presented *Roman Photo*, one of the most renowned works in their career. That time, they performed in front of the Museum of Contemporary Art, in Santiago, not imagining that, by the end of 2004, they would be back, this time to form a Chilean company, and to reissue and stage the famous piece with them. It was the first time the group co-produced with a foreign country, and they did so alongside the Festival, for its 2005 program. That time, the piece was called *Fotonovela* (Photo Novel).

Supervised by Jean-Luc, the auditions lasted three days. Hundreds of candidates came to test themselves in exercises that reflected the spirit of the French collective: creativity and willingness to participate in all staging processes. Actress Marcela Paz Silva, who would take over as group coordinator, recalls that, in one of the tests, you had to stand against a wall to be "murdered". "When you were shot, you had to die in the most outrageous way possible. They were selecting the craziest people, the ones who played the most. From the audition, the creative and powerful madness of Jean-Luc was evident."

15 Chilean actors and actresses emerged from these auditions, becoming the street theater company La Gran Reyneta. For two months, they complied with a rigorous schedule that could extend until four in the morning. They built the scenography, and some learned to make the explosives the plot required. In those rehearsals, there was joy and companionship, but also nerves, doubts, and slip-ups. At those times, Jean-Luc always had an inspiring word. "They taught us a way of working that involves seeing life and work as one thing, the idea of not being able to live without theater. Jean-Luc felt that everyone there was like that and he wanted to convey a way of doing theater to the limit, giving all of you, both on stage and backstage," adds Marcela.

The successful work premiered on January 5, 2005, at Plaza de la Constitución, and then it toured through the municipalities of Recoleta, San Joaquín, Pudahuel, Maipú, Peñalolén, Cerro Navia, and La Pintana. That same year, it was invited to the Aurillac Street Theater Festival and it also travelled to other festivals in South America.

This experience between the Festival and Royal de Luxe will be another key episode in building a long-term friendship that, over time, will continue to grow tighter, thanks to a joint effort to offer theater across the Chilean territory. The future holds great things for this duo!

“I like street theater because it is reinforced by the randomness of climatic conditions, the places chosen for the stages, the study of audience circulation, always finding things like little fishbones, streets like streams, a breath, a circulation; it is like water that must find its flow. You have to take into account the lighting of the sun, depending on the time of day, in the poetry of the images; the sound relationship and the echoes among buildings; the wide squares; the live adaptation and the movements of the crowd; whatever breaks may occur, because it is ‘live’. There is a random notion accepted by the team, a welcome discomfort, because it allows people's emotions to react on the ground.”

**Jean-Luc Courcoult**  
*Director of Royal de Luxe*

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## Part company, part band

When Jean-Luc Courcoult realized that most of the members of La Gran Reyneta were also musicians, he was fascinated. Soon the collective decided to form a music band to accompany their performances; they called it "Caldo de Cabeza". At first, in international tours, the group played after each performance, but soon presenters included them in the festivals they performed.





Jean-Luc Courcoult, director of the French company Royal de Luxe.



Credit: Valeria Zalaquett

*Jean-Luc Courcoult*

**“I could feel the power of a country, along with its great tenderness”**

**How did your relationship with Santiago a Mil International Festival begin?**

“I remember it as an incredible fog, because it was a different time in my life. The chance to meet the Chilean audience (in this iconic country adored by France after the dictatorship) made us very excited. Those were our first trips to other continents, and South America captivated us. The first show was *Roman Photo* (1989), with fifteen participants, passionate about sharing strong emotions with popular audiences. When we arrived, we noticed an unusual situation: for the first time during Pinochet’s government, people were allowed to crowd around shows. This sudden freedom raised a wind of pleasure in the population. Although this small show was seen by 500 spectators, the place was a real pressure cooker of young people, and others, who were savoring this exceptional moment. This adventure must have lasted 15 days, in which I could feel the power of a country, along with its great tenderness. It marked me forever, and that’s when I fell in love with Chile.”

**What was it like working with a Chilean cast for the reissue of *Roman Photo* (2005)?**

“With Anne-Marie Vennel, hiring Chilean artists was an explosive pleasure. The energy, the dynamism, the focus, the communicative joy of the Chilean temperament quickly became the force of the show. This new crew found their identity as soon as they asked the question and, like them, it included humor. The show soared because of their will. The creation fulfilled its promise. La Gran Reyneta has made the stars shine brighter for more than one spectator. Their logo is a poetic soul: to me, this fishbone represents the Andean mountain range, and its head is the Chilean volcano that rumbles from Tierra del Fuego to the Atacama desert.”

**What do you recall from your visits to Chile? What things left a mark in you?**

“There is a desire, a hope in Chilean audiences, and a gift for rewarding actors. The sight of that crowd at ground level (for *La Pequeña Gigante*), but also in clusters on building rooftops, bodies coming out of windows, happy faces, and the applause. All this amplifies the importance of this communion: the need to develop this urban poetry in a powerful way that goes beyond us. Chileans have the heart of childhood intact.”



*Orbis Vitae* en Antofagasta,  
by the Spanish company Fura dels Baus, in Antofagasta, 2005. .

# Fura dels Baus

## Madness unleashed



### Local cast

The company toured Chile with around 80 people, including actors, technical crew, and choreographers. Of these, only a few were Spanish, and about 60 were actors and actresses who had been cast and trained by the company for two weeks, as it was a very demanding acrobatic work.

A spectacle was what Carmen Romero proposed to the members of the Spanish company La Fura dels Baus. When Festival organizers were adjusting the January 2009 program, the image of the *La Pequeña Gigante* (*The Little Girl Giant*) roaming through Santiago still vibrated in Chilean memory. Those days, La Fura dels Baus, with a 30-year career, were famous for their large-scale shows in public spaces; they were the right choice to meet the expectations.

The initial idea was to perform in front of La Moneda, but after a few days, the proposal changed and soon a second show was added in Las Condes. “Then suddenly, one day a very excited Carmen called us, saying: ‘They are lending us the Ruins of Huanchaca (in Antofagasta)! You can’t imagine what it is!’ They sent us pictures and we said ‘Yes!’, recalls Nadala Fernández, company producer.

*Orbis Vitae* – which tells the story of a man looking for his beloved, a nine-meter tall copper giant named Lola – was conceived as a three-act play, at three different locations. It entailed giant structures, hoops engulfed in flames, and cranes from which actors and actresses would hang. The company arrived in Chile with only a sketch in mind; the real design work was done here, taking into account the spaces’ architecture and the local culture. An example: noticing that in the designated area in Las Condes there was a building with striking contours, it was decided that, in one scene, actors would rappel down one of its sides. Something similar happened with the music. Micky Espuma, one of the company’s artistic directors, who led musical composition for that visit, adapted Chilean songs, such as Violeta Parra’s “*Gracias a la Vida*”.

## Orbis Vitae in three acts

01.

**Name:**

*Orbis Vitae Acto I - La búsqueda*

**Date:**

January 18, 2009. 9:45 pm

**Location:**

Av. Apoquindo and Enrique Foster,  
Las Condes. Santiago.



Credit: Valentino Saldívar

02.

**Name:**

*Orbis Vitae Acto II - El encuentro*

**Date:**

January 25, 2009. 9:45 pm

**Location:**

Median strip in la Alameda,  
in front of Palacio de la Moneda,  
downtown Santiago.



Credit: Manuel López

03.

**Name:**

*Orbis Vitae Acto III - Creación Cu*

**Date:**

February 1, 2009. 9:45 pm

**Location:**

Ruins of Huanchaca, Antofagasta.





The production crew and the company staging the show in the Ruins of Huanchaca.

## *Pachamama* ruins

The Ruins of Huanchaca are the remains of an old metal foundry, built in the late 19th century. More than a thousand people worked there, in times when the inhabitants of Antofagasta did not exceed ten thousand. Today, it is a cultural center under the care of Ruinas de Huanchaca Foundation, and it has hosted several Festival shows, including its extension, Antof a Mil, which is possible thanks to the support of Escondida BHP.

The members of La Fura dels Baus will not forget this show. Some of the technical team travelled with the cargo, on a military aircraft the Festival production secured. Upon arrival, the group was met by two surprises: the wind was brutal and one of the cranes did not start. Not knowing what else to do, they held a small

ritual in honor of *Pachamama* (the Andean goddess Earth Mother). Immediately after, the weather improved and the machine mysteriously started working.

During the play, incredible scenes were projected on the ruins. “We set up little projectors, and it looked like shadows coming up to the mine, along with music the miners would sing. People cried because they saw their grandfathers, their fathers,” says Pep Gatell, the company’s artistic director. Another indelible moment was the appearance of a flying saucer, which hung from a crane hidden among the ruins. “A UFO, a UFO!” the audience shouted. That night, the commotion was such that even the road leading to the ruins –Route 1– brimmed with vehicles.

# Buchettino

## Theater you hear

A room in gloom with 50 beds. You have to take off your shoes, lie down, and get ready to listen. María Izquierdo is the actress who reads and dramatizes this version of the play based on *Little Thumb*, the story published by Charles Perrault. In the shadows, three sound-effects artists recreate the sounds that accompany this story without images. “Theater –*Buchettino* in particular– is a ‘walking’ fable. It takes place in a dark room. Nobody sees anything. There is only one light and consequently you are forced to listen. As you listen, you see: in other words, the theater is in your brain, in your imagination”, explains the play’s director, Italian playwright Chiara Guidi, one of the founders of the company Teatro Societas Raffaello Sanzio.

Originally premiered in 1995, the Festival decided to co-produce its own version with a local cast, and Guidi happily agreed after meeting the crew. Chilean actress Aline Kuppenheim took over as her assistant director. The work premiered on May 29, 2010, at Espacio Matta, in the municipality of La Granja. The piece was such a success that it ran for over two months and was later part of the Festival program in January 2011.

Great efforts were made to ensure free access to children and students from municipalities such as La Florida, San Joaquín, Peñalolén, and Puente Alto. However, it became evident that *Buchettino* was more than just a piece of traditional children’s theater. “The play changed the paradigm, not only for those of us who work in this, but also for those who had the chance to hear and witness it. It is a play that breaks with the logic of what we mean by theater. It relies on other sense organs for spectator comprehension, which was very important to move away from this idea of what theater for children should look like”, said Aline Kuppenheim.

### ✧ IN PANDEMIC

#### *Buchettino* at home

In the middle of 2020, and as the world began to grasp the impact the pandemic would have on theater access, *Buchettino* came to the rescue. “What if we turn it into a radio drama?” they asked us at Teatro a Mil Foundation. With Aline Kuppenheim heading the project, and María Izquierdo in the voiceover, Chiara Guidi agreed without hesitation. “They inspire my trust and also, there was a very strong social motivation. The piece could reach children who were currently locked in their houses”, she explains. In its new format, the play was premiered as part of the series Ondas Teatrales, Tales to Listen to, on the Teatroamil.tv. platform. In their homes, listeners only needed to be in a quiet place, turn off their cell phones, and lie on their beds with the lights out. The rest was getting carried away by the sound.

The piece had an unimagined impact. “In a radio interview, they connected with callers who made comments, and what they said was wonderful. Many spoke of how they had been transported to other realities through sound. A number of truckers, for example, were grateful for the initiative, as it brought them into different worlds while driving. I believe radio drama is a field that needs to be explored further”, says Aline Kuppenheim, director of this audio version.



*Buchettino*, directed by Chiara Guidi and performed by María Izquierdo.

**Chiara Guidi**  
Director

“Carmen Romero wanted a project for children, and we chose this work, which had already shown in Korea, Taiwan, and Japan. Those experiences gave us the certainty that collaborating with Chile would work. It required people from other countries to take the show into their hands. Carmen immediately realized Aline Kuppenheim was the person to accompany me. She attended several versions of *Buchettino* and understood how the staging was put together. Then came the choice of actress, which was María Izquierdo, who made beautiful versions. So, *Buchettino* was born like this: out of Carmen’s fire, Aline’s ability to make an even more beautiful staging than the Italian version, María’s trait of being someone who knows how to fight, and the enthusiasm of the whole crew, the sound-effects artists and the sound engineers. It was a very beautiful partnership.”

BR.#04 BRUXELLES (2008)

## — A modern tragedy

BR.#04 BRUXELLES is the fourth in the 11-episode series that is *Tragedia Endogonia*, the audiovisual project by Italian director Romeo Castellucci and his company, Societas Raffaello Sanzio-Cesena, which he founded in 1981, with his sister Claudia and director Chiara Guidi. The collections of pieces addresses the concept of classic tragedy and its modern expression, divided into episodes linked to different cities. BR.#04 BRUXELLES premiered in Santiago, at the Museum of Contemporary Art, in January 2008, and surprised viewers with a profound, experimental, and visual approach. Unforgettable.



Credit: Nabil Boutros

“It was a crazy project that went very well. At first it seemed to us that this was not the right place to do *El Centauro y el Animal*, but Festival organizers insisted. Stables had to be erected on Tenderini Street, and the production crew took over feeding, watering, and caring for the horses. You could see the animals from this window, and every day, they went on the Municipal Theater stage, which had been covered in rubber gravel, to perform their exercises and artistic evolutions”.

**Carlos Bruna**  
*Stage Projects Director at the Santiago Municipal Theater*

Bartabas (2013)

## — An equestrian odyssey at a historical theater

One of the works that generated buzz in 2013 was *El Centauro y el Animal*, because it was the first equestrian show in the history of Teatro a Mil. French choreographer and stage designer Clément Marty, whose stage name is Bartabas, arrived at the Santiago Municipal Theater, with four horses

from his company Théâtre équestre Zíngaro, established in 1985. During the presentation, he alternated the animals' choreography with the butō of Japanese choreographer Ko Murobushi, inspired by the bombings in Hiroshima and Nagasaki. This way, the Japanese dancers – in coordination with the horses, in a minimalist scenography – explored the notion of animality in a silent show. Audiences still remember that their expressions conveyed a disturbing atmosphere, which contrasted with the French neoclassical style of the Municipal Theater.

*An Enemy of the People* (2017)

## — A daring Thomas Ostermeier



For the 2017 version of the Festival, the stars aligned and the program included not one, but two works by acclaimed German director Thomas Ostermeier: *An Enemy of the People* and *The Marriage of Maria Braun*. The creator had been to Chile before, when he presented his version of Shakespeare's classic, *Hamlet*. The play was presented on October 1, 2011, as part of the extension of the Buenos Aires International Festival that, for the first time, arrived in Chile, hosted by Teatro a Mil Foundation. *An Enemy of the People*, presented at the Las Condes Municipal Theater, is a modernized version of the 130-year-old text by Norwegian author Henrik Ibsen. True to his questioning style, Ostermeier made bold decisions, such as rejuvenating the protagonists and introducing a live pop band, to make a critique of modern capitalism and the competitive dynamics of society.

*Tempest Project* (2020)

## — Peter Brook's farewell

For many of Peter Brook's Chilean fans, *Tempest Project* was a farewell. The play premiered on January 20, 2022, as part of the Festival program, and six months later the director passed away. With this, the work became a kind of legacy of his relationship with Chile and Teatro a Mil. The adaptation of William Shakespeare's classic, *Tempest Project* was a co-production of the Festival and the Chilean National Theatre, in a version that featured Chilean actors and actresses such as Diana Sanz and Pablo Schwarz, among others. Directed remotely by Brook and Marie-Helene Estienne, in Chile, their assistant director was Amalá Saint Pierre, who also translated the French text, along with Benjamin Galemiri. Peter Brook, one of the most influential directors in contemporary theatre, had already presented two shows at the Festival, in 2007: *The Grand Inquisitor* and *Sizwe Banzi is Dead*.



Credit: Magdalena Chacón

# Stefan Kaegi

## New ways of inhabiting the city

If anyone has had the chance to show their work to the fullest at Teatro a Mil International Festival, it is Swiss director Stefan Kaegi, and his company Rimini Protokoll, which also features his great collaborator, playwright Aljoscha Begrich. A creator of immersive works, documentary pieces, and auditory interventions in urban spaces, Kaegi first came to Chile with the work *Remote Santiago*, in 2015. Then came *App Recuerdos*, in 2017, the epic *Nachlass*, in 2019, and *Granma, Metales de Cuba*, in 2020. In addition, in 2021, in the context of the pandemic, he released *Temple du Présent: Solo for an Octopus* online, and in person, *Uncanny Valley*, starring a robot. His work is characterized by an interest in collaborating with local collectives, who can help adapt projects to the places they visit.



*App Recuerdos*, 2017.

*Stefan Kaegi*

**“The Festival tries to connect with multiple cameras”**

**How is Teatro a Mil International Festival different from other festivals around the world?**

“In Europe, in certain places, you find festivals that have a specific focus. Some focus on the question of diverse bodies; others on outdoor theater, like Avignon. Others focus on digital, or on avant-garde aesthetics, perhaps like the Festival Dèshire (...). Santiago a Mil does not have a very rigid ‘curatorial line’; its focus is much broader, ranging from circus to avant-garde theater. I saw an amazing piece from India that I had not seen in Europe. The Festival tries to connect with multiple cameras within the city and even the country. There is a need to give visibility to very different aesthetic propositions. That is Carmen Romero’s achievement: she has a talent to connect and reach everywhere. But perhaps the question to ask, after 30 years is: does everything have to be under the umbrella of a single festival?”

## Works at the Festival

### 2017

#### **App Recuerdos**

This was a collaboration by Kaegi and the Chilean collective Sonido Ciudad, co-produced by Goethe-Institut Chile, Pro Helvetia, and the Festival, with the support of MINCAP. Subjective accounts were collected from inhabitants in downtown Santiago, about events that took place in the 70s and 80s. 129 audio files were deployed across the streets, which could be heard through a mobile phone app that is still online.

### 2020

#### **Granma, metales de Cuba**

60 years after the Cuban Revolution, four young Cubans reassemble the stories of their ancestors, which intersect with the sociopolitical reality of their country. It was presented at Teatro UC.

### 2022

#### **The Walks**

The app evaluates several walks through the city and proposes new ways of interacting with these everyday spaces.



### 2015

#### **Remote Santiago**

Participants navigate the city while following instructions on their earphones, which guide them and ask them questions about how we inhabit space. The play was reissued in 2021, with a route adapted to the sanitary restrictions.



### 2019

#### **Nachlass**

The piece features eight stories of people who are about to die, reconstructed in eight rooms, where their reflections are transmitted in multimedia formats.



### 2021

#### **Call Cuta, Temple du Présent - Solo para un pulpo, Uncanny Valley y otros**

Three new pieces by the collective were presented: *Call Cuta*, takes place via video call; *Temple du Présent - Solo for an octopus*, is an audiovisual piece that focuses on the interaction between an octopus and an actor; and the controversial *Uncanny Valley* stars a robot that is identical to playwright Thomas Melle. Together with these pieces came the previously released *App Recuerdos* and *Remote Santiago*.



Credit: Samuel Rubio

## Nachlass: Eight Stories about Death

The work *Nachlass*, which Stefan Kaegi and Rimini Protokoll presented at NAVE Centro de Creación y Residencia, in 2019, is one the Festival team remembers most. The audience accessed the immersive installation through a central hall with eight doors, each with a name and a timer. From there, people entered into different cubicles: the scenography in each of them gave an account of the stories and reflections on death by one of the characters the collective interviewed, over two years. Among the topics they addressed were the meaning of life, the concern about leaving problems for their families after they died, and the question of how they will be remembered. It is an invitation for the spectator to reflect on their own relationship with death and its presence in our lives.

# Pedro Lemebel

## *Noche macuca*, a tribute in life

The show *Noche Macuca*, by writer Pedro Lemebel, was to be a personal performance-tinged reading of some of his chronicles, narrated in Radio Terra, in the 90s. He had never performed as part of the Festival, and that night was to be a unique opportunity to soak up the beauty of his writings, and to hear his sharp and ironic reflections. However, his health rapidly declined, towards the end of 2014, due to laryngeal cancer, which changed the meanings of things. When Festival director Carmen Romero learned that Lemebel would not be able to take the stage, she made a decision: "Then, we'll pay him an homage."

With the support of producers Constanza Farías and Jaime Lepe, friends of the writer, Pedro began designing the long-awaited event, which took place the night of January 7, 2015, at GAM. Diligent, perfectionist, and responsible to the extreme, he managed to choose three of the chronicles that would feature, along with their performers, and he even designed one of the dresses for the staging, at a time when he barely had the strength in his hands to draw, due to the effects of morphine.

Juan Pablo Sutherland, Vanessa Miller, Peggy Cordero, Patricia López, and Claudia Pérez, among other artists, participated in the writer's staging, which combined performance, literature, and theater. The topics would be those that mobilized him throughout his life: human rights, marginalization, and humor.

With his voiceover in the background, part of his personal visual archive was screened, with accompaniment by musicians Dajme, Fernando Ubierno, Nano Stern, Evelyn Cornejo, and Chinoy, all approved by Lemebel himself.

That Macuca Night, the writer attended as another spectator, to the last tribute paid to him during his lifetime, in an unspoken farewell to his public and his friends. Dressed in a white blazer, he smiled at the end, to an ovation by the audience.

That was his last public appearance. He passed away two weeks later.

## The Last Breath of Life

Producer Constanza Farías helped Lemebel design *Noche Macuca* and had to take over, during the last month, while the writer was hospitalized in critical condition. Today, she emotionally recalls the courage of her great friend, whom, despite his physicians complaints, left the clinic to be present at his tribute. "Pedro did not want to die; he did not want to die! He resisted it, as he resisted everything; it was his nature. He needed something to help him transition away from this incarnation. The night of his homage fulfilled that role. He bid life farewell surrounded by his audience, his friends, and his loved ones in a beautiful and unique moment. We share the beauty of the last little bit Pedro had left, that last breath."



Pedro Lemebel in *Noche macuca*, 2015.

*La Pichintún* (2020)

## — The Festival's Dinosaur Baby



*La Pichintún* at Quinta Normal Park, 2020. Credit: Felipe Fredes

On January 4, 2020, in front of the Natural History Museum, at Quinta Normal Park, thousands of adults and children met *La Pichintún*, a six-meter puppet of a baby titanosaur. The giant, supposedly recently discovered in the south of the country, was scouring the streets of the capital, looking for her missing family. Around her, a crew of technicians were in charge of her maneuvers. The dinosaur blinked, stretched its long neck, and fed on plants, as music accompanied its slow progress through the crowd.

*La Pichintún* was a work devised by street theater director Mariana Muñoz, along with technical director Pablo Sepúlveda and French stage designer Harold Guidolin, who worked in the past with the Royal de Luxe company, in the construction and articulation of the famous *Pequeña Gigante* (*Little Giant*). The mission was to raise awareness on climate change and our relationship with nature. After the premiere of the pasacalle street performance at Quinta Normal, the group continued through Pudahuel, La Granja, La Pintana, Renca, Quilicura, Cerrillos, San Miguel, Puente Alto, and San Joaquín. Later, in 2022, after the pandemic, the municipalities of Cerro Navia, Peñaflo, Estación Central, Padre Hurtado, Maipú, Lo Espejo, Casablanca, Viña del Mar, Temuco, and Cerrillos, once again, were added.

### \* IN PANDEMIC

#### A radio star

In 2021, *La Pichintún* again surprised Chilean audiences, this time in a covid-friendly format, as a radio drama. The story reached thousands of listeners through local radio stations such as Simpatía Chile and Golondrina de Paine (Metropolitan Region), and Radio Dulce and Radio Quintay (Valparaíso Region). The action was in line with the Festival's strategy to reach all Chileans despite the pandemic.

"The Festival invited me to imagine a giant puppet that could travel the streets. I tried to think of naturally large animals and I arrived at dinosaurs, perhaps mobilized by my memory, but particularly by my brother, who has always been fascinated by them, since our childhood, and I set out to give him a gift. I proposed this puppet to scale, but it was too huge, and then I thought of the tenderness of it being a dinosaur child."

**Mariana Muñoz**

*Director specializing in street theater*

*Amledi, el tonto* (2011)

## — The last work by Raúl Ruiz

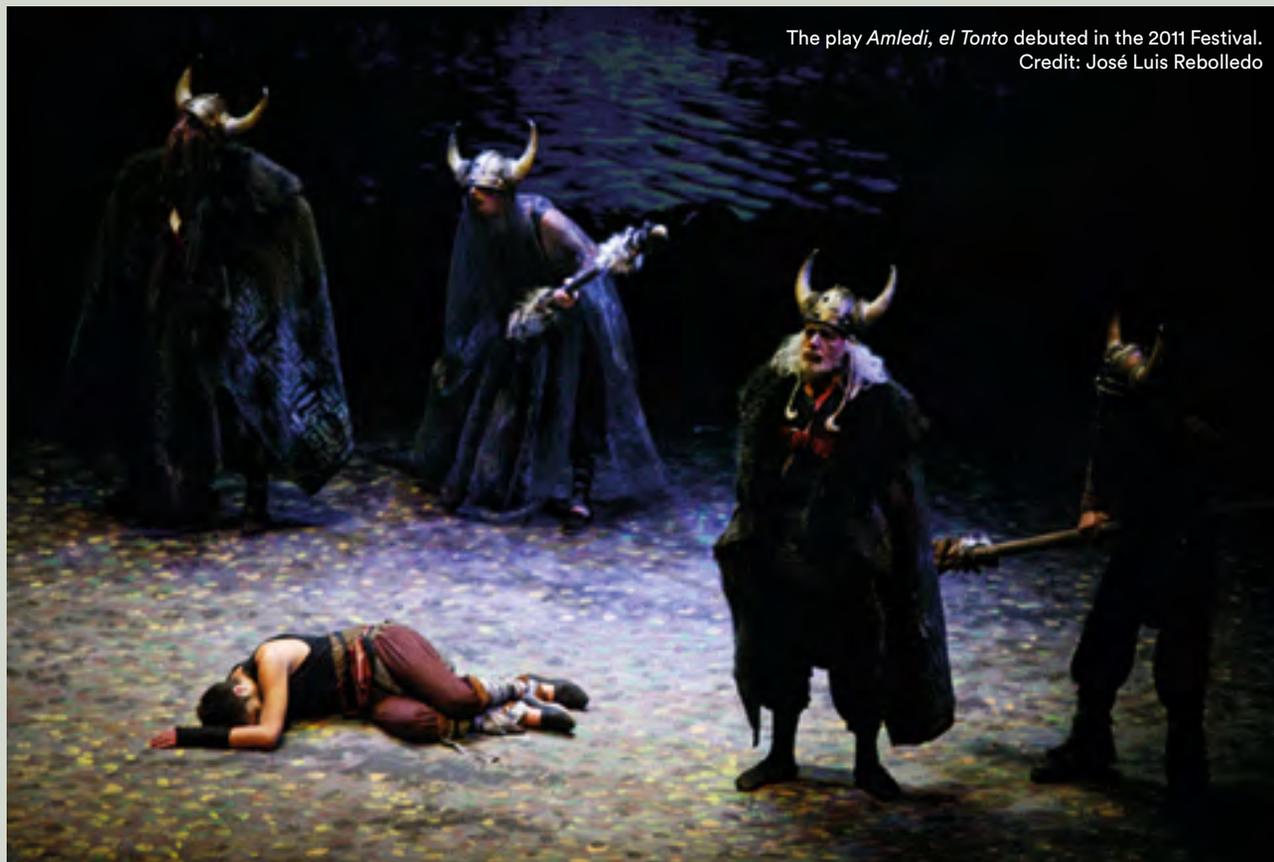
Raúl Ruiz was one of Chile's most important filmmakers and directors, with a renowned career abroad. Exiled in France in 1973, he returned periodically to our country, to show his work, among other things. Such was the case of *Amledi, el Tonto*, the play that debuted in the 2011 edition of Teatro a Mil International Festival, and the only piece of its kind that Ruiz wrote and directed. That year, the audience waited anxiously for it, not anticipating that the filmmaker would pass away months later.

The play, inspired by William Shakespeare's *Hamlet*, collected sources from different backgrounds, such as Norman legends, the Finnish Kalevala, and myths from the Chilean island of Chiloé. With this cocktail, Ruiz amazed over four thousand people who attended the performances at the Las Condes Municipal Theater. The cast brought together Claudia Di Girolamo, Francisco Reyes, Daniel Alcaíno, Tamara Acosta, and Ximena Rivas, and was scored by his regular collaborator, musician Jorge Arriagada.

"We have seen that Teatro a Mil audiences come here to have experiences; they enjoy and have developed more of a habit of attending the theater and consequently, they applaud it. You can feel that energy, and people appreciate it. When you see something new that hits and excites you on a technical level, it mobilizes you to want to do other things as well."

**Pablo Villalabeitia**

*Technical Director at the  
Las Condes Municipal Theater*



The play *Amledi, el Tonto* debuted in the 2011 Festival.  
Credit: José Luis Rebolledo



Romeo y Julieta, a co-production of the Festival and 31 Minutos, 2015.

# 31 minutos

## From TV to the stage

The television series *31 Minutos* went into making theater out of a desire of the team and its creators, Pedro Peirano and Álvaro Díaz, to discover new formats, and to put their sights where there was a need to be filled. In 2010, they started dabbling on the stage and, in that adventure, they came to Teatro a Mil Foundation, seeking to co-produce a play for the Festival. Thus, the adaptation of Shakespeare's *Romeo and Juliet* was born, in 2015. In it, the puppets from the show played the characters, with Mario Hugo as "Romeo" and Patana as "Juliet". Among the difficulties they encountered were, for example, how to define the tone – since the original story has passages not suitable for children – or whether or not to explore the parody format, which they ultimately ruled out. These challenges led them to take risks and make a version that was faithful to the original work, but where the use of music helps to capture the curiosity and enthusiasm of the viewer.

With the acclaim of the audience, in 2021, a new collaboration came about, with the co-production of *Don Quixote*. But the scenario was different: the pandemic was in full swing and limited capacities made in-person shows very difficult. Therefore, it was decided that the work would be recorded and broadcast via *Teatroamil.tv* and also on television. The move allowed them to remain afloat, throughout a complicated context. The following year, the play was performed in-person, as part of the Festival program.

"Once you develop a the relationship with the work, that is, you trust its incredible power, you understand that you will achieve other things. You are neither Shakespeare nor Cervantes, but you will get to connect, as these plays did, at some point, with their audience. When we perform live, and the works are up there, they are a concert. They are experiences; I don't know if I would call them cathartic, but they are works that people listen to, reflect on, get excited about. They have to laugh and say that hour was worth it."

### Álvaro Díaz

*31 minutos cofounder*

"It's amazing how (the audience) follows the story. I may be laughing for quite some time, in *Romeo and Juliet*, but, on the death scene, there is absolute silence. Then it's like: 'What did we do! But why, if these are puppets!' I don't think we had ever felt that. We had an absolute mutual understanding; people love these characters so much that they believe them when they are playing others."

### Pedro Peirano

*31 minutos cofounder*

# Prison theatre

*Colina 1 Tierra de nadie*, directed by Jacqueline Roumeau, generated an uproar during the 2002 Festival, with a cast made up of inmates who were allowed to leave their correctional institution, to perform at shows in the capital and in regions. The constant presence of corrections officers during the play was impactful, as were the stories that delved into the protagonists' childhoods.

The piece was the result of acting workshops Roumeau taught at prisons, along with Gonzalo Dominguez, with whom she founded the Corporation of Artists for Rehabilitation and Social Reintegration. The initiative seeks to make theater a tool to rehabilitate people who are incarcerated. The first work in the program was *Pabellón 2-Rematadas*, in which they worked with female inmates from the Antofagasta Women's Prison, who traveled to Santiago to perform at the Festival.

"They were in jail for drug use. They were all very young. So, there was a more political work within the testimonies, which had to do with childhood, and how they saw the future. Seeing these kids bare their souls changes the paradigm of what a criminal is. People reconciled because they were not criminals; they were children who had had few opportunities. So, the problem was different. It was much deeper: it was inequality."

**Jacqueline Roumeau**  
*Director*



**Héctor Silva, a former convict who featured in *Colina 1 Tierra de Nadie*, talks about the effects theater had on his behavior:**

"I was serving a 10-year sentence and I never had any prison benefits. It was shocking to go to the shows in corrections buses, with armed anti-riot guards... We had been working for nine months. We were focused on rehearsing every day, from Monday to Monday. Somehow it had become an internal transformation; we knew that any maladaptive behavior could ruin our work. We had even changed our behavior. The corrections officer was no longer 'a fucking cop'; it was Mr. officer. A lot of respect, avoid and manage conflicts better, even bow your head, if necessary."



*Colina 1 Tierra de nadie*, directed by Jacqueline Roumeau, 2002.



*Democracia*, directed by Felipe Hirsch, 2018.  
Credit: Marcuse

## — Zambra goes on stage with *Democracia*, by Felipe Hirsch

*Democracia* is a multidisciplinary offering that encompasses literature and theater. Written and directed by theater and film director Felipe Hirsch, it is based on the novel *Facsimil*, by Chilean writer Alejandro Zambra. It is a co-production by the São Paulo International Theatre Festival, Teatro a Mil, and Teatro Universidad Finis Terrae, especially created, together with a local cast, for the 2018 program. It premiered at Teatro Matucana 100.

The adaptation delves into aspects that have marked Chile's transition to democracy, such as education, the economy, inequality, ethics, and the concept of family. The piece mixes the logic and structure of the old Academic Aptitude Test (which Chileans took to access higher education) and the aesthetics of 1990s quiz shows, along with characters dressed for an obstacle course, and a set illuminated by giant letters that spell out the word "DEMOCRACIA".

The same year that *Democracia* opened, Felipe Hirsch had the opportunity to present another of his works at the Festival, called *A Tragédia e a Comédia Latino-Americana*.

"I love Teatro a Mil International Festival. I think it really manages to engage the audience of a city, but, more than that, the audience of all Latin America. It is a reference point for what happens in Latin American theater, a beautiful story. A theater from people with very open minds. I wish Teatro a Mil a long life, and hope that it will continue to reinforce its commitment to democracy, Latin American artists, and Chilean audiences."

**Felipe Hirsch**  
Director

*A theater inspired by Chile*

## — The adaptation of 2666 (2008)

2666, the novel by renowned Chilean writer Roberto Bolaño, was published in 2004. The more-than-a-thousand pages of this book were disseminated posthumously, one year after his death. Four years later, it inspired Spanish theater director Alex Rigola to create an adaptation, premiering it in the 2008 Teatro a Mil International Festival. This was a co-production between the Teatro Cuyás and the Teatro de Lliure company of Barcelona. The piece, which lasted five hours, was built on intervals divided into five parts, following the original structure of the book.



2666, by director Alex Rigola, 2008.

## — Theater Today: Chilean dramaturgy from April to August

In 2011, Festival organizers decided to extend the summer festivities into the rest of the year: For the first time, they carried out the series of Chilean plays Teatro Hoy (Theater Today). The program featured twenty productions, by up-and-coming local companies, such as Los Contadores and Teatro Perro Muerto, and also by more experienced collectives, such as La Re-sentida. Since then, every year, between April and August, a new season of Chilean theater kicks off. As of 2013, the bill also includes spaces for dialogue with the audience,

such as forums at theater schools and stage critique workshops. The series has the support of the Ministry of Cultures, Arts, and Heritage, and has consolidated as a chance for Chilean creators to debut their latest projects, such as Marco Layera with *La Dictadura de lo Cool* (2016) and Manuela Infante, with *Estado Vegetal* (2017). To date, performances have been held at venues including Teatro Sidarte, Teatro Camilo Henríquez, Teatro El Puente, Teatro La Memoria, Teatro UC, and the cultural centers Estación Mapocho and Matucana 100.



*La dictadura de lo cool*, by the company La-Resentida, directed by Marco Layera, 2016.



*Emana\$,* by Nube Norte collective, directed by Elian Maffioly, 2021.

## — Dance Today: The conquest of digital stages

In 2020, with the arrival of the pandemic and mandatory lockdowns, the Festival took on the following challenge: to make the power and diversity of contemporary dance in Chile visible. As a response, the digital program Danza Hoy (Dance Today) was conceived. In its first version, from August 19 to 30, 13 audiovisual pieces of contemporary dance showed online for free, on Teatroamil.tv. The following year, the site hosted 12 audiovisual dance titles, from June 28 to July 11, 2021, featuring *Lugar del Deseo*, by Paulina Mellado, and *ESCUCHAR(nos)*, by the Mundomoebio Company, out of Valparaíso. Like Teatro Hoy, the series entails panel conversations with the audience, and is supported by the Ministry of Cultures, Arts, and Heritage.

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# The Voice of the Mapuche People

Each year, the Festival's program aims to incorporate works that address topics that need to be part of the public debate, such as political and social conflicts. Along these lines, and especially in the last decade, we have sought to open a space for companies, artists, and directors hailing from Mapuche communities, whose work proposes new ways of engaging with the history and recognizing the memory of native peoples. In the following pages, we present a selection born from the experience of collaborating with creators who, despite inhabiting the national territory, propose alternative ways of understanding their identity and that of their people in the modern world.

*I AM MAPUCHE*, by choreographer Lemi Ponifasio and MAU, 2015.



## The Voice of the Mapuche People

### The origins of a friendship: Elisa Avendaño and Lemi Ponifasio

The first time renowned Samoan-New Zealander choreographer Lemi Ponifasio tackled studying and reflecting on Mapuche cosmology was in 2014. At that time, he traveled together with creator Helen Todd to do fieldwork in Temuco and in Padre Las Casas, for a co-production with the Festival: *I AM MAPUCHE* (2015). Two years earlier, he had premiered his play *Birds with Skymirrors*, at the Santiago Municipal Theater, as part of the programming.

In those days, the Mapuche singer-songwriter and researcher, Elisa Avendaño, was harvesting in the Curacautín area, when she was informed that someone wanted to meet her. It was Lemi. Initially, she said no. “I said I wasn’t going because I was tired of gringos who are just looking for knowledge, and then they leave and do nothing”, she explains. But insistence continued and eventually, she agreed to travel. That first meeting was brief. Lemi asked her to perform a song and then they said goodbye. Elisa did not know it then, but the creator had been impressed with her work.

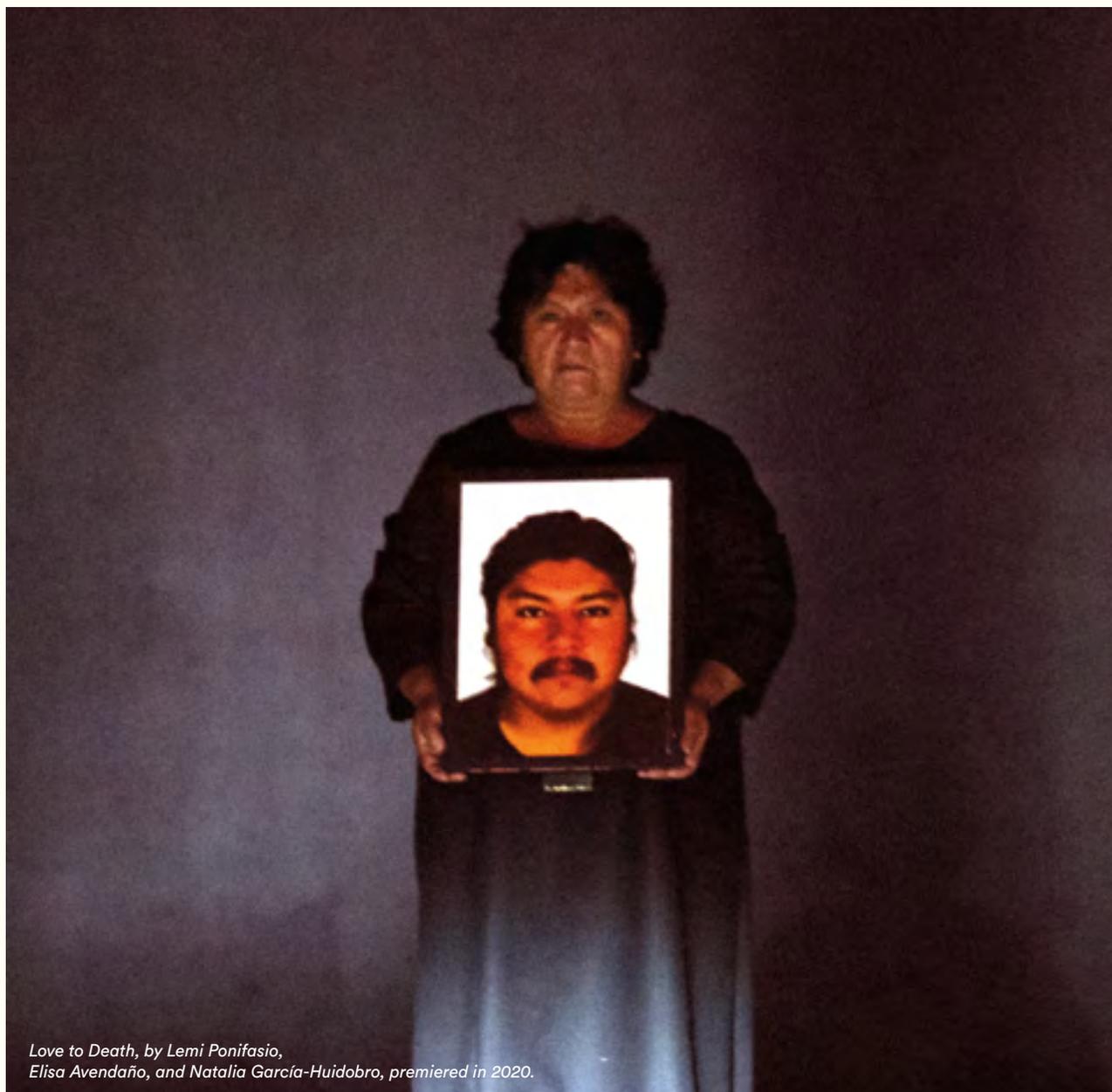
The following year, Festival organizers contacted Elisa. Lemi was back in Chile, preparing the piece *Ceremonia-Performance MAU Mapuche*, and wanted to work with her in Santiago, where rehearsals were taking place. The project envisaged the creation of a local company, composed only of Mapuche men and women, led by the choreographer. Upon arrival, Elisa found much of work already put together; she only had to sing. The piece talked about the Mapuche struggle, the theft of their lands, and the deaths. “There was no conversation with Lemi, other than looking at each other

and laughing. Many times, grinning our teeth was the only communication we had”, Elisa says today, recalling the beginning of their relationship.

In 2017, the piece was once again part of the program, which gave Lemi and Elisa the chance to continue sharing their work. Soon, the choreographer proposed that they collaborate in his next work, a new co-production by Teatro a Mil International Festival, together with the Grec Festival, in Barcelona. They were joined by Natalia García-Huidobro, a Chilean flamenco dancer who had already worked with both, at the performance ceremony. So, in 2019, both traveled to New Zealand for a month. The idea was to create something collectively, with both women contributing from their own artistic practices. The process gave birth to *Love to Death*.

“I think Lemi and I got to know one another much, there. We had lunch, we had breakfast, and we had Natalia, who translated for us. We talked about leadership, movements, the struggle. We did several things, until we arrived at *Love to Death*, based on Camilo Catrillanca’s murder, the struggle of the Mapuche, and a little history. We spent at least 15 days thinking; we would create and later undo everything because we didn’t like it, and then do it all again”, recalls the indigenous practitioner.

The idea was to present the work at the 2020 Festival. And then, when the piece was beginning to take shape, the Uprising in Chile happened in 2019. “He came to Chile to finish the creation process, but we started over. Everything that happened in New Zealand was the raw mate-



*Love to Death, by Lemi Ponifasio, Elisa Avendaño, and Natalia García-Huidobro, premiered in 2020.*

rial, but the context changed many things. It was very deep and political. We worked for 12 days before opening, from 9 am to 9 pm, nonstop. People joined the rehearsals, Mapuche performers. Conversations nurtured the work”, Natalia García-Huidobro describes.

The premiere of *Love to Death* took place on January 22, 2020, at the GAM Center, a few blocks from Ground Zero of the demonstrations. “The context made everything

very sensitive. Many people from the frontline of the revolt came; Lemi invited them, interviewed them, and talked to them”, adds the flamenco dancer. Those attending cried and became emotional. For many, it was one of the pivotal moments in that year’s program. Critics applauded the piece, which blends performance, dance, and the heartfelt and dolorous singing of Elisa Avendaño, who was recently distinguished with the National Music Award 2022.

Performance ceremony MAU  
Mapuche, 2016.



Lemi Ponifasio,  
Natalia García-  
Huidobro and  
Elisa Avendaño.

“We have to create new performances, new rituals. We don't have to do European theater; we have to do our own theater, based on our traditions, so that there is a connection to the people, to society and to the land. Otherwise, it is a connection with elitism, colonization, because theater is a great form of colonization. We don't think about it, but it's very dangerous. For example, using the Spanish word 'baile', which refers to generic dancing, destroys an entire cosmology, as Mapuche ceremonial dance is about family, about trees, about the land... it is multidimensional. It is important to create an alternative to the Western scientific-reductionist mind. It is our responsibility to create and give it new meaning”.

**Lemi Ponifasio**  
*Choreographer*



### Mapuche practitioner

Born in the Manuel Chavarría community, in the Lautaro municipality, of the Araucanía Region, Elisa Avendaño has dedicated her life to researching and transmitting the wisdom of her people. Since the 1960s, her work has focused on the rescue of Mapuche musical folklore and traditional medicine. In 2022, she was recognized by the Chilean government with the National Musical Arts Award, becoming the first artist from a native nation to receive the award.



*Performance Ceremony MAU  
Mapuche, 2016.*

## The Voice of the Mapuche People

### Kimvn Teatro and the recovery of memory

Kimvn Teatro company was established in 2008, at the Mahuidache Ceremonial Center, a meeting place for Mapuche families in the municipality of El Bosque, where eight thousand people from this indigenous group reside. Since its inception, the collective has worked to deliver performing art that focuses on the recovery of memory, orality, and the defense of the Mapuche people. To date, four of their productions have been selected to the stages of Teatro a Mil International Festival. The first was *Ñi Pu Tremen, mis Antepasados*, in 2010.

“We performed in the Laguidache community and also at Universidad Mayor. People from the Festival came to see our work; Tamara Acosta and Amparo Noguera were also on the jury. I remember they were very emotional coming out of the play. It was selected, and we had shows on January 2010. We were pleased to receive the visit of several presenters, including from Sens Interdits Festival, in France, and they invited us to present the piece there, in 2011”, says company director, Paula González.

In subsequent years, the Teatro a Mil program showcased the works *Galvarino* (2013), *Ñuke* (2017), and *Trewa Estado-Nación o el Espectro de la Traición* (2020). The productions touch on issues that have historically afflicted native peoples, such as territorial dispossession, forced migration, and the militarization of and violence towards their communities. In addition, they are based on true stories, with the aim of denouncing a reality that is often raw, and fostering multicultural dialogue.



Work *Ñi Pu Tremen, mis Antepasados*, 2010.  
Credit: Pablo Wilson



Play *Trewa Estado-Nación o el Espectro de la Traición*, by Kimvn Teatro, directed by Paula González, 2020. Credit: Danilo Espinoza

### *Paula González*

**“The audience always comes away very surprised to see that there is an other”**

**How do you see the representativeness of native peoples in Chilean theater?**

“When I started, 14 years ago, it wasn’t a widespread topic in theater. There were works, but from a perspective that was rather looking at the traditions of the Mapuche people. They were not situated in this circuit of important theaters or in festival programs. I think it was a gradual thing. There have been several collectives coming up over recent years, and also works by companies that have taken the plight of the Mapuche to speak about aspects that relate to native peoples. However, I believe that, from the perspective of working with Mapuche communities and artists, and from a research standpoint, Kimvn’s work has stood out. Teatro to Mil has included in their program works that deal with these topics, such as the productions by Lemi Ponifasio, Ricardo Curaqueo’s work, but even so, I think it’s not enough. The Festival should be aligned with a curatorial line that raises awareness of First Nations’ knowledge, especially in a climate crisis context.”

**Is there progress in terms of audience reception of these Mapuche topics?**

“I think so. Since we started, Mapuche issues have gained much ground in Chilean theater, in Mapuche theater, and in documentary theater. It has secured spaces, featuring at venues that are relevant to cultural development. Years ago, they were unthinkable themes, and theater has that ability to make visible what has been invisible, to raise issues, to denounce. It has been a space for reflection, and audiences that have been interested in seeing Kimvn’s work always come away very moved and surprised to see that there is an other, another people, another nation, with its own language and worldview, with a political organization, and which is in the process of achieving recognition. Theatre has contributed much to disseminating knowledge of Mapuche culture. But still, few Mapuche directors have come on the scene. There is still work to be done training and developing indigenous artists.”

# Theatrical Bicentennial

As a tribute to Chilean theater and to recover its memory, in 2010, the Festival programmed 17 re-stagings of iconic works from the 19th and 20th centuries. Theatre critic Pedro Labra wrote for this book his impressions of that powerful selection.

The Nation's Bicentennial provided the occasion for the 2010 Santiago a Mil Festival to produce the most invaluable, motivating, and only systematic review of the heritage of our country's most ephemeral artistic work, that of theater, which ceases to be a concrete reality when the performance ends. Thus, this enormous and exemplary effort resumed the mission that university theaters fulfilled decades ago, before their parent institutions decimated their support.

The review of 17 titles in 200 years may have objectionable points, and some results may be better than others, but in general, it evinced the extraordinary creative richness of the chosen works and authors. Doing so, it lays bare that "repertory theater" – the backbone of any respectable bill, and which has not existed here for too long – is fundamental in reminding us who we were and what came before. It establishes a bridge between our past, and the old ways of doing theater, with present audiences, confronting what those texts considered "classics" meant to say, in their historical times, and what they express today, to revitalize and refresh their validity. Because you cannot generate theater with a national identity, without a theatrical memory that collects those milestones.

Pedro Labra  
*Theater critic*



Escan the QR code to access this selection of works at Teatroamil.tv.

## 200 years of Chilean Theater Series

**Ernesto**, by Rafael Minvielle (1842)  
Teatro de Chile  
Direction: Manuela Infante

**Entre gallos y medianoche**, by Carlos Cariola (1919)  
Direction: Ramón Núñez

**Moscas sobre el mármol**, by Luis Alberto Heiremans (1958)  
Direction: Alejandro Castillo

**Topografía de un desnudo**, by Jorge Díaz (1967)  
Teatro La María  
Direction: Alexis Moreno

**Los que van quedando en el camino**, by Isidora Aguirre (1969)  
Direction: Guillermo Calderón

**Los payasos de la esperanza**, by Taller de Investigación Teatral (1977)  
Dirección: Mauricio Pesutic

**Lo crudo, lo cocido, lo podrido**, by Marco Antonio de la Parra (1978)  
Teatro Imagen  
Direction: Gustavo Meza

**Lindo país esquina con vista al mar**, by Teatro Ictus (1979)  
Teatro Ictus  
Direction: Nissim Sharim

**Hechos consumados**, by Juan Radrigán (1981)  
Teatro La Memoria  
Direction: Alfredo Castro

**Cinema Utopía**, by Ramón Griffero (1985)  
Teatro Fin de Siglo  
Direction: Ramón Griffero

**Malasangre o las mil y una noches del poeta** (1991)  
Teatro del Silencio  
Direction: Mauricio Calderón

**Historia de la sangre**, by Alfredo Castro (1992)  
Teatro La Memoria  
Direction: Alfredo Castro

**El coordinador**, by Benjamín Galemiri (1993)  
Teatro Bufón Negro  
Direction: Alejandro Goic

**Tres Marías y una Rosa**, by David Benavente (1979)  
Direction: Raúl Osorio

**La Negra Ester**, décimas by Roberto Parra (1988)  
Gran Circo Teatro  
Direction: Andrés Pérez

**Páramo, reescritura de amo y señor**, by Germán Luco Cruchaga (1926)  
Teatro La Puerta  
Direction: Luis Ureta

**Plaga, reescritura de la mantis religiosa**, by Alejandro Sieveking (1971)  
Teatro La Puerta  
Direction: Luis Ureta



*Lindo país esquina con vista al mar*, a collective creation performed by Teatro Ictus, 1979.  
Credit: Valentino Saldívar



Isidora Aguirre's *Los que van quedando en el camino*, directed by Guillermo Calderón, was staged in the former Santiago National Congress, with an iconic cast, 1969.

II.1



*Cinema Utopía*, was written and directed by Ramón Griffero and performed by Teatro Fin de Siglo, in 1985.  
Credit: Valentino Saldívar



*Malasangre o las mil y una noches del poeta*, written and directed by Mauricio Celedón, was performed by Teatro del Silencio, in 1991.



*El coordinador*, by Benjamin Galemiri, was directed by Alejandro Goic and performed by Teatro Bufon Negro, in 1993.

## 20 Names that Transformed the Festival

During their time in Chile and in the Festival program, these men and women, and their works, opened our minds, so we could imagine and understand the world in different ways. To them goes this recognition.



*SIN TÍTULO - técnica mixta*, directed by Miguel Rubio Zapata, and staged by Yuyachkani, 2012.



*Noche de reyes*, directed by Declan Donellan, 2008.



*La cara oculta de la luna*, directed by Robert Lepage, 2013.



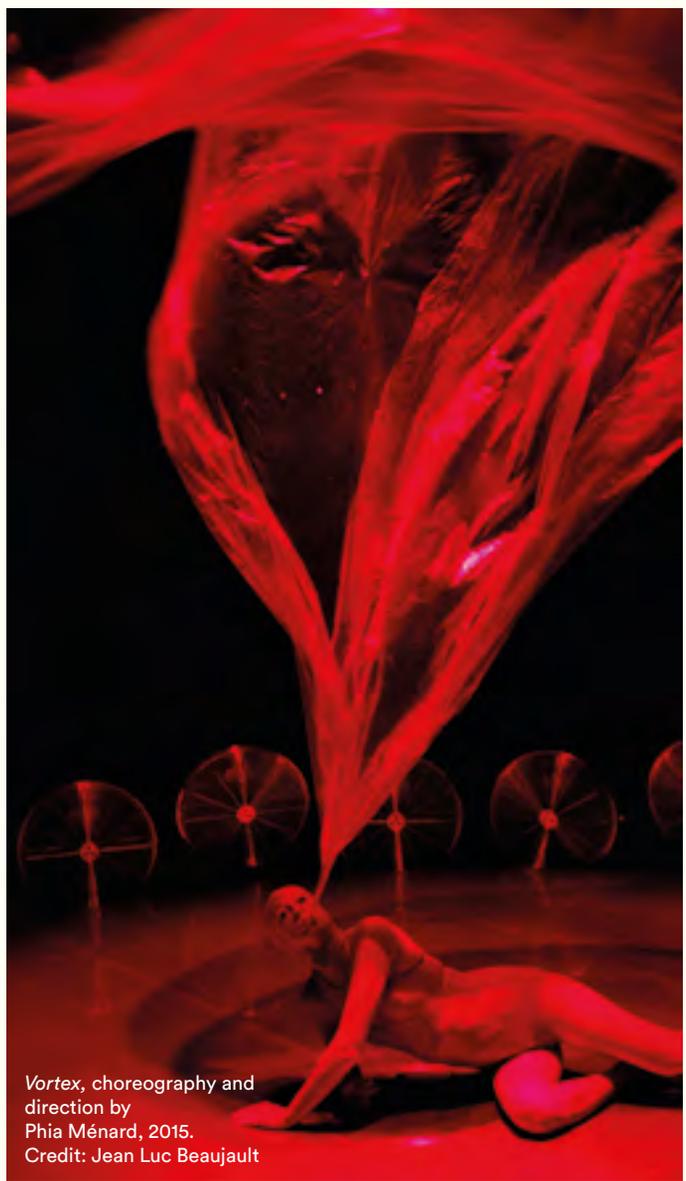
*El gallo: Ópera para actores*, directed by Claudio Valdés, performed by Teatro de ciertos habitantes, 2011.



*After the rehearsal-Persona*, by Ivo van Hove, 2018.  
Credit: Jan Versweyeld



*IF - Festejan la mentira*, written and directed by Gabriel Calderón, 2019. Credit: Pata Torres



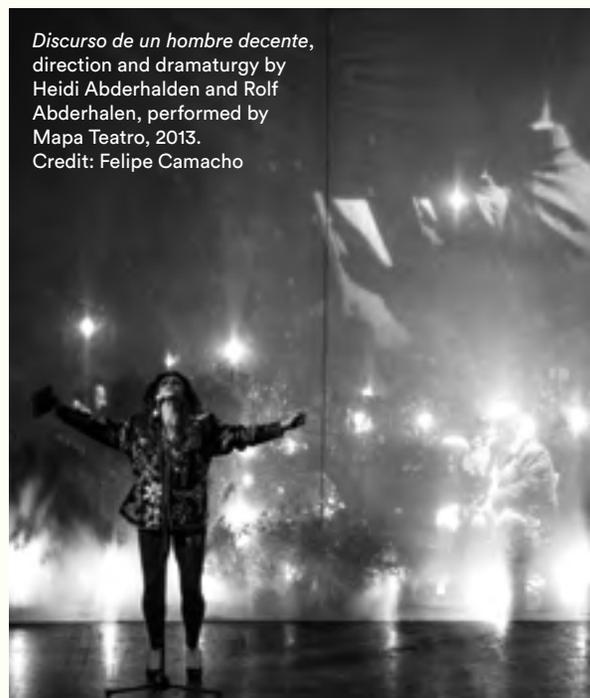
*Vortex*, choreography and direction by Phia Ménard, 2015.  
Credit: Jean Luc Beaujault



*The Lingering Now - O agora que demora - Our Odyssey II*, creation, staging, and direction by Christiane Jatahy, 2020. Credit: Christophe Raynaud de Lage



*Stabat Mater*,  
direction and dramaturgy by  
Janaina Leite, 2021.  
Credit: André Cheri



*Discurso de un hombre decente*,  
direction and dramaturgy by  
Heidi Abderhalden and Rolf  
Abderhalden, performed by  
Mapa Teatro, 2013.  
Credit: Felipe Camacho



*Quando l'uomo principale  
e una donna*, directed by  
Jan Fabre, 2005.



Exhibition *Cuídese mucho*, by Sophie Calle, 2019.  
Credit: Agencia Aton



*El año en que nació*,  
texto y dirección de  
Lola Arias, 2011.  
Credit: Davila Alarcón



*Holzfällen (Tala)*,  
directed by Krystian Lupa, 2018.  
Credit: Natalia Kabanow



*Körper*, direction and choreography by Sasha Waltz, 2009. Credit: Alejandro Hoppe



*La persona deprimida*, directed by Daniel Veronese, 2020. Credit: Natalia Espina (Las Condes Municipal Theater)



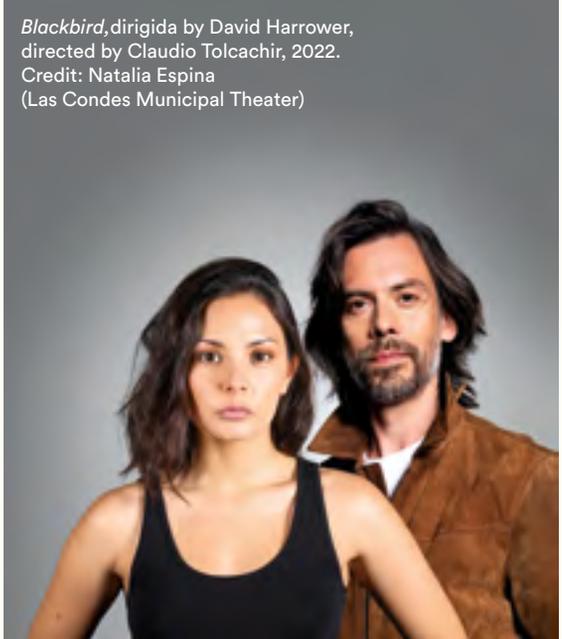
*Happy Days*, by Samuel Beckett, directed by Robert Wilson, 2011. Credit: Valentino Saldívar



*Danzaora y Vinática*, coreografía de Compañía Rocio Molina, 2017. Credit: Klaus Handner



*La ira de Narciso*, text and direction by Sergio Blanco, 2016. Credit: Nahiri Aharonián



*Blackbird*, dirigida by David Harrower, directed by Claudio Tolcachir, 2022. Credit: Natalia Espina (Las Condes Municipal Theater)

## II.2 Works that Transform Communal Spaces

Since the 1990s, producers Romero & Campbell have been operating in public spaces, with outdoor spectacles. The Museum of Contemporary Art and the amphitheater of the Museum of Fine Arts were among their most recurring settings. In 1994, the task of inhabiting unconventional spaces materialized in the use of Mapocho Station as a venue for the Festival. Over the years, although the works that showed in theaters continued to receive a large part of the attendees, instances of street theater and *pasacalle* street performances remained a key aspect of the program, occupying avenues and parks in Santiago that are accessible to all citizens.

As a result of this democratization of access, the public expanded to a family audience that is actively involved in the creative transformation of their city. Soon, in addition to open spaces, works began to occupy other alternatives such as hospitals, old palaces, and the alleys of commercial neighborhoods, among many others. Public space was resignified and, since then, each year's program includes immersive works at unthinkable locales.

“The audience has become educated in how to participate in the theatrical spectacle thanks to the Festival. Theater productions began to look for unconventional spaces, because no venues were professional enough or offered the spectacularity their works required. Then something very interesting happened, and the audience realized it: ‘Ah, theater doesn’t only take place in a theater!’ This has allowed international companies and shows to offer alternative venues. Today the public is interested in going to see a play in a museum, an abandoned hospital, a vacant lot. They are Interested in going to San Joaquín to see a performance.”

**Paulina García**  
*Actress and director*

# L'Aéroflorale II

## An ecological vessel at Constitution Square

"It is a piece with a very potent, powerful poetry, and the staging is very beautiful, as it generates a *vegetalized* space-time that contrasts with the rest of the city. So, people start to live and observe their surroundings differently."

**Benjamín Bottinelli**  
*Set designer of La Machine*



La nave L'Aéroflorale II  
frente a La Moneda, 2014.

On January 15, 2014, the flora took over the front of Palacio de la Moneda. Ferns, cypress trees, succulents, aloe vera plants, and even an araucaria were among the seven thousand plants, contributed by the National Forestry Corporation (CONAF), which were part of an artistic installation in Plaza de la Constitución. Above them hovered the structure of a 16-meter-tall greenhouse vessel, christened L'Aéroflorale II, operated by 11 scientists, and which flew in a self-sustaining manner! The show, by French company

La Machine, was called *Expedición Vegetal* and sought to encourage the use of renewable energies, and a green world.

In days leading up to the show, and while the production crew built the vessel at the old Cerrillos airport, its landing site was kept secret. On opening day, pedestrians in downtown Santiago were amazed at the vegetal intervention. Its departure was also unexpected: the installation began to be dismantled on Saturday 18 at midnight, and by Sunday morning it was gone without a trace.

# Antônio Araújo

Master of the *site-specific*



*Patronato 999 metros*, by Antônio Araújo, 2015.

Known worldwide for directing plays in spaces that are not usually suited for theater, such as sewers, churches, hospitals, and prisons, the career of Brazilian director Antônio Araújo began in 1992, when he established the company Teatro da Vertigem. With them, he has developed *site-specific* creations, which are works designed or adapted to a distinct location, and which take into account the peculiarities of social and political phenomena in the environment. This way, Araújo tries to motivate a dialogue between the audience and the inhabited space.

“We need to create a dialogue between the space and the show. Presenting the piece in Santiago without establishing a connection with the history of Patronato neighborhood and its people did not make sense to us. That’s why we attempted to create a connection with the space, with the city, and with the neighborhood”.

**Antônio Araújo**  
*Director*



## *El libro de Job* (2008) at Hospital del Salvador

The first time Araújo performed in Chile, he did so with this work, which was part of the *Trilogía Bíblica*, also composed of *El Paraíso Perdido* and *Apocalipsis, 1,11*. In the original production, the director dealt with issues such as death, suffering, and human frailty, inspired by the thousands of people dying of HIV in Brazil. The chosen location was an abandoned hospital in Sao Paulo. In Chile, the work was performed in the former maternity ward of Hospital del Salvador, in Providencia. The space was intervened with fabrics stained in fake blood and X-rays plastered on the walls, which shocked those attending the evening functions on January 17, 18, and 19, 2008.

## *Patronato 999 metros* (2015) in Patronato neighborhood

For his second visit in 2015, Araújo adapted his work *Bom Retiro 958 Metros* to the reality in Santiago. The original version featured a tour of Bom Retiro, the old Jewish immigrant neighborhood in Sao Paulo. In Santiago, the Festival production crew suggested the tour take place around Patronato, a sector with abundant textile trade and the presence of Palestinian and Korean immigrants. Some changes were necessary: for example, if in *Bom Retiro 958 Metros* the route ended at a dilapidated theater, in *Patronato 999 Metros* it did so at a discotheque, the only venue available in the area that conveyed a similar idea. There was a scene at an ATM, a key point in the shopping area. During the staging's ten days, the crew formed a bond with area inhabitants, talking about the history of Patronato.



## Exhibit B

### The story of racism told at Cousiño Palace

In January 2015, the streets of Santiago gradually began to notice the growing arrival of immigrants from Central and South American countries, affected by economic and political crises. In those days, *Exhibit B*, the work of South African director Brett Bailey, was one of the great attractions of Teatro a Mil International Festival that year, due to the controversy it raised touring through other countries. The venue chosen to stage it was Cousiño Palace, in downtown Santiago, a beautiful mansion built in 1875, by the coal entrepreneur Luis Cousiño.

The performance delves into the racism and discrimination against African slaves in European colonies, through the installation of human statues recreated by local actors and actresses, and the personification of crude scenes of mistreatment, murder, and torture. They selected in Chile, 13 Haitian, Colombian and Brazilian immigrants, and two representatives of the Mapuche people. Due to its topic and the realism of its recreations, the result was shocking.

*Brett Bailey*

**“Cousiño Palace became a haunted house.”**

**Why did you choose Cousiño Palace as the venue for the intervention?**

“I wanted a place that had some kind of historical connection to the topics I was exploring. And since that palace represented the capitalist aristocracy of its time and had a connection with people who had been disenfranchised, it worked very well. But it was such a beautiful and majestic place, it helped contrast the horror we portrayed. The space worked extraordinarily well and became like a kind of haunted house.”

**How did you select the actors and actresses?**

“We were looking for two types of people. Some were refugees and immigrants, people whose origins came from Africa. They could be from Haiti, Dominican Republic, Brazil. People who belonged to the groups of refugees and immigrants that faced the most discrimination in Chile, at the time. We went to an area near the airport, a very long road in the suburbs, with people of scarce resources, and there, we auditioned. On the other hand, we also needed to represent the Mapuche, the indigenous peoples.”

**Do you always include indigenous peoples in the countries where you go?**

“No, it happened because, at the Festival, they asked me to make a connection with the local context. When I go to European countries, I try to connect with their colonial history, if they have it. In Germany, Austria, France, and Belgium, I refer to their colonies. But in Chile, making reference to the Mapuche people was a way to achieve that connection.”



*Exhibit B, directed by Brett Bailey and staged at Palacio Cousiño, 2015. Credit: Valeria Zalaquett*

**Ana Luz Ormazábal**  
*Stage director and researcher*

“I was assistant director in the staging of the *Zoológico Humano*. I trained the actors and actresses who participated. They had to be still for two hours, without moving, like statues. I taught them meditation exercises to get into an appropriate state of mind and energy. The experience was a bit tortuous, but exceeding your own limits is a part of theater. The audience’s faces became covered in horror as they entered the exhibition. Then, they wrote a testimony of what they had felt, and some people stayed writing for an hour. The idea was to leave behind everyday life and enter a space of bodily and mental silence, of contemplation of oneself. ‘The play is the reaction of the audience,’ Brett told them.”

*Miniatures* (2018)

## — The landing of Royal de Luxe at INBA

Sitting in the stands around the basketball court of the iconic Barros Arana National Institute (INBA), hundreds of families were the audience of the work by French company Royal de Luxe, which was part of the 2018 Festival program. By that time, the group had won the affection of the Chilean public thanks to their work *¡Oferta! Dos Espectáculos en Uno* (2004), and the visits of the *Pequeña Gigante* in 2007 and 2010. *Miniatures* proposed an animated cartoonish staging to tell the story of an airplane pilot who falls asleep mid-flight and suddenly arrives in wonderland.

Before the show began, each attendee was given a boarding pass, and the children were given life jackets. Among the unprecedented feats Festival producers had to manage was the task of covering the court with hundreds of wine glasses and securing the Austin Mini in which the actors traveled in one of the scenes. In addition, smoke machines were installed to create the clouds during flight. The audience excitedly applauded the production, which seemed taken from a dream.



Credit: Valeria Zalaquett



Credit: Valentino Saldívar

*Protegerse contra el futuro* (2011)

## — Sinister scenario at San Ignacio School

In a narrow, lighted hallway, a young woman plays the piano. The classical music pieces are compositions by Schubert, Schumann, Mahler, and Dmitri Shostakovich. They go well with the setting: the neoclassical design of the building that houses San Ignacio School, in Alonso de Ovalle, in Santiago municipality. It is the venue chosen to present the work *Protegerse Contra el Futuro*. Its creator, the director and musician Christoph Marthaler, came up with the idea for it, in 2005, after visiting the old Otto Wagner Hospital, in Vienna, where the Nazis experimented on 789 psychiatric patients, between 1940 and 1945. The work disconcerted the public, as it raises a reflection on the ease with which tragedies such as the Holocaust can occur, even today. At the 2011 Festival, five performances were held for 200 people.

Regarding the talented director, the Avignon Festival has stated: "The tender and deeply human gaze he casts on his heroes makes them funny, moving, and responsible for offering us images of an upside-down world, which leaves them struggling with existential and relational difficulties". Along these lines, his visit to Chile was a real milestone.



Credit: Giacomo Maestri

## — An author and a playwright at the Festival

The Italian writer and playwright Alessandro Baricco has been part of the festival twice. In 2008, he did a dramatized reading of his text *Homer, Iliad*, in Plaza de la Constitución. And in 2019, he gave the lecture *Alexander the Great* in the form of a dramatized reading, to reflect on creativity. Both visits generated great expectation.

### *La cocina pública* (2016)

## — A container, a microphone, and the neighborhood

As its name implies, the collective from Buenos Aires, Teatro Container, uses containers as mobile stages for its theatrical interventions. They have been working this way since 2008, thus mitigating the lack of spaces to show performing arts in Valparaíso and, in addition, encouraging experimentation and dialogue with inhabitants of the territories where they show their work. This path led them to create *La Cocina Pública* (The Public Kitchen), a performance that seeks to strengthen the bond with people through food preparation.

The intervention was part of the Festival program in 2016 and 2017. It consisted of setting up a container in a neighborhood and inviting its people to participate in community cooking, in Santiago. The idea was for each person to collaborate as equals, as a way to subvert roles, and turn them into the protagonists of the gathering.

For six days, *La Cocina Pública* container was installed in shantytowns in the municipalities of El Bosque, Independencia, Estación Central, and Quilicura. Participants washed vegetables or wrapped *humitas* (a traditional preparation of corn wrapped in corn husks), and afterwards they sat at tables to share and listen to the their peers' testimonies. The event ended with a joyful collective party.



Credit: Freddy Ojeda

"It generates a feeling of great social cohesion, a kind of pride about your place. The kitchen is one of the few spaces in which we tolerate, and even love differences."

**Nicolás Eyzaguirre**  
Artistic director and cofounder  
of Teatro Container

# *Le Grand Continental*

## Sylvain Émard's collective dance

At the Chimkowe Cultural Center, in Peñalolén, out of a large speaker, the sound of the swells on the sea resonates, while dancers sway their arms imitating waves. Illuminated with blue, red, and pink lights, they jump and scream as they move in perfect coordination. This is the beginning of *Le Grand Continental*, the co-production of Canadian choreographer Sylvain Émard and TransAmériques Festival, whose local version was premiered on January 3, 2018, at Teatro a Mil International Festival. It involved 150 amateur dancers of different ages and nationalities.

It all started with an open call to audition at the end of August 2017, at the Costanera Center, in Providencia, Santiago. The next three months turned into recurrent rehearsals, sometimes even on Saturdays.

Its debut was followed by two performances: one in Plaza de la Constitución, and the other at a school near the town of Santa Julia, in Macul. On all three occasions, participants were applauded as celebrity artists.

“I was very curious when I came across a call aimed at people between 10 and 70 years of age, without dance experience, to join a company. I tried to get some friends hooked on the idea, but in the end, I went to the audition alone. No one around had gray hair like me, but I was selected. At rehearsals a friendly, affectionate, and collaborative space was generated, with lots of laughter and sweat. It didn't matter if you were a CEO or a scholarship student, a housewife, a Chilean or an immigrant... Your wish to dance was all that mattered. I still feel nostalgia for that 2017 process.”

**Jorge Pujado**  
*Participant*

“I wanted to be part of the project because I like to dance. It was very nice to meet diverse people, but it was also a challenge because we had to perform in a public space. Plus, I had just had surgery on my knee. As I was a public employee at the time, the day of the presentation, I asked for administrative leave. It happened to be my birthday, so I was very happy. In general, we are all very shy; there should be more calls like this, to overcome insecurity and fear.”

**Claudia Labbé**  
*Participant*



The dancers of *Le Grand Continental*, at Plaza de la Constitución, 2018.  
Credit: Agencia Uno / Teatro a Mil Foundation



Credit: Le Grand Continental

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# Delight Lab and LASTESIS

## Renewed citizen dialogues

*La ciudad del futuro* (2022)

### Imagining a feminist Chile

2022 was marked by citizen debates that awakened the constituent process and collective reflection about the kind of Chile we want to inhabit in the future. In tune with this phenomenon, January 16 of that year saw the premiere of *La Ciudad del Futuro*, a collaboration between the feminist collective LASTESIS and the audiovisual design studio Delight Lab, co-produced by the Festival.

The piece, described by its creators as "a game/play", was an invitation to reimagine the urban and political organization of cities, through collaborative reflection and a feminist perspective. The participants, organized in four groups of 20 people, had to interact with a cube built with LED screens, which invited them to answer questions and to read the answers of the rest. Its debut took place in the main squares at Santiago, Ñuñoa, and Valparaíso.

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### The scene of the Uprising

Collectives Delight Lab and LASTESIS became internationally known during the social uprising in Chile, in 2019. The first of them, composed of light artists and siblings Andrea and Octavio Gana, drew attention, during the first week of mobilizations, by projecting phrases such as "We are not at war, we are united" and "Chile woke up" on the façade of the Telefónica Tower, in Plaza Baquedano. LASTESIS, on the other hand, became a global phenomenon, when its anthemic "*Un Violador en tu Camino*" (A Rapist on your Path) went viral, as part of an intervention in Valparaíso, in November of that year.

*La ciudad del futuro*, by Delight LAB and LASTESIS,  
Plaza Nuñoa, 2022. Credit: Felipe Fredes



*Espíritu del agua*, a co-production of the Festival with Delight Lab collective, 2021.  
Credit: Agencia Aton



“The Foundation is a very feminine space. Perhaps that too allowed for this bond to develop, between the feminine and the dissident, one that for us makes all the sense in the world, in how we understand feminism: a struggle that belongs not only to women, but to all people who identify within sex-gender dissidence. We think this is too why it has happened and why it flows so well.”

### LASTESIS

*Interdisciplinary feminist collective*

“The project has an architectural and engineering reference value, because of the significance of a water container, as it serves to distribute water throughout the territory. We also noticed that most of the water towers are placed on waterwheels. That is, water was actually drawn from under the tower. They are water portals, like high voltage towers.”

### Octavio Gana

*Cofounder of Delight Lab*



Credit: Evelyn Campbell

## *Espíritu del agua* (2021) Tales in concrete water towers

Delight Lab had been collaborating for some time in Festival co-productions, such as *La Desobediencia de Marte* (2018) and *La Clausura del Amor* (2021), but *Espíritu del Agua* was the first piece they led, in the framework of the event. Its premiere was on January 3, 2021, and it was featured again in the following year's program. The project, in mapping format –an audiovisual technique based on the projection of images on large surfaces, accompanied by sound and optical effects– consists of four stories about water, from ancestral perspectives, which are representative of different regions in the country. These are narrated while images and animations are projected onto concrete water towers, in urban areas. The stories were written by the author Galo Ghigliotto and dubbed into Mapudungun (Mapuche language) with voiceover and singing by Mapuche musician Joel Maripil.

It debuted in Maipú and then toured the municipalities of El Bosque, Pedro Aguirre Cerda, Puente Alto, San Joaquín, and La Granja, and cities such as Talca, Antofagasta, and Concepción. In the latter, instead of a water tower, they used the side façade of the Biobío Regional Theater.

The play was a challenge for the Festival's production team, because they not only had to find towers for each projection; they also had to obtain permits from their owners, who in several cases were municipalities or private companies.

From Delight Lab, they emphasize that audience interaction, in areas where the towers are part of everyday life, was a very interesting dimension. Since most of the places were far from the urban center, spectators arrived thanks to word of mouth among neighbors. “It is very interesting to be in neighborhoods that see the towers as reference points to get to their homes, and suddenly they see them become an entity, a story”, they point out.

## II.3 Live music, a new audience

What began with the ambition of bringing great international musicians to Chile, to open up stages for free concerts, ended up becoming a national event that every January, under the auspices of the Festival, summons a fervent audience: Tocatas Mil is the live music series that began in 2012 and which is now in its eleventh version. Its selection includes national and international artists, with concerts that take over public spaces at several cities and cultural centers such as GAM and Matucana 100.

Before the cycle was formally part of the summer program, a series of epic independent concerts, organized by the Festival, began to attract an audience eager to participate in the collective joy of live music. Balkan musician Goran Bregovic, in 2008, famous for creating the soundtracks for Emir Kusturica films, and Malian singer-songwriter Salif Keita, in 2009, gave the starting point with performances in Santiago and other cities. Later, in 2010, *Concierto 200, Mil Revoluciones* was held with the participation of artists from Chile, Mexico, Argentina, and Colombia, who were celebrating 200 years of independence. Little by little, an audience grew that not only wanted theater and dance every January, but also asked for music.

Audience in Concierto 200, mil revoluciones, 2010.



# Goran Bregovic

## The times he won Chile's heart

The three free concerts the Bosnian Serb musician gave in Chile in 2008 were the highlight of the 15<sup>th</sup> anniversary of the Festival. With his show *Tales and Songs from Weddings and Funerals*, Goran and his band Wedding and Funeral Orchestra played at Playa Chica, in Cartagena, on January 18. Many attendees arrived at the place without knowing his musical background –which includes having written the soundtrack for several films by Emir Kusturica. That did not stop a beautiful musical frenzy from unleashing, with the audience waving T-shirts in the air and people perched on the fences surrounding the stage.

Something similar happened with the second round of presentations in Santiago, the first of them in La Bandera Park (San Ramón municipality), adjacent to the emblematic town of the same name. At the end of the 80s, the park hosted legendary concerts by Inti-Illimani and Illapu for the No Campaign (in the 1988 plebiscite which stood for the end of the dictatorship).

The next day, January 20, the musician and his band played in Araucano Park, in Las Condes, and according to the press, 70,000 people danced to their gypsy rhythms.

Bregovic's second visit was in the summer of 2011. On January 16, he presented his show *Alkohol*, at Plaza Colón in Antofagasta, and two days later he made the *Iquiqueños* (people from the city of Iquique) dance under a full moon in Playa Cavancha. It was the second time the Festival was present in Iquique. The previous year, Eva Yerbabuena had performed, so expectations were high, but Goran and his musicians fulfilled them to great fanfare. Their tour throughout Chile ended in Santiago, at the Las Condes Municipal Theater, where they presented the show *Karmen with a Happy End*.

“This is how one of the most beautiful images I have of a concert appeared: while 'Te kuravle' was playing, the silent face of young and old people, children, students, workers and unemployed was one filled with joy, a true, instant joy, amidst the indisputable beauty of music. An emotional respect for the evocation of pain and a Balkan nostalgia that somehow connects to this other third world. After a round of applause, the ephemeral idea of finding some happiness with the little we have in this land of injustice and disaster crossed the mind of the attendees. (...) About two and a half hours pass, the song 'Kalashnikov' demonstrates the need for chaos, nobody wants to leave. 'Charge!', shouts the audience in a verbal game with the band. The night is beautiful in San Ramon. The people are beautiful in their honest enjoyment. (...) I have been to many concerts, and this is definitely one of my favorites, hugging my friends, jumping, dancing, singing, laughing and crying. And I am moved to know that many experienced it like me, even those that had arrived unintentionally and not knowing who was on stage.”

**Excerpt from the review written in 2008 by Lucho Villegas, for the production and cultural dissemination website [www.eljardindelpulpo.cl](http://www.eljardindelpulpo.cl).**



Goran Bregovic visited the Festival in 2008 and 2011.

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# Eva Yerbabuena

## Friendship in three acts



Credit: José Luis Álvarez

The first time that Eva Yerbabuena –Eva María Garrido– set foot in Chile was thanks to Teatro a Mil Festival. The invitation arrived in 2006, when the Spanish dancer and choreographer presented her flamenco singing and dancing show *Eva* at the Santiago Municipal Theater. "After that first visit, I became aware that this is one of the most important performing arts festivals in Latin America. Realizing all the good that is engendered there for theater and dance was wonderful, along with the possibility of learning about Chilean culture in every way", she says today. After that first visit, four more followed, two of them, to perform at the Festival again. In 2011, she brought *Lluvia*, an epic show the artist opened walking barefoot among spectators. During that instance, she not only performed at the Santiago Municipal Theater, but she also toured through Iquique and Talca. In 2015 followed *Ay!*, a piece that filled the Las Condes Municipal Theater with her fans. At each of these visits, Eva Yerbabuena has strengthened her bond with Chile and with the Festival.

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“It is a festival that helps human beings evolve”

Eva, by the 'bailaora' Eva Yerbabuena, 2006.

**How is your relationship with Chile?**

“My relationship with the Chilean audience is wonderful because they are very passionate. It no longer matters if they understand or not what flamenco is. They try to feel, that's what matters most to them. The best part of this Festival is that there are different cultures and roots, and that everything is felt. It's a wonderful audience that pampers you, takes care of you, and expresses their gratitude.”

**Have you seen the Festival change over the years?**

“The Festival has had a dignified and wonderful evolution. It has an incredible commitment to culture. You can be a good friend, you can be almost family, but that's not why you're coming continuously. Your friendship and your work are important, but also other friendships and other endeavors. I value this immensely: apart from their belief and faith in culture, they make all the artists that come from abroad as comfortable as possible and make it possible for them to learn all the history of a city like Santiago.”

**What kind of festival is this?**

“It is a festival that helps human beings evolve, and I'm speaking for Chileans and for every artist who has the chance to visit Santiago and realize, through the Festival, how their people and their customs are. I emphasize this, because it is a Festival that is very involved, especially in this cause: to learn and to try to evolve, helping one another; what we think, what we feel, what our climate is like, what we eat, it is a whole.”



*Salif Keita* (2009)

## — The night he danced with Chile on stage

Salif Keita was the big musical star of the 2009 edition of Teatro a Mil International Festival. Expectations were high, as the previous year, Bosnian Serbian star Goran Bregovic had graced the stages. The Tocatas Mil brand was gradually beginning to solidify, an initiative that sought to extend the legacy of the Festival into live music and concerts. The renowned albino singer from Mali, a descendant of a royal family, Keita performed three free concerts: one in Antofagasta and two in the capital. At the performances –sung in native Malian and French– he was accompanied by a wide range of African percussion, drums, guitars, and electric bass, along with a female choir.

The first show was held on January 17, at Plaza Bicentenario, in Antofagasta, followed by a new performance at La Bandera Park, in San Ramón, on the 19th. The last concert took place at Araucano Park, in Las Condes, on Wednesday 21, before an audience of 20,000 people. On closing day, Salif invited about twenty spectators, including several children, to go up on stage and dance with him. Saying repeatedly, "thank you very much", the musician won the hearts of the audience.



*Tan Dun* (2015)

## — A Chinese conductor in South America

Taking advantage that 2015 was chosen by both the Chilean government and the Chinese Ministry of Culture as the year of that country's culture, the Festival's program included a special announcement: the visit of Tan Dun, the most renowned Chinese composer and conductor in the West, who catapulted to fame after winning an Oscar in 2001, for the soundtrack of the film "Crouching Tiger, Hidden Dragon".

The famous musician had never visited South America and his first presentation was during the Festival opening ceremony at the Santiago Municipal Theater, together with the Santiago Philharmonic Orchestra. The concert included the screening of 13 micro movies that resulted from his research *Nu Shu: the Secret Songs of Women*. He also offered a free concert in Plaza de la Constitución, with a performance of the *Martial Arts Trilogy*.

## — Chile, Mexico, Argentina, and Colombia sing at the Bicentennialrio

In January 2010, the Festival joined in the celebration of the Chilean Bicentennial, with a program that included a selection from 200 years of Chilean theater, together with international artists such as Eva Yerbabuena, Royal de Luxe, the return of the *Pequeña Gigante*, and Pina Bausch's posthumous work. For live music, which was already part of January's program, organizers opted for a free concert that brought together renowned artists from Chile, Argentina, Colombia, and Mexico, countries that were also celebrating 200 years of independence. The event was called *Concierto 200, Mil Revoluciones*. As a prelude, a more local version was first held, which was called *200, Mil Revoluciones por Chile*, which brought together Los Tres and Inti Illimani Histórico, in La Bandera Park, in San Ramón municipality. A week later, the main course took place at Plaza Colón, in Antofagasta: as the Festival's closing event, Los Tres, Argentine singer Pedro Aznar, Mexican singer Julieta Venegas, and Andrea Echeverri, Colombian vocalist of the band Aterciopelados, performed together. They were joined by Los Bunkers, in collaboration with the members of the Mexican group Café Tacuba, Emmanuel del Real, and Enrique Rangel. About 7,000 *Antofagastinos* (people from Antofagasta) had a taste of this small Latin American summit.



Credit: Alejandro Hoppe



Credit: Evelyn Campbell

## II.4 Behind the Curtain: the role of the producers

One of the Festival hallmarks is the excellent work carried out by producers to bring about first-class shows, regardless of adversities they might face. If anyone works "hands on", it is the production crew. The organization and logistics work begins several months before the premieres. For example, producers must guarantee that the necessary conditions exist for a piece, coming from abroad, to run smoothly in the country. This means getting a suitable location, importing containers with the scenography, and supervising its installation, even making sure the artists are comfortable and have everything they need. For street shows, maneuvers are even more complex. At a public space, producers must ensure that the conditions for light and sound effects are there, and, in the case of *pasacalle* streets shows, that companies can move safely through the crowd. You have to secure municipal permits, authorizations with regional governments, and coordinate with *Carabineros* (Chilean police). You must even submit quotes for the replacement of public property that may become damaged! In its 30 years, Teatro a Mil International Festival has been recognized for setting up stages in communities with little access to the performing arts or to large-scale shows. Behind much of this work, lies the ingenuity and effort of a group of professionals with an iron will and who, above all, love theater.

“When we started, back then we had a phone. I still remember the number: 773303. People called to book their tickets with their first and last name. We presented works at Mapocho Station until 1999, where we had to do everything: cut tickets, sell tickets, prepare the venues, receive the people, and be there for the companies. Sometimes we had to wait for a show to end to take the chairs to another room. The 'goal' of production is to lower costs, because that allows us to reach more places. Little by little we started implementing more theaters and more shows in different venues.”

**Lorena Ojeda**  
*Former producer*

“I was remembering important moments of the gorillas pasacalle parade in Ancud. We started the set up with an ominous day, and from one moment to the next, the downpour began. We had to cover the gorillas with nylon so they wouldn't get wet. We all ended up soaked. Very worried, we went to talk to the mayor to tell him that we had to cancel because of the rain; we had no other choice. His response was: 'Don't worry, in half an hour it will stop raining, that's Chiloé... And it did. The sun came out and we had a beautiful parade accompanied by thousands of people.”

**Jenny Romero**  
*Street producer*

— “What theater achieves is wonderful, despite the drawbacks that may arise. For example, the first time La Pequeña Gigante came, in 2007, they mistakenly lowered the container in Buenos Aires and we had to coordinate its transfer, by truck, to Santiago. It finally got here. When it began to move through the Alameda, nobody thought there would be that many people. Neither the artists, nor the authorities, nor us. It was crazy!”

**Evelyn Campbell**  
*Production Manager*

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“European street theater is, without a doubt, a challenge for us. Starting from the fact that there is no electrical wiring there. Chile is full of wires, and you are bringing shows that measure 7 or 10 meters tall. They have to be transformed for them to work. You also have giant shows, with cranes. I have contractors who are handling machines designed to lift thousands of tons, but you are working with humans. So, there is an awareness issue there, one that must be transferred to the one in charge, because he is responsible for 40 people tied to a crane 20 meters in the air. But when I say there are no impossibles, really nothing is impossible.”

**Andrés García**  
*National circulation coordinator*

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— “I have been producing street theater for 20 years and in the last 15 years, there has been a demographic boom in Santiago. Organizing pasacalle street shows today is a challenge, but we look for alternatives, such as shows where the street blocking is shorter, or in less crowded municipalities. When starting a show, years ago, I called a colleague who was late and he said: 'I'm four blocks away and there's a gigantic traffic jam, what's wrong?!' And it was us; it was the audience for our performance.”

**Gonzalo Valencia**

*Producer and street show coordinator*

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“In 2013, we were in Parque de Los Reyes because we were presenting the Australian work *Snake Sessions*, where the company Branch Nebula does an urban performance with parkour and BMX bikes. The cast needed to rehearse with plenty of time before the presentation, but for that we had to take the skate park away from the community. The people at the park got upset. But the idea of street theatre is for it to be for the community. So, what we did was to invite them to participate in the play and do a prologue. For the premiere, Chilean skaters spent about three minutes showing their best tricks before the Australians came in.”

**Vicente Alumna**

*Production Manager*

“My policy is always to go visit the neighbors: the owner of the corner store, the minimarket, the street parking lot, and tell them that we are going to do an event in the area. People help us: they have lent us the bathrooms in their homes, which I find incredible, or a living room to function as a dressing room. In the end, we become friends with the neighbors because they also want to be part of the history of the Festival.”

**Gustavo Arenas**

*Prevencionista de riesgos*

## II.5 The Protagonism of Territories

# Greater Santiago

Stages that widen and transcend



The *Arktika* pasacalle street performance by the Spanish performers Sarruga.

Teatro a Mil has had the vocation to bring the performing arts to an increasingly larger audience from the beginning. Back then, Mapocho Station was not a place with ties to the cultural scene, nor was it located in the sector where the traditional stages and halls had concentrated. However, it fulfilled the vision of bringing theater to new areas in town. Over the years, and as the Festival took over the capital and other cities, this initial drive started to focus on low-income municipalities. Thus, the Festival has taken its program to different territories in Greater Santiago, building close relationships with its inhabitants. Today, neighbors recognize and are grateful to the Festival, which they have made their own, every summer, when performances reach the theaters, cultural centers, and streets in their neighborhoods.

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Between **2017** and **2021**, we received **2,453,369** attendees.

In **2021**, we reached **42** municipalities, across the **16** regions of the country.

Between **2017** and **2020**, we took a leap in terms of free access: we went from **45%** to **82%**.

In 30 years:

**1.265**

National Shows

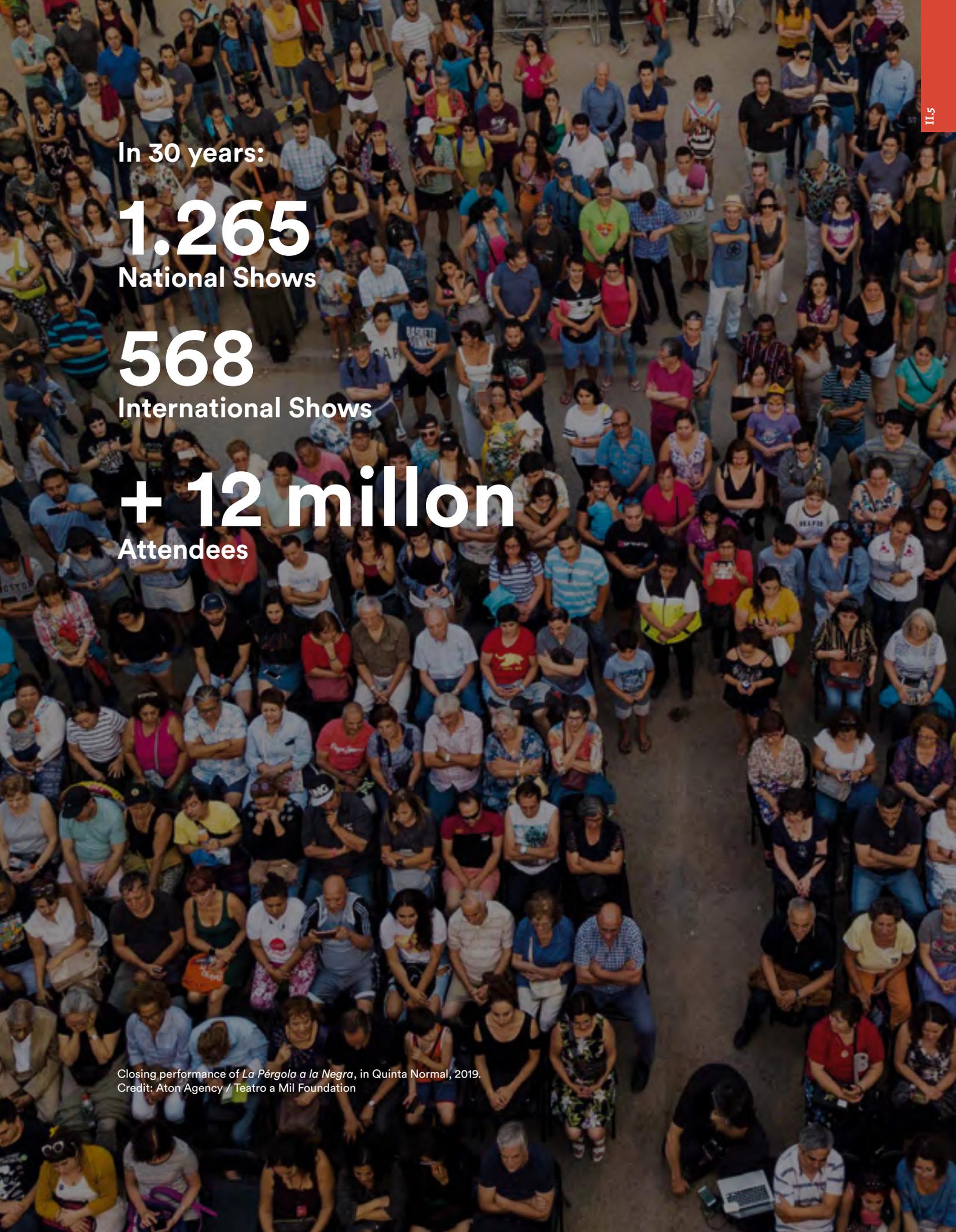
**568**

International Shows

**+ 12 million**

Attendees

Closing performance of *La Pérgola a la Negra*, in Quinta Normal, 2019.  
Credit: Aton Agency / Teatro a Mil Foundation



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## Teatro a Mil 2023 in Greater Santiago



### Host Municipalities

Santiago  
Pudahuel  
La Granja  
Ñuñoa  
Renca

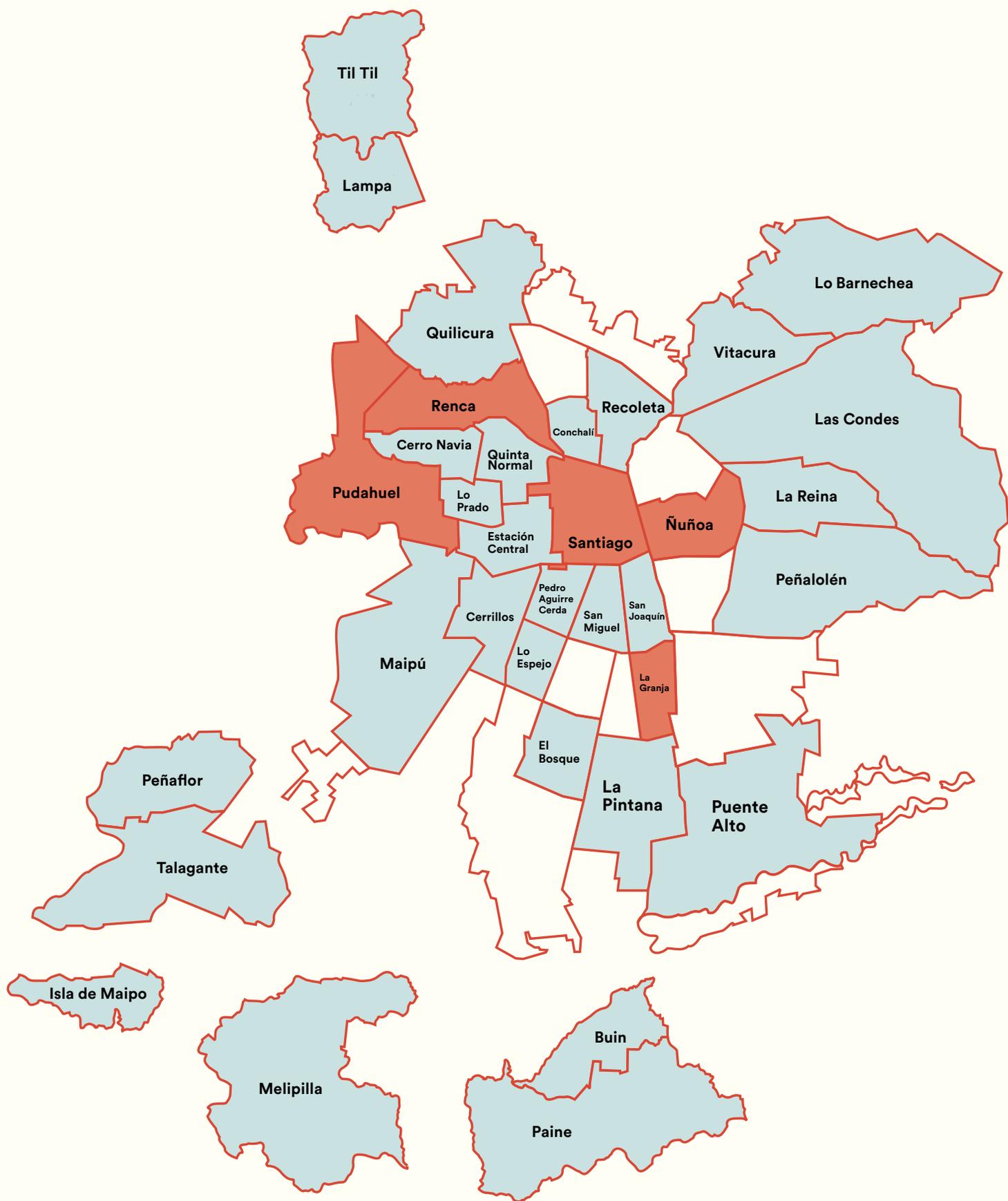


### Participating Municipalities

Maipú  
La Pintana  
Til Til  
El Bosque  
Quinta Normal  
San Miguel  
Cerro Navia  
Recoleta  
Peñaflor  
Cerrillos  
Lo Espejo  
Las Condes  
San Joaquín  
Lo Prado  
Talagante  
Quilicura  
Lo Barnechea  
Lampa  
Vitacura  
Paine  
Independencia  
Buin  
Puente Alto  
Melipilla  
Pedro Aguirre Cerda  
La Reina  
Isla de Maipo  
Estación Central  
Conchalí

.....

**99%** of attendees agree that the Festival contributes to the cultural development of the country and opens opportunities to access culture, according to a study by the UC Public Policy Center.



## Why the street?

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“Life, people, mice, dogs, drunks are on the streets. It's another dimension of theater. However, the hall –which I love– is a refined space. You can see the light, there is time, there is silence. The popular aspect you get from the street is very different from the delicate element a theater hall can give you. Both spaces are beautiful, but daylight is daylight.”

**Claudia Echenique**

*Actress, director, and member of the Festival's Advisory Board*

“The street is a great democratizing gesture. People who never get together will gather there. The building janitor watches the performance, along with the lady who just arrived with her children on her Land Rover. It also has to do with exercising cultural sovereignty. The country criticizes its leaders who say the street is only for working, for paying the bills... But life can't be just that. The street awakens a certain tribal vibe in the people.”

**Horacio Videla**

*Former member of Gran Circo Teatro,  
current director and founder of Teatro Onirus*

— “These shows have a moment where there is a strange feeling of fellowship between people, which does not happen at a theater, where they do not make you jump; the one who jumps is the actor. On the street, such a great experience is generated because the space is very large and there are many people. Everyone will remember having been in the Alameda for that show. They will remember the human contact – that there were 'hundreds of people' vibrating with the same thing.”

**Pep Gatell**

*Artistic Director of La Fura dels Baus*

— “It is important to mention how much the Festival has invested on having public spaces as something fundamental. For us, as artists, it also offers the possibility of reaching parts of the city that we had never been to, with certain conditions and great massiveness when it comes to doing performances. The Festival's ability to promote – meaning, how many people can you reach with your work if you are part of it– is huge.”

**Martín Erazo**

*Director of the company La Patogallina*

# La Granja

## A dip with the Neighbors

**122.025**  
INHABITANTS

60.461 men

61.567 women

22.486 are children and teens between 0 and 14 years old.

15.673 are adults over the age of 65.

\*Source: 2017 Population and Housing Census and 2021 INE (National Institute of Statistics) Population Projections.

In the history of the Metropolitan Regional Government, Espacio Matta has been the cultural infrastructure project with the greatest investment ever approved. Located in La Granja and opened in 2010, it has encouraged theater, music, dance, cinema, and art among the inhabitants in the south of the capital. Given that it is under the administration of La Granja Cultural Corporation, which has maintained an alliance with the Festival since 2013, it has positioned itself, over the last decade, as one of the main venues of the January program in low-income communities.

The Festival also holds shows at other spaces in the municipality, such as small cultural centers located in neighborhoods, like the town of San Gregorio. The latter is also part of the Teatro en la Educación program that began its pilot edition in 2016, in the Sanitas and Tecno Sur schools. In 2013, it hosted one of the most remembered pasacalles street performances that has passed through the municipality: Human Body Parts, by the Australian company Snuff Puppets. The spectacle, which consisted of a parade of three-dimensional structures representing the parts of the human body, transformed San Gregorio Avenue into a hot carnival. The tour ended at the elementary school, with a dip in the swimming pool, by the artists and the families who accompanied them.



Chinese show *Shaolin Monks*, performed by the Shaolin Kungfu Corps of Monks, at Espacio Matta Cultural Center, 2017.  
Credit: Agencia Uno

"It was one of the first times the school was opened to the community. The children were thrilled; the school was almost full. We had set up some pools for the dip. It was really a very nice party that left everyone excited to participate: the students, the parents, and the workers!"

**Iván Andrade**

*Teacher at the Tecno Sur School*

"Many times, it is thought that, in these most vulnerable neighborhoods, people do not want access to culture, but they have always supported us a lot. With the street shows, they help us get electricity; they even lend us their bathrooms."

**Johny Rojas**

*Technical Manager at Espacio Matta*

*La bailarina*, by the Spanish company Antigua i Barbuda, visited La Granja in 2019.



# San Joaquín

## A virtuous relationship

**103.871**  
INHABITANTS

51.306 men

52.565 women

17.033 are children and teens between 0 and 14 years old.

16.335 are adults over the age of 65.

\*Source: 2017 Population and Housing Census and 2021 INE (National Institute of Statistics) Population Projections.

The relationship between the Festival and San Joaquín dates back to 2003, when together, they set out on a path that was built on respect and horizontality. Thanks to this, today decisions on the January program between Teatro a Mil and the Municipal Cultural Corporation are made with the enthusiasm of one receiving an old friend at home.

The relationship even transcends the summer program: ten years after the inauguration of the San Joaquín Cultural Center and its theater, about half of the shows that have presented there have been arranged in collaboration with Teatro a Mil.

The fruits of this collaboration also nourish local artistic collectives and groups, which have been able to observe rehearsals of large international companies, learning about technical and creative aspects. "In the last ten years of our relationship, local companies have grown thanks to this push. Today, several of them are touring throughout the region; one even went abroad. Living artistic experiences with national and international companies has generated professionalism", says Claudio Orellana, technical head of the San Joaquín Municipal Theater.



*The New Colossus*, 2019. Tim Robbins' play on immigration was presented at the San Joaquín Municipal Theater.



Actor Tim Robbins speaks to audiences in San Joaquín.

Credit: Evelyn Campbell



The decision that social and political groups be in charge of moving the model was not random. It was a way of issuing a historical critique of the State and claiming power that had not reached their hands. Also, the idea of the *minga* (a voluntary community practice in Chiloé) was a nod to the Chiloé tradition and the concept of community, family and home.

## Desplazamiento de La Moneda

### A work made in community

In 2014, the work *Desplazamiento de La Moneda*, led by the Spanish director Roger Bernat, was carried out together with over 30 collectives in the municipality and a technical team. Planning meetings became moments of reflection and dialogue. They would meet at Enrique Molina's house, a historical leader in the area, who has since passed, to see if he was in line with them, in wanting to sow a new world, with a vision of hope; that all was not lost. If that was so, everyone agreed that they would work together on this bold proposal for a piece. And it turned out that they were all on the same page.

So, they started to work on the design. The idea was that a scale version of Palacio de La Moneda, measuring two meters long by two meters high, was to be moved in the style of a *minga* (where the communities in the island of Chileo help a neighbor transport their house). The collectives and social groups would transport the model on their shoulders, for a period of two days, travelling 6.8 kilometers, from Plaza de la Constitución to the heart of La Legua, in San Joaquín.

"La Moneda got there through Santa Rosa, entered right through the middle of Legua Emergencia, until it reached Salvador Allende Square, where the main speaker was one of the most important founders: Don Enrique Molina. At one point, everyone wanted to be a part of it. From children to grandmothers spoke, including people of different social, political, and cultural tendencies."

#### Gustavo Arias

*City councilman and  
San Joaquín artist*

"It was nice because the neighbors transported the model through the streets, all the way to the center of La Legua neighborhood. They resignified La Moneda as a more democratic symbol of power in a highly stigmatized community. There were moments where people threw red paint at it."

#### Jonny Labra

*Program and content advisor at  
San Joaquín Cultural Center,  
member of the band Sol y Lluvia*

Two artisans from the neighborhood, Patricio Saavedra and his son José, were in charge of building the model. The final meetings prior to the event were held in the same area.

The structure contemplated of a small staircase to climb onto a kind of podium to vent emotions or make demands, while making the pilgrimage along the streets of Santiago, in an attitude of solemnity and respect, but also of celebration and festivity.

Among the most moving stops were San Miguel Prison, where the families of some of the 81 inmates killed in the 2010 fire joined the throng, and Salvador Allende's grave, at the General Cemetery. There was also tenderness and joy when, as they entered La Legua, boys and girls got on the model and shared their wishes for Chile. Another emblematic moment was the presentation of about fifty young people from the neighborhood troupe Raipillán, who danced to the rhythm of the *batucadas* and filled the place with the color of their clothes.

# Maipú

## The return of a giant

### 521.627

INHABITANTS

287.073 men

296.980 women

108.454 are children and teens between 0 and 14 years old.

59.057 are adults over the age of 65.

\*Source: 2017 Population and Housing Census and 2021 INE  
(National Institute of Statistics) Population Projections.

Maipú, the second largest municipality in Chile, has a link with the Festival whose origin dates back over 15 years. One of the most iconic works to have presented within its borders is *Roman Photo* in 2005, by the Chilean company La Gran Reyneta, formed by Jean-Luc Courcoult himself, director of *Royal de Luxe*. 2013 marked a distancing in the relationship between the town and the Festival. However, in recent years this connection has resumed: in 2021, *Espíritu del Agua* was performed, and in 2022, an agreement was signed between both parties to continue bringing theater to the *Maipucinos* (people from Maipú).

As a result, in the 2022 Festival edition, neighbors enjoyed works at iconic public spaces, such as Plaza de Maipú and the esplanade of the Votive Temple. One of the most remembered shows performed in the latter: *Rouge!*, by the French company Gratte Ciel, which left everyone speechless, that January 13, with a light show that complemented the circus acrobatics performed by artists hanging from a crane, set to an electronic soundtrack in the background.

The *Maipucino* couple Daniela Moncada and Sebastián Pulgar, fans of theater and the Festival program, attended *Rouge!* with their three children. The family lives in Villa Benito Rebolledo.

“We had the opportunity to see that location (the esplanade) which is part of our daily lives, in a different way; the illumination, how everything reflected on the Temple, was a super hit. I think both things were enhanced. The same show elsewhere would’ve still been great, but it wouldn’t have been as incredible.”

#### Sebastián Pulgar

*Maipú Neighbor*

“I liked that they came to our city this year, that we didn’t have to travel to downtown Santiago. It is much easier to go. We live near the downtown Maipú, so we go to the shows on foot. They are super good shows, very different from what you are used to. You feel as if they are bringing the world to you.”

#### Daniela Moncada

*Housewife*



*Rouge!*, by French collective Gratte Ciel, was presented in Maipú in 2022.

# Cerro Navia

## The square is the stage

**142.304**  
INHABITANTS

70.665 men

71.639 women

26.810 are children and teens between 0 and 14 years old.

18.885 are adults over the age of 65.

*\*Source: 2017 Population and Housing Census and 2021 INE (National Institute of Statistics) Population Projections.*

The Festival has also reached the cities through projects raised by their inhabitants, which is the case with Cerro Navia. Brothers Daniel and José Zambelli founded Matices Festival, which was born in 2011, the result of their passion for theater and their desire for neighbors to have greater access to culture. Since 2020, the Matices summer program includes works from Teatro a Mil International Festival. This way, families and children enjoy three days of a collaborative program, in front of a stage that is set up in Roosevelt Square, on Estados Unidos Avenue with Tomás Alva Edison Street. Attendees bring their own chairs to be comfortable during the performance.

At this outdoor stage, as a way to promote young and local talent, Matices organizers invited works by up-and-coming companies to present alongside more experienced groups such as Teatro Aleph and Teatro Onirus, and the performance *Not to Scale*, by the British artists Tim Etchells and Ant Hampton, in 2021. For a week, the venue for this performance was the Villa Roosevelt Neighborhood Council.



“People are already used to having theater in the summer and that’s nice, because these activities create community. We get together, we talk, neighborhood journalists come to interview people, to ask them what they think. If the boys (the Zambelli brothers) tell me ‘We want to do such thing,’ I tell them ‘Now, let’s go,’ because I trust their work. I know they are going to bring good things and, also, it is difficult for culture to reach low-income communities.”

### Ingrid Silva

*Secretary of the Villa Roosevelt Neighborhood Council*

“There was a very powerful social context that favored Santiago a Mil entering our lives and making this partnership, which is perfect, because we make quality community social theater. Matices Festival takes over the street and the square, and that would not be possible if production was not up to the job, and Santiago a Mil has been very professional: they set up great equipment, music, bring the actors. For the first performance, it was very nice to see that about 600 people came to the square.”

### José Zambelli

*Actor and cofounder of Matices Festival*

# La Pintana

## The best welcome

**189.454**  
INHABITANTS

93.652 men

95.802 women

42.430 are children and teens between 0 and 14 years old.  
18.801 are adults over the age of 65.

\*Source: 2017 Population and Housing Census and 2021 INE (National Institute of Statistics) Population Projections.

“A very important phenomenon happened: when theater was presented at the squares, few people got the message. But over the last three years, many people began to give standing ovations for the shows. Neighbors liked the fact that the Festival persisted over time, and continued the dynamic. Now they always ask me when is there going to be theater! And I see a lot of participation: people want to talk about it and share what they feel, when they see a performance.”

**Lucía Droguett**  
*71-year-old neighbor and La Pintana Cultural Corporation ambassador*

The agreement between the Festival and La Pintana Cultural Corporation was formalized in 2018, when their Municipal Theater opened its doors. Immediately, a close and affectionate relationship was born from this alliance. Veronica Tapia, executive director at the Corporation, says that people receive outdoor shows with special enthusiasm. In 2019, *Navegantes del Sueño*, by the Chilean company Teatro Onirus, moved some neighbors that had accompanied the cast on their way through Salvador Allende Street to tears. The work *Rouge!* in 2022, by the French company Gratte Ciel, dazzled the audience with its circus acrobatics, and neighbors kept making comments for weeks after the performance.

“All the neighbors wanted to be part of the program selection. They would come with donations of fruit and sandwiches for the artists. Appreciation is also at a municipal level, since we witness that people look forward to the works of the Festival, and it is important that they reach low-income areas”, says Tapia.



La Pintana Municipal Theater



*La Pichintún* presented at Juan Pablo II Park, in Puente Alto, in 2020.  
Credit: Agencia Aton

# Puente Alto

## 15 years recovering spaces

**655.033**  
INHABITANTS

.....

**322.230** men

**332.803** women

.....

**136.134** are children and teens between 0 and 14 years old.

**54.217** are adults over the age of 65.

\*Source: 2017 Population and Housing Census and 2021 INE  
(National Institute of Statistics) Population Projections.

The Festival has been present for 15 years in Puente Alto, the most populated municipality in the country. About a sixth of its 600,000 inhabitants live in Bajos de Mena sector, the marginal area that saw the visit of *La Bailarina*, by the Spanish company Antigua i Barbuda. Built with iron and recycled wood, the five-meter-high marionette with a retro-futuristic aesthetic traveled for a kilometer before stopping at Juan Pablo II Park, located on Juanita Street and La Lechería Avenue. This *pasacalle* street performance, presented in 2019, thrilled neighbors of all ages, who forgot, that in the past, that space had been looked at with distrust. Until 2014, the site was used as a garbage dump, and was known as a focus for crime and drug trafficking. This way, the Festival makes a contribution to recover the affection for public spaces in the neighborhood.

“It was very impressive that this show came to Bajos de Mena. Every social media talked about this event; everyone was letting people know. As a local news outlet, my duty was to show all that. A little girl cried emotionally. She said that she had always dreamed of seeing a big marionette like that, but she was surprised that it was so huge. The image was engraved in her. Realities are changed with experiences like that.”

### **Melyna Montes**

*Journalist from La Vitrina TV,  
local media*

“It would be amazing to have more activities like the one Teatro a Mil just did. There are people who travel two hours to get to work and break their backs, so having the chance to see shows for free, they feel compensated, and they get a 100% out of it. It was beautiful to see children’s faces when the puppet appeared; they were euphoric, super happy. It is good to realize that not all is crime, not everything is bad; other things can be done.”

### **David Lemus**

*Founder of Solidarios  
Bajos de Mena Foundation*

# Pasacalle Street Performance

## Loose beasts around the city

The *pasacalle* is one of the favorites in the Festival program selection, because its format makes it possible to transform any alley or avenue into a stage for incredible acrobatics or giant animals and insects. It means firing the imagination without limits! Plus, *pasacalles* are open and free, and at any point of the procession, citizens can join in on a first-level show.

For the technical and production crew, *pasacalle* parades require arduous workdays in which anything can happen – including last-minute "casualties" in the cast, or producers who must learn the choreography, in two hours, to save the show. However, all those who work in this trade say the laughter and emotion they are able to spark in people compensates it all.

Another very acclaimed *pasacalle* was *Beringei*, with its giant marionettes, by Spanish company Sarruga Producciones, which toured through several cities in Chile, in 2018, to celebrate the 25<sup>th</sup> anniversary of the Festival. The mechanical gorillas surprised people, not only because of their size, but because of the message, which sought to warn about their status as endangered species. Their arrival to the country attracted over 50 thousand spectators, in the municipalities of Santiago, Rancagua, Rinconada de los Andes, Casablanca, Curanilahue, Arauco, Ancud, and Valdivia.

Although *pasacalles* often interrupt the daily dynamics of the spaces where they operate –they cut traffic and fill the sidewalks with people– inhabitants in the area usually value and appreciate them, and even lend support to the production. "Our show can be similar to a demonstration, but once they realize that it's a work of art and that it's free, people welcome us with open arms, because you're bringing a spectacle to their doorstep. We block the streets, and they are all happy. They even help us do it.", says Gonzalo Valencia, Festival street producer for over 15 years.

For companies it is also an incomparable experience, especially for international collectives that, thanks to the *pasacalle* format, have the chance to share with neighbors intimately. "Europeans are delighted with the thousands of spectators that arrive, and afterwards, with the opportunity to share with people from the neighborhoods, who receive them with local food. It's fantastic. They are precious community experiences", explains Andrés García, the Festival's head of national circulation.

### What is a *pasacalle* street performance?

In the theater experience, a *pasacalle* is understood as a type of performance in which a company or artists collective moves through an area, personifying creatures or mobilizing large marionettes, accompanied by carnival music. The audience is an essential component, interacting with artists as they make their way.

Antof a Mil producer Eduardo Collao, who supports the organization of shows in the north, was responsible for managing of one of the most remembered *pasacalles* in Iquique: *Las Jirafas*, by the French company OFF, which in 2013, also toured Rancagua and Santiago. Its passing through the north paralyzed half the city, and left more than 60 thousand people speechless, as they contemplated the eight-meter marionettes that tuned Arturo Prat Avenue red, in Iquique. In Antofagasta, they performed in the surroundings of Plaza Colón.

**“Las jirafas was the biggest spectacle I've ever produced: we cut traffic, stopped air flights, blocked streets. Plus, at one of those performances, an artist got sick, and since the crew knew me very well, they knew I had been a dancer, so they taught me the choreography in two hours, and I had to go out and move the carts to the rhythm of the music.”**

**Eduardo Collao**  
Antofa Mil Producer

**“Las jirafas” que llenarán de teatro y color las calles de Santiago**

El espectáculo de la compañía francesa Off debuta mañana en la Plaza de Armas y también recorrerá espacios públicos en Providencia y Las Condes.

**M**añana sale a la calle el primer espectáculo multitudinario del festival Sigo, a Mil. Y claro, esta vez también se trata de marionetas gigantes: “Las jirafas” es el título de la puesta que trae la compañía francesa Off, y que debutará en un recorrido que comenzará en la Plaza de Armas de Santiago, a las 20:00 horas. En su recorrido de ocho cuadras, en 90 minutos de duración, la pieza presenta a nueve jirafas de color magenta, fabricadas en metal y tela. Bajo la dirección de Philippe Freslon, en el trayecto se presentarán siete momentos de efectos especiales.

En total 40 personas participan en el camino al que también recorrerá calles de Providencia (Plaza Italia), o el circuito de Héroes Goyenechea en Las Condes. También estarán en Puente Alto, Melipilla, Antofagasta e Iquique.

**Jirafa**  
8 metros de alto

**Pequeña Gigante**  
6 metros (2007 y 2010)

**Tío Escafandra**  
10 metros (2008)

**Una exposición de la partida**

Ayer, Carmen Romero hacía expectante: “Este es un año especial, porque estamos de cumpleaños, son veinte aniversario cuarenta y cinco. Es un hecho importante para nosotros y para el país”, dijo la directora del festival Sigo, a Mil, al dar inicio a la versión número 20 del encuentro teatral más importante de las tablas chilenas. El evento artístico tiene a Francia como país invitado con ocho obras, y un total de 71 espectáculos teatrales. La partida se realizó con la exposición “La historia de los de la historia”, una muestra fotográfica y documental que durante enero se podrá ver en el Centro GAM.

**Mi butaca**  
Luciana Cruz-Coke  
Ministra de Cultura  
La actuación que me marcó:  
“La de Martín Guitiérrez en Arturo Prat recuerda a Hitler y el Romancero Cubo”, es de la mejor que yo he visto en actuación en mi vida. Es un realismo espléndido, notable.”  
Una decepción teatral:  
“Recuerdo haber visto una versión de ‘Las tres hermanas’, de Chehov, en Nueva York y que fue muy decepcionante.”  
Antes de morir quiero ver:  
“Me encantaría ver ‘Ricardo III’ bien interpretado en Chile. Tenemos actores de primer nivel que podrían hacerlo.”

The *pasacalle* performance *Las Jirafas*, in El Mercurio newspaper.

*Insectes pasacalle*, by Sarruga company.



Paola Díaz was a Festival producer from 1995 to 2010, and was in charge of planning the route of the *Al Yardi pasacalle*, by the company Sarruga Producciones, in 2005. The Catalans arrived in Santiago with monumental replicas of an ant, a spider, a praying mantis, and a carnivorous plant. Ten times larger than the common adult, they sparked amazement, on their way from Mercado Central to Plaza de La Constitución, through the streets of Pedro Aguirre Cerda municipality.

“I remember we arrived in Pedro Aguirre Cerda early, to set up on a kind of dirt field. The *pasacalle* started its journey at seven in the evening. We were already very tired, because we also had to make sure people didn't get too close. Suddenly, we stopped at an alley, because we saw a man of about 70 years of age, running with a Tanax insecticide spray can in his hand, and he mimics spraying the mantis. There I thought, 'That made my day.' It is very beautiful to see what happens to people. *Pasacalles* have had a great impact on communities.”

**Paola Díaz**  
Former Festival producer



*Hannavas*, in Iquique, by the Spanish collective Sarruga, 2015. Credit: Agencia Uno

# III

The 2000s and  
the Mass Phenomenon



Credit: Agencia Aton





# III A New Festival Cycle

For the world of culture in Chile, the arrival of the 2000s brought a big change: the creation of the National Council for Culture and the Arts. From that moment on, a long journey of peaks and valleys began, in search of increasing State support for cultural institutions and their projects and, even more importantly, to include them in the programmatic priorities of Chilean governments.

For the Festival, the year 2000 came with important transformations that, on one hand, confirmed its commitment to democratizing access to the performing arts and culture, and, on the other, defined new directions and objectives for the institution. The Festival left its original headquarters at Mapocho Station and went in search of new destinations. Regional extensions were created, and new towns and cities throughout Chile were added to their program roadmap. Teatro a Mil International Foundation was created, which allowed the Festival to strengthen its funding model and consolidate relationships with important collaborators such as Escondida BHP (an Australian international mining company). The Festival's co-production work kicked off, and even a specialized jury was created, along with different categories to classify the Chilean works selected for January.

One of the most important milestones was the decision to continue promoting, with even more drive, street performances in the program, with the conviction that recovering public spaces was the way to reach more people. And, during that process, an important event occurred: the arrival of the *Little Girl Giant* in 2007, which was engraved in the memory of all those who witnessed that phenomenon, and proved that the Festival had no limits.



The audience gathered in front of La Moneda, waiting for La Fura dels Baus's show, *Orbis Vitae*, 2009. Credit: Manuel López

The French company  
Transe Express presented  
two street shows in Chile:  
*Lluvia de violines* y  
*Mobille homme*, 2011.



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# Escondida BHP Enters the Scene

## Decentralizing access

Chile got off to a good start with the arrival of the new millennium. The 1990s had been one of economic growth and the return to democracy brought with it winds of change. The Festival also wanted more. For the last few years, all the energy had been invested strengthening its international program selection, so in 2000, Teatro a Mil participated in its first co-production with a world-class institution, the National Theatre of Brittany (France), with *Eva Perón*. Works in regions became more common and would soon become permanent extensions.

Financing, however, remained a challenging task. From the state apparatus some contributions were received, which proved insufficient, and box office sales were not enough to make a difference. Faced with this equation, the role of private sponsors had become vital, and the Festival quickly understood this.

“The big change was when the internet started and the topic of multi-carriers. We got access to a database to find funding and we started faxing like crazy. I also sent many emails, and among them was Escondida BHP’s, who answered our call. It was the first time they laid eyes on us, the first connection”, says Lorena Ojeda, a Festival producer at the time. Thus, almost by accident, a relationship began that would end up being crucial for today’s Festival.

It was not the first time the company had supported projects linked to the performing arts. In the past, they had financed work by Andrés Pérez himself, which had allowed a first approach with Romero & Campbell. The decision was in response to the mining company’s policy to sponsor cultural initiatives that would promote and democratize public access to the live arts and culture. “A strategy was developed that focused on supporting initiatives of cultural excellence that would have a massive impact on the population, instead of opting to diversify smaller contributions to different initiatives, with the conviction that this could produce a real impact”, explains Alejandra Wood, then head of public affairs and communications at the company. The strategy was particularly concerned with Antofagasta and the rest of the region, where its activity concentrated.

Over the next few years, the company was essential to the Festival’s vision of bringing theater to the Chilean north, helping set up the Antof a Mil extension in Antofagasta, Mejillones, San Pedro de Atacama, and Peine. Additionally, the Iquique a Mil extension – located in the city with the same name – received support for several years from another BHP Billiton operation, Pampa Norte.

*Venus*, by the French company Cie. L'Homme Debout, in Antofagasta, 2018.



This collaborative work between the Festival and Escondida BHP has made it possible to refine a common view based on three values: excellence, decentralization, and access. In the mid-term, it has helped reduce the gap in culture access, and develop the creative sector, by generating networks, jobs, and new knowledge. In northern Chile, the Antof a Mil extension has served as a showcase for local creations and to generate new opportunities for the dissemination and circulation of artists.

By mid-2000, the commitment was solid, but a key point in the relationship had yet to happen: in 2004, with their support, French company Royal de Luxe presented their work *Oferta! Dos Espectáculos por el Precio de Uno* at Atacama Desert locations, while touring Chile. "It is important to consider it a milestone, as it was a high-quality performing arts expression, at a remote place, in the Chilean regions. It's like a statement, a declaration of what we do as an organization in the places where we operate. We could say, a symbolic gesture," mentions Alejandra Garcés, director of the BHP Foundation Program Chile.

That year, Escondida BHP became the main sponsor and patron of the Festival, assuming the role of an ally that goes beyond merely assigning resources, one that is sustained in sharing a social project. At the same time, the Festival decided to take the leap into becoming Teatro a Mil International Foundation; a decision made with the objective of having a greater diversity of funding sources, such as, for example, the Cultural Donations Act.

In the midst of this, and after the success generated by Royal de Luxe's last national tour, a new opportunity to work with the French company appeared on the horizon. This time, it was a large-scale street theater coproduction that would mark a turning point in the relationship between Chileans and Teatro a Mil International Festival: *The Little Girl Giant and the Hidden Rhinoceros*, in January 2007. Escondida BHP's support was instrumental to carry out this project.

The alliance between these two organizations has been, on occasions, subject to criticism, in a local context where private contribution is not always looked upon favorably, and at the same time, cultural projects struggle to survive with state support, which is not easy to obtain. In that sense, this relationship has introduced a novel model that is sustainable over time. "It is the importance of culture understood as a public good, as a right, as a learning process among private interests, the public sector, and civil society. I believe that the Foundation, in that sense, opened a path where establishing a dialogue was possible", says Gino Tapia, who worked for many years as the organization's commercial director.

*Pasacalle Las Jirafas*  
in Arturo Prat Avenue,  
Iquique, 2013.





# La Pequeña Gigante, Before and After

## The deep bond with Chile

Between January 26 and 28, 2007, the performance *The Little Girl Giant and the Hidden Rhinoceros* was presented in downtown Santiago. It was the first time that the French collective Royal de Luxe, and its director Jean-Luc Courcoult, toured with a story from their *Saga of the Giants* outside Europe, and they did so hand in hand with the Festival, joining efforts in coproduction. They were also supported by the French Institute of Chile and the French Embassy. The piece told the story of a six-meter-tall girl in search of a runaway rhino who, in his furious wanderings, wreaked havoc in the city.

In the days prior to the premiere, the production team set up two yellow buses and two taxicabs in the central median of the Alameda, in front of La Moneda, simulating a shocking traffic accident, supposedly caused by the animal. Passers-by stood and watched in amazement, speculating about the possible causes for the accident. Before television cameras, some even dared to say that they had seen the rhino escaping in the distance. The show had not yet begun, and it was already clear that people were eager to believe.

During the three days that followed, half a million people were out on the streets to accompany the Little Giant in her quest. In Plaza Prat, in front of the Fine Arts Museum, in Plaza de Armas, and even in Paseo Ahumada,

attendees filled every corner, in an attempt to spot the giant marionette that at times would sleep, dance, ride a tricycle, or even pee. All around her, the "Lilliputians" – as her puppeteers called themselves, after the characters from the novel *Gulliver's Travels* – jumped, ran, and flew, hanging from the strings and handles that animated her.

It was an unprecedented experience. Never before had the city been transformed in such a way, to follow the progress of a street show. Street closures and traffic jams mattered little; the entire country was captivated by the magic of theater, so much so that during that weekend the number of robberies in the sector decreased. The visit of *the Pequeña Gigante (Little Girl Giant)* and her rhinoceros left a deep imprint in the memory of Chilean men and women who, to this day, remember with whom they were or what they were doing those days; a collective phenomenon that usually only occurs with natural disasters such as earthquakes, or with the World Cup. No television channel could resist broadcasting this milestone live, at a time in which social media had not yet reached the masses.

The event also transformed the Festival, demonstrating that, as they had been saying for years, to enjoy theater, no specialized knowledge or previous experience was required. Having the desire to dream was just enough.



*The Little Girl Giant, French company Royal de Luxe's iconic puppet, visited Chile for the first time in 2007.*

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## Unforgettable postcards



(01) Two yellow buses and two taxicabs crash in front of La Moneda. "I heard the impact", passersby told TV stations.



(02)



(03)



(04)



(05)

(02) President Bachelet shared a coffee with the Little Girl Giant at Plaza Prat.

(03) "Reward: \$10,000" said the flyers distributed everywhere, to search for the runaway rhinoceros.

(04) She fell asleep on a metal cot and snored, in front of the Santiago Metropolitan Cathedral.

(05) In Plaza de Armas, children were allowed to climb onto the marionette's arms and swing.

“I took my children, who were young at the time, without any expectations. We arrived and we saw this human tsunami. The Little Girl Giant was over on the other side, but we couldn't get close because there were so many people there. I still have that image. At one point, I was a little panicky.... And then something happened that has to do with being on the streets, in the city, sharing the experience. There was a lady with her daughter, who noticed that I was a bit dizzy; she took my son in her arms and put him on her shoulders so he could see. I held her daughter who was older, and we didn't say anything to each other, but there was a feeling of togetherness, community, a desire to see this thing that was happening and was so amazing.”

**Alejandra Garcés**

*Director of the BHP Foundation Program Chile*



In front of Palacio de La Moneda, *la Pequeña Gigante* danced and even floated magically through the air.



(06)

(06) At Paseo Ahumada, the puppet had to take a pee-pee break.



(07)

(07) At the side of Parque Forestal, the caged rhinoceros finally appeared. He was not happy at all!



(08)

(08) Both marionettes said goodbye to the people with cymbals and confetti, just before leaving for Valparaiso and returning to their country. "Thank you, thank you, thank you, long live Chile!" an emotional Jean-Luc Courcoult was heard saying over the microphone.

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## The return to Chile:

### The Little Girl Giant, Uncle from the Sea Odyssey, and a Happy Ending

For the 2010 Festival, the Little Girl Giant returned to Chile, this time accompanied by her uncle from the Sea Odyssey, a 10-meter-tall underwater diver. The work, entitled *The Invitation*, had presented the previous year in Germany, to commemorate the fall of the Berlin Wall. In the original plot, the diver crossed from the West to the East side looking for his niece.

In the case of Chile, the performance also came to commemorate a special date: the celebration of the Bicentennial, an occasion to which the Festival dedicated a large part of its program. Therefore, the organization, together with Royal de Luxe, decided to adapt the piece and create a special new ending for Chile.

For approximately one month, the company and the production crew – totaling over 150 people – shared time at the former Los Cerrillos airfield. There, they assembled and disassembled the puppets, stored the containers, rehearsed, and tested possible new endings. After extensive discussions between the French and the Foundation, the idea that the play concluded with the uncle coming out of a giant container to meet his niece was born.

The new plot was kept secret until the start of the show, which ran from January 29-31. Even though, by then, Chileans already suspected what was coming, it did not prevent the streets from filling up again with excited children and families; and television channels from setting up their cameras to broadcast the reunion with the giants live.



The Little Girl Giant and her uncle, 2010.





Album/The Pose, by Constanza Macras, at the GAM Center, 2020. Credit: Evelyn Campbell



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## El GAM, the new house

In 2022, after eight editions at its former headquarters at Estación Mapocho, Teatro a Mil International Festival began a pilgrimage that, year after year, took the Festival to new theaters and cultural centers throughout the capital. The mission was part of a strategy to diversify the offer of shows and facilitate access to all Chileans. National and international works were presented at warehouses, observatories, esplanades, even in the National Stadium! For almost a decade, it was a true explosion of magic and culture spreading throughout the capital, until a new "home" appeared on the horizon: the Gabriela Mistral Cultural Center, GAM.

Inaugurated in September 2010, the building became the official headquarters in January 2011. During that time, unforgettable shows were featured, such as *Buchettino* and *El Viento en un Violín*, both Festival co-productions, and the dance pieces *Sumatoria*, *Disposición Natural a la Pérdida del Orden* and *Sin Testear*, among others. The alliance served to ensure space availability for the Festival, with halls that were capable of hosting not only plays and dance pieces, but also concerts, workshops, panel discussions, and something crucial, the realization of Platea, The Presenters' Week, a key event for the Teatro a Mil ecosystem.

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## Tickets for everyone

Additionally, new ways of selling tickets came with the festival's recently inaugurated official headquarters, facilitating audience access to shows. For the 2012 version, the concept of *abono en blanco* –purchasing tickets at half-price, before the official program is released– was used for the first time, and has since become customary for regular attendees of the event. Likewise, special discounts became available for senior citizens, students, and people from the performing arts community. That year, the inauguration of the Theatrical Box Office was also announced. It was the first point of sale and information in Chile devoted entirely to the performing arts. The service operated at Costanera Center mall until 2018, later transforming into an online space.

*Dominio público*, by Roger Bernat,  
at Plaza de Armas, Santiago, 2013.  
Credit: Juan Carlos Cáceres





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The Teatro a Mil Festival National Jury:  
A Vision that Evolves

# 25

juries throughout  
the country every year

# 105

jurors in Antofagasta,  
Valparaíso,  
and Biobío regions

*Campo de batalla. Las ruinas de Estocolmo,*  
by the company Teatrhoj, was part of  
Concepción jury's selection for the 2019  
Festival. Credit: A. Garrido



The new millennium also brought another relevant change. The creation of the Festival's National Jury in 2005. This was an instance to make the selection process of works included in the program more transparent and professional, and, thus, continue supporting national creators. In the beginning, it consisted of a group of professionals linked to the performing arts, who saw productions during the year, and then nominated the ones that most caught their attention. During the first years, the category Theater in Santiago was the only one that existed.

Over the years, categories for Dance, Emerging Theater, Family, and Street Performance were added. Concurrently, we sought to diversify the jury, integrating professionals from other areas, such as science and mathematics.

In 2013, the Theater Jury extended to other regions of the country, starting in Valparaíso, where one of the Festival extensions already existed. The following year, two others were added: Concepción and Antofagasta. The goal was to continue promoting the regionalization of Chilean theater and highlighting the work of artists and companies from areas other than the Metropolitan Region. Performances chosen in those cities can be nominated to present in the Festival's edition in the capital, as well as in the extension in their respective region.

In 2018, the role of Citizen Juror was also created. This is a person who comes directly from the Festival audience, who is not required to have specialized or technical knowledge; he or she must only love and regularly attend the theater.

Finally, in 2020, and amid the health crisis, a new category emerged: the Digital Jury.

Currently, the Festival jury is made up of 25 members who change every year, and are divided into the following categories: In-person Santiago Theater, In-person Santiago Dance, In-person Theater Antof a Mil, In-person Theater Conce a Mil, In-person Theater Valpo a Mil, and Digital, which operates nationwide. Its members are nominated by the Advisory Council, the Board of Directors, and the National Jury Coordination, which is headed by journalist Carmen Mera.

"In 2013, the first jury hailing from a region other than the Metropolitan appeared in Valparaíso. The following year, jurors in Antofagasta and Concepción were chosen from among regional peers, to review local programs, still in the Theater category. Incorporating theatrical activity from other regions has contributed to decentralizing this cultural endeavor, while providing knowledge regarding its creative and administrative realities. Dialogue with creators and agents from other regions has enriched the Festival program".

**Carmen Mera**

*National Jury Coordinator*

"I was a Festival juror in Santiago, in 2017. It was a very pleasant experience. For me, it was important that the pieces contributed to society, and that the acting and the logic behind the script were good. I thought it was very relevant that they were not propagandist. It did happen to me that the more performances I saw, the more critical I became. But in Chile, there are very good theater groups. It's truly a pleasure to go and see them!"

**Miguel Kiwi**

*Festival Juror in 2017 and National Prize of Exact Sciences in 2007*

# IV

Without Borders:  
The Internationalization  
of Chilean Theater



## IV.1 Chile and the world

The antechamber to the internationalization of Chilean theater via the Festival was Jean-Luc Courcoult's visit, in 2004, and the creation of his company in Chile, La Gran Reyneta. What began as an experiment, with the intention of adapting the work *Roman Photo* for the 2005 Festival, through a co-production with Royal de Luxe — a first in the French company's career —, ended with the Chilean group touring festivals in Europe and South America. It was followed by *Neva*, first play by director Guillermo Calderón and Teatro en el Blanco, his company at the time, which was part of the Festival program, in 2007. It attracted a lot of attention from international presenters, who wanted to schedule it at their theaters and festivals. By then, the Foundation had already identified an urgent need rising in local theater: Chilean companies required backing in the financing and production of their international trips and tours, in a context in which several lacked the knowledge and level of professionalization, to manage and make the most of such opportunities. In that sense, the support of an entity such as the Foundation could be quite valuable.

*Neva* was the first Chilean experience along those lines, with results that surpassed precedents and catapulted the careers of Guillermo Calderón and other artists who participated. This showed that the Foundation could not only contribute in this regard, but that it also had the experience and knowledge of the circuit to do the job better than anyone else.

In 2010, the Foundation decided to create its Internationalization area, and the guidelines to consolidate and systematize the way to work. This came in addition to the work already being carried out by the Presenters' Week, every January, congregating representatives of festivals, theaters, and cultural institutions from all over the world, in search of talent to bring to their stages.

"We were looking to do more permanent internationalization work, taking advantage of the place the Festival already held. We had to value what was being done, which was a consequence of the job we were carrying out," explains Claudia Barattini, former Minister of the National Council for Culture and the Arts, and who was leading the project at the time.

Santiago a Mil produced the first outing. Carmen Romero said: 'Not only can we take Chile abroad, but we can bring the world here.' It was vital for local creators to come into contact with centers in that *other world*. They have the conviction that the performing arts will maintain a certain level, because art cannot be encapsulated; it needs models for inspiration, to see other creations, because that is how it moves forward."

### **Paulina Urrutia**

*Actress and former minister of the National Council for Culture and the Arts (2006-2010)*

"We made *Neva* from scratch. We rehearsed in a borrowed warehouse, without pay. We premiered, and it was a resounding success. When the Festival approached us, interested in internationalizing the play, we accepted their invitation, and *Neva* became one of the plays in the Teatro a Mil playbill. We traveled for five years, four of them intensely. We toured Europe, the United States, almost all of Latin America, Korea, and Russia."

### **Trinidad González**

*Actress in *Neva*, director, and playwright*

Presenters visit Valparaíso, as part of Platea the Presenters' Week.



# Three guidelines to go out into the world

according to Claudia Barattini

**This is how the former minister and former Festival director of International Affairs, who led the internationalization process, defines the guidelines that took priority.**

## 01.

Install and promote Chilean theater abroad, by:

- a) Identifying works to be exported.
- b) Training and educating Chilean companies to improve their circulation.
- c) Building a portfolio of historic buyers.
- d) Generating economy of scale networks and identifying local and global circuits.
- e) Professionalizing legal and tax aspects, along with other issues such as invoicing, export procedures, contract perfection, etc.

## 02.

Generate new economic revenues and sources of work for companies.

## 03.

Systematize show coproduction work and monitoring.

From this ongoing effort, dozens of partnerships with festivals and theaters around the world emerged, to present and co-produce the work of Chilean creators, consolidating their careers internationally. In addition, it enhanced the image of Chilean theater abroad, with its reputation for being avant-garde and engaged. At the same time, cooperation agreements were reached with countries such as Argentina and Peru, to ensure the annual export of Chilean companies and their projects.

All this was achieved by the three-pronged internationalization model the Foundation conceived, where the central elements have been company support, co-production, and the constant assessment and strengthening of Platea - The Presenters' Week.



*Feos*, 2015. Credit: Elio Frugone Piña



*Neva*, by Guillermo Calderón and the company Teatro en el Blanco, 2006.

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## Travelling together

At present, over the course of a year, the Foundation can tour with about a dozen directors and companies, to perform in countries such as the United States, Mexico, Brazil, France, Cuba, Belgium, Taiwan, and others. Support is extensive and it covers a variety of aspects, but above all, it takes into account the specific needs of the artist or collective, as well as their creative vision. It all begins with the invitation to a festival or theater abroad. The Foundation then develops a circulation project around it, evaluating the possibility of adding other opportunities along the route, and setting them up if possible. It offers assistance in searching for public and private partners, to provide resources, for example, to purchase tickets, something that has become very costly, in the current pano-

rama, where the cultural sector is still struggling with the effects of recent global economic crises. Interviews with the media are set up, companies receive support in the preparation of promotion material, and artists are advised on signing international contracts, carrying out tax procedures, and securing visas. The staging's technical sheet is prepared and its correct implementation at the theater or festival is supervised, even reacting to special needs that may arise, such as including subtitles. Finally, it is not uncommon for a Foundation member to accompany artists on their tour, ensuring they have everything they need, something that was especially important at the beginning, during the first internationalization experiences of Chilean companies.

# Co-producing Chilean theater

The Festival's first coproduction experience was a big one: In 2001, together with the National Theatre of Brittany (France), they staged the play *Eva Perón*, directed by Marcial di Fonzo Bo, starring Chilean actor Alfredo Castro. The production delighted critics, setting a solid precedent for the Foundation. Then, in 2005, they were driven to repeat the experience with *Roman Photo*, the work directed by Jean-Luc Courcoult that, after its premiere in Chile, toured around several countries. The final leap, however, took place in 2008, when the organization coproduced its first work with a Chilean collective: *Sin Sangre*, by Teatro Cinema, a new company at the time, established just two years prior, by former La Troppa members Laura Pizarro and Juan Carlos Zagal.

"This was entering a collective challenge, especially with *Sin Sangre*, which was a quantitative change for us. It was the beginning of Teatro Cinema, and of the way we have progressively developed a language until now. There was full trust and the necessary backing to carry out that great experiment. It was a good convergence, in the sense that it was both a challenge for the Festival, in its first incursion into co-production, and on the other hand, I suppose they felt supported by what we had already demonstrated, the rigor in our creative process. In the end, we did it together. It was a turning point, a moment of growth for the Festival," says Laura Pizarro.

At present, the Festival promotes two types of coproductions, which often attract other cultural entities, even from beyond our borders. The first modality is the most traditional, with proposals that come directly from the companies. In these cases, the Foundation decides based on a set of fundamental criteria, including the contemporary nature of topics the staging deals with and their relevance in the social debate; the use of new

languages – such as new technologies that offer different ways of interacting with the audience; and the project's potential for innovation and distinctiveness.

Commissions are the second co-production model. These are cases in which the Foundation entrusts a director or company to develop a proposal around a specific topic they may be interested in exploring. This has to do with the values and vision that the organization itself seeks to further. An example was the play *El Año en que Nací*, a version of the Argentinian piece *Mi Vida Después*, by director Lola Arias, adapted to the Chilean context.

For the companies, Festival support in coproduction means having economic resources to finance creation (paying the cast, buying materials, building scenography, booking rehearsal space, etc.). The organization takes on the communication and dissemination campaign, endorsed with its logo as a guarantee of support. But perhaps the most important aspect is that coproductions have a guaranteed spot in the selection of works for the following Festival edition, as well as in Platea, where they perform to presenters that evaluate their chances of touring.

With all this, the Foundation seeks to offer an alternative to the Fondart (government grant) support format, to which companies often resort to finance creation. Beyond the harsh competitiveness this implies, the resource rarely guarantees the shelf-life of these productions, much less their internationalization. In that sense, Festival support is unparalleled. To date, Teatro a Mil has coproduced 148 national and international productions, becoming a factor in bolstering the international careers of outstanding Chilean artists, such as Guillermo Calderón and his former company Teatro en el Blanco, Manuela Infante, Marco Layera and his company La Re-Sentida, and many others.



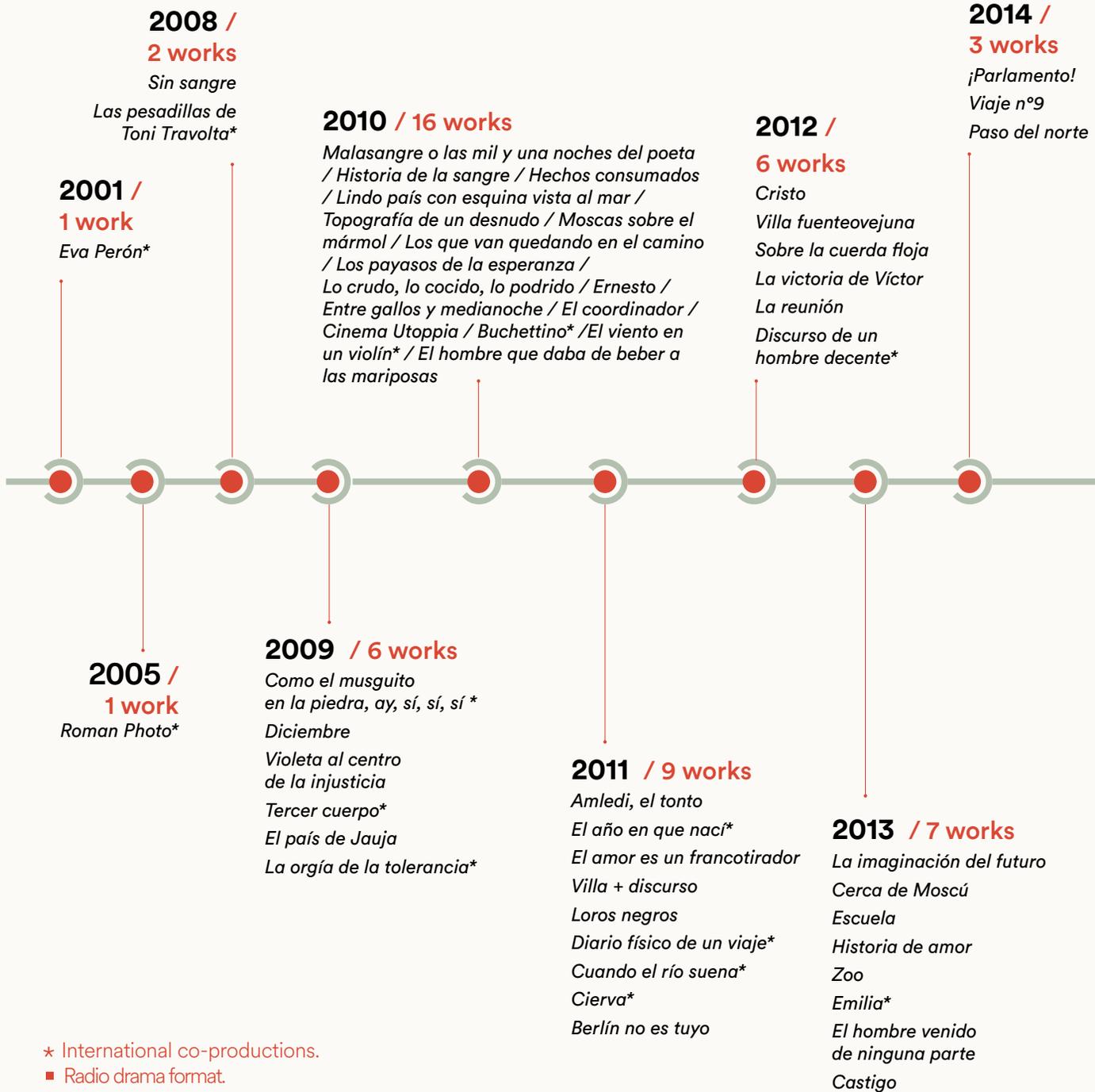
*Eva Perón*, 2001.



*Sin Sangre*, 2008 , based on the eponymous novel by Alessandro Baricco. Credit: Teatro Cinema

# The evolution as co-producers of national and international works

**147** co-productions in **21** years



## 2016 / 7 works

Mateluna  
Ceremonia  
Performance  
MAU mapuche\*  
La dictadura  
de lo cool  
Sueño de una  
noche de verano  
Un tranvía  
llamado deseo\*  
Arktika\*  
O'Higgins,  
un hombre  
en pedazos

## 2018 / 7 works

Andrés Pérez  
de memoria  
Beringei\*  
Democracia\*  
Tú amarás  
Yo soy la hija  
de la furia  
El amarillo sol  
de tus cabellos  
largos  
Astronautas\*

## 2020 / 17 works

Love to death (Amor a  
la muerte)\* / Emerger /  
Encuentros breves con  
hombres repulsivos ▣ / La  
Pichintún / Las palmeras  
salvajes\* / Mañana es  
otro país\* / Malú a mil ▣ /  
Los invasores ▣ / La flauta  
mágica\* / La condición  
humana\* / L@s niñ@s del  
Winnipeg, teatro para  
navegar con los ojos  
cerrados ▣ / El taxi de los  
peluches ▣ / El hámster  
del Presidente ▣ /  
Después de mí, el diluvio ▣  
/ Delirio ▣ / Casimiro ▣ /  
Buchettino ▣

## 2022 / 22 works

Tempest Project\* / Molly  
Bloom\* / La persona  
deprimida\* / La ciudad  
del futuro / Blackbird\* /  
Bienaventuranzas /  
Aldea \* / Te invito a mi  
(súper) fiesta \* / Tartufo \* /  
Rouge!\* / Romeo y Julieta  
\* / Pedro y el lobo, live +  
Relatos de nuestros pueblos  
en arpilleras / Mi cuerpo  
celestes, un concierto en  
el cosmos / Mi corazón  
duele de solo pronunciar  
su nombre / Medea \* /  
Malú a mil 2 / La viuda  
de Apablaza \* / La Nueva  
Imperial, concierto de  
verano / La clausura del  
amor / Cauri Pacsa, los  
niños y El Plomo / Buscando  
a Xeng, Xeng y Kay Kay  
Vilú / Allqu Yana, porque  
los perros negros son  
más buenos

## 2017 / 7 works

Estado vegetal  
La desobediencia  
de Marte  
Sin fronteras  
Tito Andrónico,  
un Shakespeare en  
espacio público  
Paloma ausente  
La zona  
Ayudándole a sentir

## 2015 / 12 works

Pájaro  
I AM MAPUCHE\*  
Feos  
Children of nowhere\*  
Reinas de la calle  
No despiertes a los niños  
Límites  
Las ideas\*  
Señorita Julia  
El gramófono  
Dínamo\*  
Comandos poéticos  
31 minutos: Romeo y Julieta

## 2021 / 19 works

31 minutos: Don Quijote  
Cómo convertirse en piedra  
Espíritu del agua  
Gregarios  
Resistencia o la reivindicación  
de un derecho colectivo  
Space invaders  
Les revenants ▣  
Poetas de emergencia  
Nadie nunca va a llorar por mujeres como nosotras  
Metamorfosis\*  
Fuego rojo  
Espíritu  
Ella lo ama\*  
El convento  
Decir afuera\*  
Cube studies\*  
Cantáreman  
Borrachos de luna  
Album—The pose\*

## 2019 / 5 works

Plata quemada  
Dragón  
Pedro y el lobo  
Tragicomedia del Ande  
2118, tragedia futurista

*Guillermo Calderón, director and playwright*  
**Member of the board at Teatro a Mil Foundation**

**How was the experience of co-producing with the Festival and being part of their international catalog?**

“You feel like you are in a kind of piece within a great cultural project that goes beyond the presentation of the work itself. For me it's super important to clarify that. It's not like 'ah, the play is good, people like it, and that's why you travel'. The work is immersed in a network of motivations, projects, international relations that have to do with governments, with presenters, with us, and with many things that are speculated.”

**What has co-producing and touring with the support of the Festival brought to your career?**

“Working with the Festival has given me the chance to travel, which has been very important. Because traveling is not just showing your work and having an income that is unheard of in Chile — here you make very little in the box office because ticket prices are very low. So, on the one hand, touring allows you to earn professional wages for the first time, but mainly for me and for the groups I have worked with, it is an educational, formative experience. You meet other people who are doing the same thing, in other parts of the world. You see things, attend conferences. It has a tremendous impact on how you view the profession, because you go to these big international festivals that occupy the center of the cultural and political activity in the country or city, the press gives it enormous coverage; it is of great importance. This artistic and cultural education is profoundly transformative.”



*Mateluna*, 2016.



*Escuela*, 2013. Credit: María Paz González



*Estado vegetal*, 2017. Credit: Isabel Ortiz

### *Manuela Infante, director and playwright*

**How was your relationship with the Festival developed and what has been its contribution to your work?**

“From *Ernesto* (2010) — a work we did for the Bicentennial at the Festival’s request — onwards, they have been co-producers of most of my works in Chile. As with many other Chilean artists, it has been the main instigator of the international movement my work has had. In those years, there wasn’t much more exhibition than featuring at the Festival’s Presenters’ Week, which became a kind of necessary milestone for a play to be seen, for it to travel around festivals, to start meeting people and building networks that today are far more comprehensive and democratic. But in the beginning, I think the Festival was absolutely vital for that movement to take place. For me, since the beginning of my work, it has been like a backbone, first as co-producers of my plays, and later, in this space of visibility towards an international perspective.”

**What have you observed when going out with your theater abroad that you would replicate in Chile?**

“What would be very important is the notion of state theater, or municipal theater; of the Regional Dramatic Centers in France, or in the case of German-speaking theaters, where people are hired - a cast of 20 or 30 people, a technical crew, and a curatorial team. They make autonomous productions that are part of the theater’s repertoire and then they tour the stages in their network. This implies a very powerful decentralization of the theatrical machine, with stable work for artists, and empowering authorial voices. It is a model where the State finances cultural centers, and they hire people, providing them with health and social security protection. Festivals are important, but they’re still milestones that come and go. What is needed is a stable development and work infrastructure for performing arts workers.”

## IV.2 Platea, the Door to the World for Latin American Performing Arts

Every January, while Teatro a Mil International Festival invites audiences to go to the theaters in their cities, or to take over squares and alleys, a particular phenomenon takes place in the last week of the month. These are seven days of special shows and activities at the Gabriela Mistral Cultural Center, which bring together directors, presenters, cultural agents, and professionals devoted to the direction, programming, and representation of some of the most important festivals in the world. Platea The Presenters' Week is organized by a special Foundation team. It features the most compelling and provocative offerings from contemporary Chilean and regional theater. Its mission is to be the gateway for Latin American performing arts to the entire world.

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**Over 150 presenters, from over 30 countries, attend every year.**

**Around 40 Latin American works are showcased.**

**Over 300 artists from all over Latin America participate.**



platea  
2020

CONFERINȚA  
NACIONALĂ  
DE  
CERCETARE ȘI  
DEZBATERI  
CIVILE  
STUD  
2020

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# Platea History

Platea is the result of a concept's evolution, which has taken 25 years to mature. It could be said that an initial incursion was the 1996 Mercosur Cultural Showcase, during the fourth edition of the Festival. Romero & Campbell produced the forum independently from the program, as a space for dialogue, for the analysis, exchange, and promotion of culture at the regional level. This first call was attended by authorities, producers, entrepreneurs, and artists from Chile and from Latin American countries such as Brazil, Argentina, Paraguay, and Uruguay.

The second milestone occurred five years later, with the first FESUR: the Southern Cone Performing Arts Fair. This time, the event was part of the Festival, and was held at Mapocho Station. The invitation went beyond the region, with presenters coming from festivals not only in Latin America, but also from Europe and the United States. It was around those years that the event began to take on the name "the Presenters' Week". In addition to the exhibition of works, attendees could participate in talks, forums, and workshops geared to promote the exchange of information, ways of operating, perspectives, and trends. Beginning on its second version, the Fair received funding from the State

and from foreign cultural institutions. Already in those early years, the instance confirmed its great potential. Thanks to this platform, Chilean creators were able to show their work on stages such as the Cádiz International Festival (Spain) and the Bayonne Festival (France).

Starting with its third version, the Fair was held at the Continuing Education Center at Universidad Católica. Soon, delegations started joining in — the first one was French. Thus, the initiative began to consolidate its international prestige as a space that gathers and showcases trends in contemporary theater.

In 2010, the fair landed at Gabriela Mistral Cultural Center, where it is still held today. In 2014, the concept took a final turn and was presented to the public as "Platea 14"; from then on, the event's title will be associated with the year it is held. Although the instance includes certain aspects of previous editions, its design and structure combine what has been learned over the last 18 years. Its reputation is the result of careful coordination and personalized attention to directors and presenters that, every January, set aside a week from their busy schedules to travel to Chile.



“Dialogues for Contingency”  
at Espacio B,  
Centro GAM.

“We always believed that it was super important for presenters from other parts of the world, such as Europe or North America, to understand the creation contexts in Latin America, as they are very different. We began to create ties to other organizations, with festivals, with creative spaces that are super specific to the Chilean environment, to bring presenters to know and see the work of artists supported by these other entities. And that began to take on a structure. Platea is also linked to the political and sociocultural context, in the broad sense of the word, and part of it is explaining to presenters what is happening in Chile, especially after 2019. Our mission is how to connect people with the framework for which creation is taking place.”

**Luisa Tupper**

*Former Platea general coordinator*

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## 2017

That year was very relevant for Platea for two reasons: for the first time, it received financial support from Corfo and ProChile. Also, it was decided to work on the focus of activities, such as panels and talks, so that they would be a real contribution to the visits of international agents. Since then, their objective has been to complement performances, providing information on the sociopolitical and cultural context of Chile and the region.

## — Seven inexhaustible days

Designing Platea's program can seem like a science. It should bring together a wide range of events: closed functions and *work in progress* exhibitions of several of the Festival's most anticipated works and directors, along with workshops, forums, conversation panels, working groups, and social gatherings. Exhibitions include theater, dance, music, circus, and other performing arts formats. Although a large portion of the

activities takes place at GAM, others require attendees to travel to other municipalities, and even to Valparaíso region. The idea is for them to access the experience of traveling and interacting with other aspects of the city. Along these lines, the Festival takes advantage of its partnerships with cultural spaces, such as the creation centers NAVE, Espacio Checoeslovaquia, and Valparaíso Cultural Park.

## — Centro NAVE



Located near Plaza Yungay (downtown Santiago), NAVE is a creation center that works with artists in permanent residency, generating co-productions and internationalization projects. Its roof has been host to gatherings and shows, within the framework of Platea.

## — Espacio Checoeslovaquia



This center, located in San Joaquín municipality, seeks to provide assistance in the technical, spatial, and training needs of performing arts creators. It also has a vision for community-building and territorial integration. The space hosts special functions and works in progress selected for exhibition by Platea.

## — Valparaiso Cultural Park



The most important cultural action device in Valparaíso, it is the main headquarters in that city of the Valpo a Mil extension. For the Platea week, it organizes activities for presenters and regional companies to meet.

## — The playbill

The works and companies showcased in Platea are chosen by the members of the coordinating team and by Festival directors. The selection results from a process in which factors such as the quality of the work and the development of the proposal are considered, along with how prepared companies are to enter the international circuit. Because, ultimately, that is the main objective of the Presenters' Week: providing a space to generate ties that allow creators to show their work at festivals and theaters around the world.

The chosen works become part of the Festival program, but there are also cases in which organizers receive suggestions from cultural entities with which the Foundation maintains partnerships. Internationalization coordinator Carolina Roa explains it thus: "For example, NAVE suggests a piece and we go, we get to meet the artists, and that becomes a Platea activity. Or we believe there is a production that, for some specific reason, did not enter the Festival that year, because of a deadline or whatever, but that has to be seen. So, it's included."

For companies, featuring in Platea is a unique opportunity to catapult their careers into the international arena. But it also allows building strong relationships with longstanding curatorial agents. A Presenters' Week can lead to tours, participation at festivals, and numerous performances of the same piece in other countries.

"Eleonor Wallace, from the Baryshnikov Center (New York), saw us in Platea. That was one of the most rewarding experiences in our company's career. She was interested in our work beyond the piece, which allowed us to do a residency there, in 2017, two years after she saw the performance. A much more nourishing dialogue was established. We were able to create the work there (*Tú Amarás*) and show it in two years."

**Compañía Bonobo**  
*Theater company*

"Especially before the pandemic, there were times when 250 presenters would come. That helps a lot to set up tours, because they see the works in person, so it's much more feasible later to say 'this work is going to be presented'."

**Olga Garay**  
*Festival International advisor*

**"(Platea) is a great springboard, a fantastic showcase for colleagues. This not only means that you can internationalize your career; it brings dialogues with these other international agents. There is an exchange that goes beyond just going to show your work abroad. It's an exchange of perspectives, of practices, of experiences."**

**Marco Layera**  
*La Re-Sentida*  
*company director*

### ✧ EN PANDEMIA

In its quest to overcome the obstacles imposed by the pandemic in 2020 on holding cultural events in person, the festival innovated in the program's formats that year, and the Presenters' Week was not left out.

This was especially relevant, in a context in which companies were particularly restricted in their ability to perform shows, and even rehearse. That way, in the 2021 edition, given that it was impossible for presenters to travel to Chile, Platea organized over 80 free activities, most of them online, with over 27,000 people participating.

## — The insistence of Teatro La Peste

Teatro La Peste was the first company from outside the Metropolitan Region to arrive in Platea. Originally from Valparaíso, in 2017, they began insisting the Festival should take presenters to the Port City. That year, the group was selected to perform their work *Error* at the Festival, but they were not part of Platea. In 2019, the Presenters' Week managed to meet their demands and, together with Valparaíso Cultural Park, they organized a day for presenters that included a show and a meeting with local companies. In January 2020, La Peste participated in the Festival with their production *Feroz*, and this time, they did perform at Platea. Out of it, the first connections were born, which took them to present at the Festival Des Libertés (Brussels, Belgium) and at Sens Interdits Festival (Lyon, France).



Credit: Teatro La Peste



## — LASTESIS: from Platea to Berlin

The year 2019 positioned LASTESIS collective — and its performance *Un Violador en tu Camino* — as icons of the Chilean feminist movement and the social revolution that broke out that October. The Festival quickly became interested in supporting the artists' work, and they received an invitation to showcase their work *Patriarcado y Capital es Alianza Criminal*, in Platea 2020. It was in this context that the collective met a presenter from the German theater HAU Hebbel am Ufer Berlin, who immediately was

compelled, and invited them to take *Un Violador en tu Camino* to Germany. At the same time, they proposed to co-produce, along with the Festival and Valparaíso Cultural Park, a residency for the creation of a new piece: *Resistencia o la Reivindicación de un Derecho Colectivo*. In 2021, the production presented in Berlin, at the BoCA Contemporary Art Biennial (Portugal), and at the Cádiz Ibero-American Theater Festival (Spain). The following year, it performed at Encuentro Trama, in Guadalajara (Mexico), at the Welcome to the Village Festival (The Netherlands), at the Zurcher Theater Spektakel, in Zurich (Switzerland), and at the Wiesbaden Art Biennial (Germany).

## Presenters speak

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—“I don't believe much in going to a festival, buying a show, and scheduling it. For me, putting together a show is building a relationship. Perhaps, on a first visit you ask which artists are interesting; you go to see a work in progress. You create relationships with artists, presenters, and people, and suddenly that relationship becomes a coproduction. (...) It's true that, at all festivals, we always have our internal commitments, but as a presenter, I have to trust that they will guide me and say 'this artist is ready to go out internationally'. And I understand that Platea has already made that selection. It's something that can travel; otherwise it wouldn't be there.”

**Francesc Casadesús**

*Director of the Grec Festival, in Barcelona*

“The Festival has evolved tremendously. At first, I didn't know the performers that were coming, but now we have big names, like Arianne Mnouchkine, Pina Bausch. And artists... once they come, they want to return because they get a lot of attention, which is unique for them. They feel at home. In this context, Platea is a very important platform and a great instrument to help playwrights and artists to show their work to the world.”

**Brigitte Füller**

*International presenter who supports the Festival in works selection*

“Platea and every Presenters' Week at Festivals all over Latin America are fundamental to shape contemporary theatrical thought, to show the world a sample of that country's production, as well as to introduce what is new in other countries and establish exchanges that are fundamental for cultures. (...) Santiago a Mil has great merit for putting South America in the spotlight, bringing international presenters to the summer in the Southern Hemisphere, and trying to organize a common agenda with other institutions and important partners.”

**Danilo Santos**

*Director of Sesc São Paulo, the entity that organizes the Mirada Ibero-American Performing Arts Festival*

“For me, Platea is a very good chance to see a lot of interesting work from Latin America. I think it's the only one where we can find quality and, on the other hand, have the opportunity to meet colleagues, artists. And it's very organized, with a lot of hospitality. I am very impressed with how they have organized this program over the years, and I'm not just talking about Platea. It's a huge festival and, for us, an important ally.”

**Aenne Quiñones**

*Artistic Director of HAU Hebbel am Ufer Berlin*

# V

Santiago is not Chile:  
Theater from North to South



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# Regional Cultural Hubs

## The push of Conce a Mil, Valpo a Mil, and Antof a Mil

Since the beginning, Teatro a Mil has promoted access to performing arts both in the capital and in the rest of the country. In the early 2000s, a number of iconic works from the Metropolitan Region, such as *Patas de Perro*, by Carlos Droguett, and *Cinema Utoppia*, by Ramón Griffero, toured Antofagasta, Coquimbo, and Valparaíso, in the context of the Festival. The enthusiasm that they generated evinced the need to expand the Festival to regional audiences. This need gave rise to the three main Teatro a Mil extensions: Valpo a Mil in 1997, Antof a Mil in 2001, and Conce a Mil in 2005.

In view of the great impact, other venues were added periodically, to reach new audiences in the regions of Arica and Parinacota, Tarapacá, Coquimbo, Libertador Bernardo O'Higgins, Los Ríos, and Los Lagos.

At first, the objective of the regional editions was to establish a presence throughout the national territory, so that more and more people could attend the shows. But before long, there was a spontaneous reciprocity, and the local art scene permeated the Festival program. This enriching exchange was consolidated with the creation, in 2012, of regional juries to enhance the Festival's 2013 selection. Since then, they have chosen works in Valparaíso, Antofagasta, and Concepción to be included in the January program. New municipalities and localities in these regions have been steadily added to the touring routes of national groups and international companies visiting the country.



Audience at *Caballo de Hierro*, Antofagasta, 2015.

# V.1 Antof a Mil

## The legacy of the North

In the 1960s, there were two important milestones in Antofagasta Region's theater history. The first, was the foundation, in 1962, of Teatro del Desierto, at Universidad de Antofagasta. The second occurred a year later: the creation of the Cultural Extension Department's theater area, at Universidad de Chile in Antofagasta, whose director was the emblematic actor and playwright Pedro de la Barra. For over six decades, the company has trained creative minds from the Chilean north, who have participated in local encounters and festivals, such as Zicosur International Theater Festival and Identidades Festival. Despite all this potential, for a long time, the relationship of northern companies with the theater scene in Santiago had been almost nonexistent.

In 2002, Teatro a Mil International Festival established an unprecedented extension in Antofagasta, which has become a bridge between the region's cultural centers and Santiago. Four works presented that year: *El Húsar de la Muerte*, by Compañía La Patogallina, directed by Martín Erazo (Chile), *Tres veces Antígona*, by La Máquina Teatro (Chile), and *El Coordinador*, by Teatro Bufón Negro (Chile). A director and actress from Antofagasta, Alejandra Rojas was in charge of production for this first extension, and for the next three.

To encourage the inclusion of local productions in the program, a team of creators in the area was organized to select the pieces that would show, during the summer, at Antof a Mil. Some of the most applauded creations are *Pabellón 2-Rematadas* (2003), by Jacqueline Roumeau, and *Los Trenes se Van al Purgatorio* (2013), by the Universidad de Antofagasta theater company. The first regional jury for this area was created in 2014. Among the shows by foreign companies that have traveled to the area are *Peces* (2007), by Spain's Sarruga Producciones, *Twelfth Night* (2008), by Russian director Declan Donnellan, and the intervention *Firebirds* (2010), by Germany's Theater Titanick.

“Antofagasta has one of the most important artistic movements, at the national level. For many years, our theater has had a good professional base and a captive audience. We started with four groups in the 1980s, and now there are over 30 companies. In the past, there was a much more centralist view than there is now, but those barriers are being broken down.”

### **Raúl Rocco**

*Universidad de Antofagasta Theater Company director.*

"When it started, Antof a Mil immediately became an opportunity to see other theatrical proposals, different from those we commonly see in the north. For artists, it was a unique showcase opportunity, a way to approach what was happening nationally and internationally. Personally, it has been an instance that I look forward to all year long, because the city becomes a celebration where we all participate."

### **Pamela Meneses**

*Director, Antofagasta Region's Advisory Council member and member of the jury*



A review of the performance *Peces*, by Sarruga Company, in Antofagasta, *El Mercurio*, 2007.

“Antof a Mil’s mission was, and still is, to make what’s being created in the region visible, and also to show that we are capable of producing, hosting, and generating that bridge with the Festival. Antofagasta was a pioneer in making this connection.”

**Alejandra Rojas**

*Former producer of Antof a Mil and La Huella Teatro and Identidades Festival’s current director.*

# Desert and heritage sites as venues

## Huanchaca Ruins:

The foundations of this old silver foundry date back to 1888, when the Huanchaca Mining Company processed the ore mined in Bolivia. Today, its vestiges are a national monument, a cultural park, and a museum, managed by the Huanchaca Ruins Foundation. Due to its historical relevance, on several occasions, the Festival production crew has set up temporary boards and structures to transform it into an amphitheater. Works such as *Orbis Vitae* (2009), *La persona deprimida* (2022), and *31 minutos: Don Quijote* (2022), among others, have been performed there.

## Antofagasta Railway Yard (FCAB):

Built by English investors in 1873, the northern railroads first connected Antofagasta with the border town of Ollagüe, through a 700-kilometer railroad. Today, the station railway yards heritage site has become another one of the Festival's venues. There, German company Theater Titanick staged *Firebirds* in 2010, a play that brought together theater, music, and visual arts.



Ruinas de Huanchaca. Credit: Evelyn Campbell



Pedro de la Barra Theater, Antofagasta. Credit: Evelyn Campbell

### **Pedro de la Barra Theater:**

Founded in 1875, this emblematic location was as an all-girl high school. In 1966, it started to be used to rehearse and host premieres directed by playwright Pedro de la Barra, until his exile in 1974. The theater received its current name in 1982, and there, the Festival has presented pieces such as *La quebrada de los sueños* y *¡Parlamento!* in 2016.

### **Croatia Park:**

This is one of the largest green areas in Antofagasta, and one of the main points of reference for people, not only because of its location but also because of its distinctive name, which reminds of the Croatian immigration in the area, after World War I. In 2019, the street performance *Paloma Ausente* by La Patogallina was presented at the park.



Croatia Park, Antofagasta.

### **Plaza Bicentenario:**

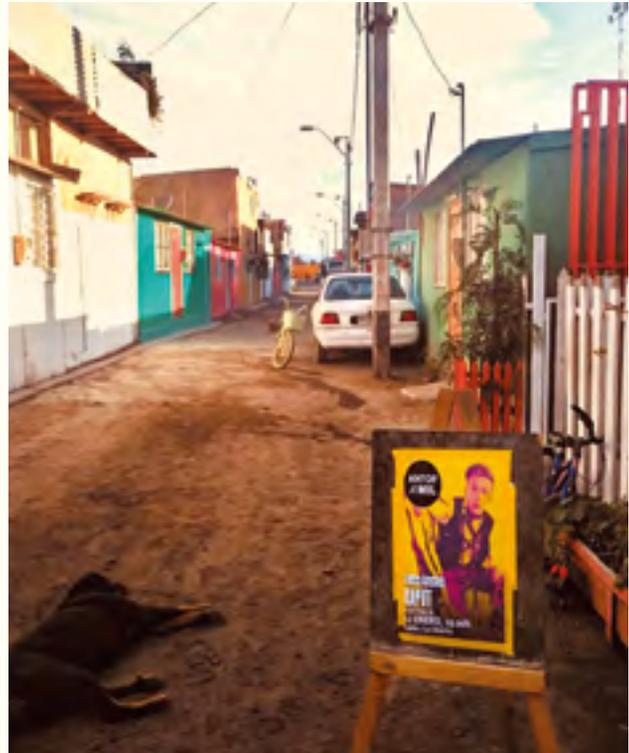
Bicentenario de la República is the name given to the largest plaza in the country, which is located in Antofagasta. Inside its 40,000 square-meter perimeter, there are esplanades, playgrounds, green areas, and an amphitheater that can accommodate more than 600 people. This has been a stage for artists the Festival brings, such as the Malian musician Salif Keita, who performed at Antof a Mil in 2009.

## **Performing arts in Norte Grande (Far North)**

In 2007, the Festival, together with Escondida BHP, began to officially present Antof a Mil. The purpose of this alliance, which is still in force, is to deliver performing arts to a large audience in Norte Grande, and to contribute to the creative development of provincial capitals. Escondida BHP's collaboration has also made it possible for artistic projects to develop throughout the year; such as the free Shakespeare 450 series that took place in San Pedro de Atacama and Antofagasta, in November 2014, commemorating the 450th anniversary of the English playwright's birth.



*Trilogía Mis derechos*, 2021.



*Kaput*, 2020. Credit: Evelyn Campbell

## Theater for La Chimba:

In 2018, a relationship began between the Antof a Mil extension and Recrea Foundation, located in La Chimba, a small town north of Antofagasta. The organization works with about 250 families with high vulnerability indexes, who live distributed among seven low-income settlements. Several of them belong to the immigrant population that has arrived in Chile in recent years. Together, they have worked to facilitate La Chimba's families' access to the Festival. From the beginning, its inhabitants have benefitted from every opportunity to enjoy the program, so much so, the Foundation decided to bring the playbill to the town, along with mediation activities. In 2020, the play *Kaput*, by Australian acrobat Tom Hanagan, was presented, and the following year, *Trilogía de Mis Derechos*, by the OANI company, a collection of three plays in Lambe Lambe format, which is a type of puppet theater performance in a box. The event was also the first time an activity included children with disabilities. With a maximum of two people per miniature stage, over 60 spectators were able to watch, for two hours, plays that explored themes such as the right to family, expression, and education. The relationship of commitment and trust between the Festival and Recrea Foundation has prospered to such an extent that the latter has already begun the construction of an amphitheater in La Chimba, to be able to receive larger productions and increase audience capacity.

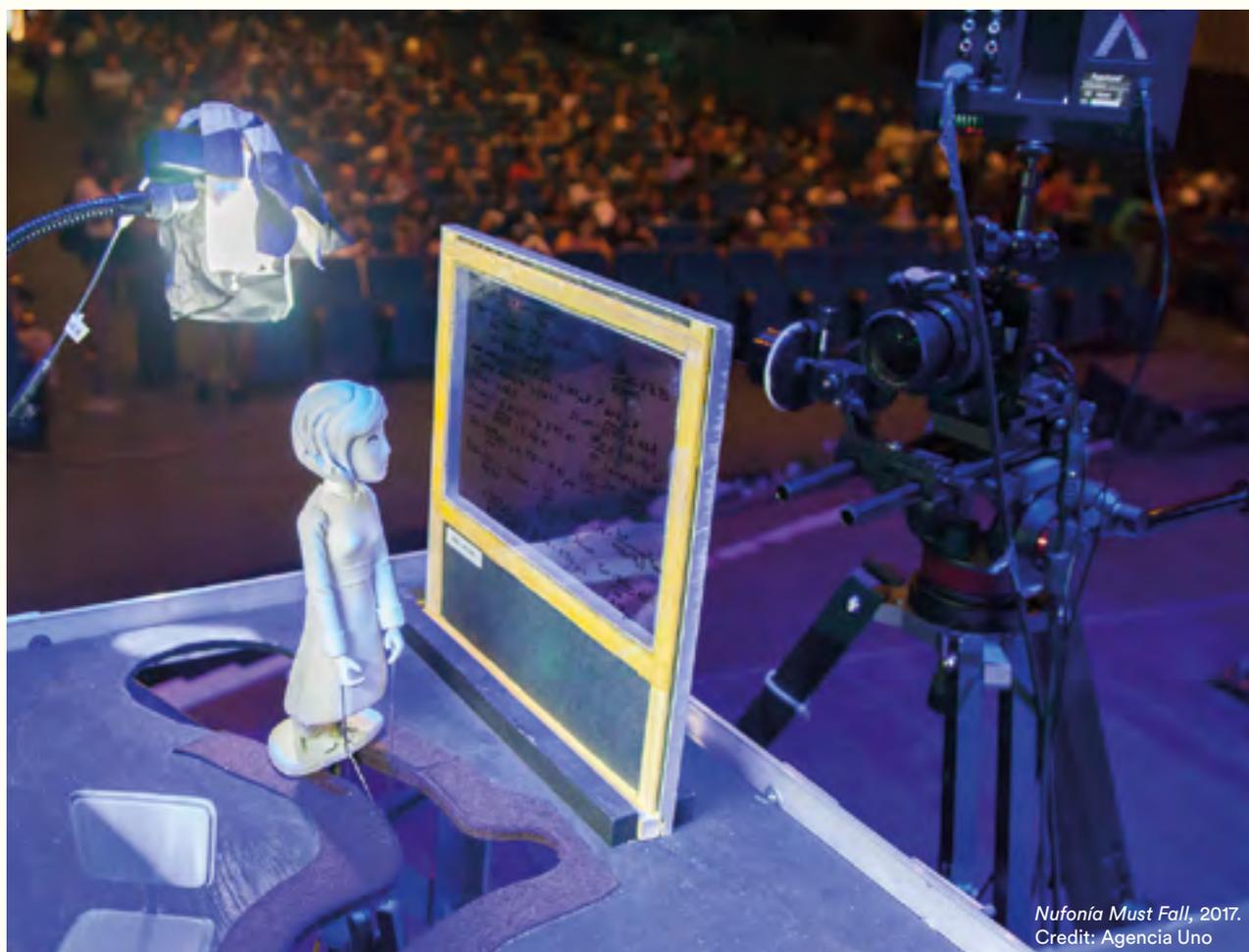
“Based on these experiences, this year we are building an amphitheater for 160 people, which will allow us to receive other types of productions. For me (the relationship with the Festival) is a long term marriage. Going out to other territories is a way of democratizing culture. For us, science and culture are tools to overcome poverty. They allow us to develop creativity, open people's minds, learn about other worlds, and contemplate a different future.”

**María José Martinic**  
*Recrea Foundation's*  
*Territorial manager*

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## Municipal Theater, a venue in the heart of Antofagasta

The Antofagasta Municipal Theater has been an ally of the Festival, in the context of the Antof a Mil extension. Located in the heart of the city, the construction of the historic building began in 1966, but it did not open until 1981. One of its highlights is the 900-square-meter mural that covers its façade, a work by the *Chuquicamatino* (from Chuquicamata, Antofagasta) painter Luis Núñez San Martín. The theater has a seating capacity of 867. In its hall, Festival performances such as *Tragicomedia del Ande*, by Chilean touring company Tryo Teatro Banda (2020) have staged. It has also hosted other activities such as Teatro a Mil Tour, which in 2012 brought plays like *La Amante Fascista* and *Tratando de Hacer una Obra que Cambie el Mundo* to the city.



## V.2 Conce a Mil The Theatrical Shake

The capital of Biobío region has positioned itself as a national model for cultural disciplines, such as theater and music, with an audience used to witnessing high-level spectacles. Therefore, it was no surprise that in 2005, the first foreign works brought by the Festival landed in Concepción: *Al Yardi*, from the Spanish group Sarruga, and the dance performance *Just Two Dancers*, by The John Jasperse Company, from the US. With these positive experiences as a background, in 2012, the Festival decided to settle in the city permanently, inaugurating the Conce a Mil extension.

In 2013, a regional jury was created, to choose local productions for the January program. *El Pájaro de Chile*, written by playwright Leyla Selman and directed by Rodrigo Pérez, was the first play selected from the region.

By 2022, and with over 15 years collaborating with municipalities and cultural centers, such as Biobío Theater, Artistas del Acero Theater, Universidad de Concepción Theater, Sala Dos, and Minas del Carbón Theater, in Lota, among others, dozens of works have already been presented in public spaces and local theater halls.

“They come here with a beautiful selection: they always bring smaller plays for theaters and street productions for downtown Concepción. That whole week is wonderful, everybody loves it. The scope of the Festival is a beautiful thing; how they manage to bring theater to spaces where the people that don’t go to venues are, and with fantastic productions. It is such an important endeavor.”

**Leyla Selman**  
*Playwright*



*Encuentros breves con hombres repulsivos, 2020.*  
Credit: Agencia Aton



*Los niños del Winnipeg, 2019.*



*De Quijano a Quijote, 2019.*



*El jardín de los ángeles, 2020.*



*Pareidolia, 2020.*

*El jardín de los ángeles, at Biobío Theater, 2020.  
Credit: Biobío Theater*



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## A giant in Biobío

Biobío Theater has become an anchor stage in the relationship between the Festival and the Conce a Mil extension. Built in 2018, next to the river, and in the vicinity of Concepción's civic neighborhood, it is the largest theater in the country, with 1,200 seats. With a team of approximately 30 people, it seeks to be a benchmark for performing arts in the south of the country.

Thanks to its great infrastructure, it has had the chance to receive shows such as *The New Colossus*, by American actor-director Tim Robbins in 2019, which contemplated the topic of migration, leading the public to look at the phenomenon with different eyes. Another memorable play was Theatre TOL's *Garden of Angels*, in 2020. The company from Belgium, had planned to perform at the city's waterfront, next to the theater, but given the rapid gusts of wind, they had to change the location and reorganize the show in 24 hours. Instead, and despite fears of convening massive events at public spaces, after the recent social uprising, the cast danced and sang over the skies at Ecuador Park, which received 10 thousand amazed spectators, dazzled by the acrobatics and the detail in their costumes. No incidents were recorded, and people joined together as a community to look up at the sky.

**"At the beginning, we would program Teatro a Mil plays, like *La Desobediencia de Marte*, and 250 people would come. But already this year, regardless of the interruption caused by the pandemic, 700 people are coming to this type of performances. A loyal audience is flourishing, and that has been great to see and be a part of."**

**Francisca Peró**  
*Teatro Biobío's Executive director*

## V.3 Valpo a Mil Theater in the Port City DNA

Although during the 19th century, Valparaíso stood out for its cosmopolitan culture and European influence, a hundred years later, artistic movements in the port city felt the effects of modernization and neglect. The demolition of Victoria Theater, a sophisticated club for elite shows and operas, was symptom of that process. Nevertheless, the creative scene struggled to stay alive, but in an independent way, through the work of underground collectives, and driven further by the new theater departments created at institutions such as Playa Ancha University and DUOC-UC. New creative instances such as DUOC-UC Professional Theatre Festival and the Valparaíso Contemporary Theatre Festival were another contributing factor. It wasn't long before the street performances and original collective works taking place in the city would capture the attention of producers from the capital.

In 1997, as part of the Mercosur Cultural Showcase and a year after its reconstruction, the Valparaíso Municipal Theater hosted the first regional version of Teatro a Mil. This was an initiative to incentivize the performing arts and their exchanges in Latin America. For the Festival, this important maritime city meant an opportunity to open up to a new audience, especially given the experience in logistics, staging, and production that local crews had, and its geographical proximity, to transport companies from Santiago. Then, in 1999, the Valpo a Mil extension was formalized as such, and during that summer, works presented at the port's breakwater, at the Valparaíso Cultural Center, and at civic neighborhood squares.

Today, the extension continues to position itself as one of the most important cultural events in the region, which each year stages works by national and international companies. Since 2013, the program has included productions by groups from the city, such as *Bola de Sebo* (2014) by Teatro Provincia, and *Alzheimer* (2015) by Teatro Imaginario. In addition, since that same year, Valparaíso has had its own regional jury to select local works for the Festival.



*La parada de los topos*, directed by Philippe Quesne, on the hills of Valparaíso, 2020. Credit: Agencia Aton

“Every summer is a whirlwind, because many Festival plays that come require quite a demanding pre-production. They know we accept these challenges, and are able to solve them, as we have a luxury stage capacity. Also, it is a very important platform for local companies, because Valpo a Mil attracts a large audience.”

### **Tamina Hauser**

*Valparaíso Cultural Park  
producer and presenter*

“(The Festival) is interesting and relevant because it gives us, for example, the chance to see international shows, ones that require major production, like those in Santiago, to which not many people have access. However, I don't think it's important just to be in Valparaíso or in other capital cities, but to be able to expand to San Antonio, Calle Larga, Quilpué, Quillota. I believe the way is to continue decentralizing what has already been decentralized and, in that sense, there is an audience for that. What Santiago a Mil is doing with these gradual extensions is moving in the right direction, which is the idea of broadening the scope of decentralization.”

### **Danilo Llanos**

*Actor, director, and member of the  
company Teatro La Peste, Valparaíso*



The installation-performance *Techo* was presented at the former Maestranza Barón, in Valparaíso, in 2021. Credit: Agencia Aton

## New voices take over the 5<sup>th</sup> Region



*Ni una abeja menos*, by Irene Bustamante, at Valparaíso Cultural Park, 2019. Credit: Agencia Aton

### Valparaíso Cultural Park, the Festival's coastal venue

Valparaíso Cultural Park, inaugurated in 2012, is a former prison transformed into a heritage, artistic, and memorial community center. The space has become the Festival's coastal venue, capable of exhibiting works with high technical requirements, given its specialized infrastructure, as was the case of *En la Puerta del Horno se Quema el Pan* (2022), by Cooperativa Teatral de Valparaíso. The indoor courtyard allows for the presentation of open-air pieces, such as the artistic intervention *La Parada de los Topos* (2020), by French director Philippe Quesne.



The piece *Resistencia o la Reivindicación de un Derecho Colectivo*, at Valparaíso Cultural Park, 2021.

### Festival premieres in Viña

Erected in 1894 for commercial and industrial purposes, the Vergara Pier was covered in blue lights and artificial smoke during the premiere of *Estrellar*, by the Obras Públicas Collective, in February 2022. Hundreds of families, who attended wearing masks, saw a spaceship with four *actornauts*, land at the Vergara Pier, to talk about our planet and its care. It was one of the four presentations that marked the arrival of the Festival in the city of Viña del Mar, thanks to the financial support of the Municipality and the Valparaíso Regional Government.

### LASTESIS and a tribute to Valpo

The first co-production between feminist collective LASTESIS – which originated in Valparaíso – and the Festival was *Resistencia o la Reivindicación de un Derecho Colectivo*, in 2021. Valparaíso Cultural Park and German Theater HAU Hebbel am Ufer Berlin soon joined the project. The piece, a multidisciplinary performance that includes the participation of around 60 women and sexual-gender dissidents, was developed over a three-month residency at Valparaíso Cultural Park. However, its premiere in that city had to be postponed, due to limited seating capacity, being replaced by a smaller version in Renca, Santiago, on March 7, one day prior to International Women's Day. Finally, on August 28, they were able to perform at the former prison, which resulted in an emotional and unforgettable experience. "It was a very nice show, probably one of our favorites. Many friends came to participate, so it was very emotional," said LASTESIS.

## V.4 Talca, Rancagua, and Iquique, other regional capitals who embrace the Festival

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### Talca

#### 19 years of friendship

The relationship with Maule Region is longstanding, with a friendship that has been going on for 19 years. The Festival's first visit to Talca took place in 2003. Today, the city has established itself as a safe destination for national and foreign companies, such as La Gran Reyneta, which in 2005 presented the play *Roman Photo*, and the French piece *Mobile Homme*, by Trans Express which, in 2011, gathered hundreds of people in the vicinity of Alameda Street and Uno Oriente. Thanks to this relationship, *Talquinos* (people from Talca) have been able to access cultures as diverse as those of Rapa Nui or the Chinese show *The Three Monks*, by the China National Theatre for Children, which was presented in 2020, at the Maule Regional Theater.



*Los Tres Monjes, 2020. Credit: Talca Municipality*

#### Maule Regional Theater: A theater relic

The first Maule Regional Theater was inaugurated in 1875, quickly becoming a space for the development of a theatrical, dancing, and singing tradition in the region. However, with the passing of years, and earthquakes affecting the area, it was demolished in 1968. It was not until 2005, that a new headquarters, financed with public resources, was opened. From that moment on, the new theater assumed its role as a cultural center for the area. Festival works have presented here, such as the Chinese show *La Fortuna de las Canciones de Jilin*, in 2016, or the Rapa Nui performance *Te Aamu 'o te Haka'ara Ma'ohi*, by the collective Maori Tupuna o Te Matato'a, in 2017. In November 2010, invited by Teatro a Mil Foundation, Teatro Di San Carlo, from Naples, presented Mozart's opera *Così fan tutte*, a milestone in the region.



*La Bailarina*, 2019.  
Credit: Evelyn Campbell

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## Iquique

### Theater week

Every summer since 2010, "la Tierra de Campeones" (the Land of Champions) has been the venue to enjoy works exhibited as part of the Iquique a Mil extension, thanks to a collaboration between the Festival and BHP Pampa Norte, until 2020, and then with the Iquique Municipality. Every year, during a week in January, Chilean and international productions present at iconic spaces, such as Cavancha Beach, Plaza 21 de Mayo, Tarapacá Hall, Brava Beach, and Iquique pier. The streets of the coastal city have also served as a stage, being walked by a five-meter-high wooden doll dressed in a ballet tutu with *La Bailarina* (2019), by the Spanish company Antigua i Barbuda.



*Romeo y Julieta*, 2019.

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## Rancagua

### Open theater in the City of Heroes

The inauguration, in 2013, of the Lucho Gatica Regional Theater in Rancagua, also marked the beginning of a long-lasting partnership between the city and the Festival that projects into the future. In January 2014, its first year, international plays such as the Peruvian *A Golpe de Tierra*, by the Manomadera group, and the Spanish *Rodafonio*, by the Factoría Circular company performed. In line with the Festival's identity, this extension has benefited from the diversity of available spaces, such as the Municipality's Casa de la Cultura, the Medialuna Monumental, and outdoor venues such as the Plaza de Armas and Marina Square. In front of thousands of *Rangagüinos* (people from Rancagua), the giant gorillas of *Beringei* (2018) and *La Bailarina* (2019), among others, have paraded through its streets, with the collaboration of the newspaper El Rangagüino to disseminate the event.

# VI

Theater and Beyond:  
Creating Communities



## VI.1 Connecting with Audiences

One of Teatro a Mil's great achievements has been building, over 30 years, a broad and diverse community that enjoys celebrating live arts every January, but also during the rest of the year. In that sense, throughout its history, the Festival has been a seedbed for the various lines of work and projects the Foundation carries out.

The road began with an initial milestone, in the 90s, when the Festival managed to establish the idea that January would be the month of theater in Santiago. In that first stage, the playbill was aimed at a young audience, one with links to the art world and to sociopolitical dissidence: university students and professionals who made up the independent art scene. In the mid-90s, the Festival left its original headquarters, to open up to other venues and, with it, to new audiences in the Metropolitan Region. Then, with the arrival of the 2000s, it expanded to other regions in a more consistent way, consolidating its extensions. With each of these milestones, the audience expanded and diversified. This, in turn, had an impact on the Festival itself.

In the 2010s, the role of the spectator began to take on greater prominence as an active and necessary part in the exchange of experiences and reflections theater fostered. In that sense, the Festival quickly understood that there was an opportunity to provide spaces beyond the theater hall, so the spectator could take advantage of the theatrical experience. This is how the Stage Laboratory program – or LAB Escénico – was born, with the objective of breaking that fourth wall, and generating encounters, dialogue, and participation.

In line with this mission of broadening the audience's experiences with the performing arts, during the Festival, and throughout the year, various initiatives have been implemented. In 2012, Teatro a Mil began working with children and teens, and in 2018, the elderly were incorporated into the Al Teatro program. That way, both groups became audiences that receive greater attention, through specific programs. At the same time, the organization developed training projects aimed at artists, taking advantage of the Festival's important international partnerships, which have allowed generating valuable and fertile spaces for creation.

“Teatro a Mil is a foundation because it is not only a show producer. Rather, it works year-round, developing audiences and generating content that is super important for the projection of Chilean theater and its works.”

**Javier Ibacache**  
*Performing arts critic  
and programmer*

“Since 2014, at Ekhos agency, we have carried out studies to find out the opinion of Festival audiences, to be able to profile them. There is a public that gets hooked on the locations. Another that is more familiar, where children motivate their parents to take them to the theater. And, in a third category, there is a niche audience that follows media devoted to high culture and critique.”

**Gonzalo Tapia**  
*Director at Ekhos I+C*



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## LAB Escénico:

### Bringing spectators and artists together

Until 2014, the spaces for dialogue and the sporadic talks the Foundation carried out were called Special Events. To give them more continuity and consistency, from that year on, these activities became grouped under the LAB Escénico program. Currently, the initiative promotes learning from the experience and dialogue between artists, students, and everyone who is interested in further understanding the performing arts. The three main initiatives that comprise it are: Foro Público (Public Forum), Pequeñas Audiencias (Little Audiences), and Escuela de Verano (Summer School). It is worth noting LAB Escénico is an initiative that transcends the summer season, and it works in articulation with all other Foundation projects.



On January 11, 2022, recently elected President Gabriel Boric, who had yet to be sworn in, was part of the audience that came to the Las Condes Municipal Theater to witness the play *Blackbird*, by Argentine director Claudio Tolcachir, which was part of the Festival program.



## Dialogues in the Public Forum

These are conversations and spaces to interact with renowned artists, such as the Swiss director Stefan Kaegi, in 2015, and the German director Thomas Ostermeier, in 2017. That was also the year of the International Seminar on Arts and Education, with the participation of Lincoln Center International director Alex Sarian. In addition, in 2021, the Foundation collaborated with the French Institute of Chile, to put together the Night of Ideas series in our country, a worldwide initiative that celebrates the free exchange between cultures and disciplines.

Open interview with Tim Robbins. Chilean actor Francisco Reyes talked with the renowned American actor and director, about the issues that inspire him and the community theater work he does with his company The Actors' Gang, with whom he presented the play *The New Colossus*, in the 2019 version of Teatro a Mil Festival. Credit: Agencia Aton

## Educating Little Audiences

Learning about the theatrical experience through playful exercises is the objective of the Pequeñas Audiencias program, which has been implemented in Santiago with boys and girls between the ages of 7 and 12, from La Granja, Ñuñoa, San Joaquín, Pudahuel, Estación Central, Pedro Aguirre Cerda, Lo Prado, and Renca municipalities, and in the Antofagasta Region with girls and boys from Peine, Mejillones, San Pedro de Atacama, and La Chimba. The Foundation has organized different viewings for its younger spectators, such as the piece *Brigadas*, by the Collective Obras Públicas, and *Circo de a'onde*, by the Pacheco Kaulen Circus Company, in 2013. More recently, *La Pichintún* was presented in 2022. These activities are carried out in conjunction with other collaborators, such as the CECREA Program, a government initiative. In addition, in conjunction with the municipalities, the program organizes in-person visits to cultural centers, so boys and girls get to know these spaces and climb on stage.



The Pequeñas Audiencias program, in partnership with Fundación Mar Adentro and the Jesuit Service for Migrants, with the participation of Haitian boys and girls from Los Nogales neighborhood, in Estación Central municipality.



"In 2017, I enrolled in all LAB Escénico activities. There were many free workshops with international professionals, something I had never experienced before. I participated in a stage critique workshop, which later allowed me to collaborate with the guest critic on a number of publications. I don't know what my professional career would look like today without Teatro a Mil. They have given me support and with them, I have been able to discover new creative spaces."

**Claudia Vanessa Figueroa**  
*Artist and LAB Escénico participant*



## Exploring at the Summer School

The Summer School offers instances for theoretical learning, practical workshops, and open theater, dance, and performance art rehearsals, which extend throughout the summer season. It is aimed at students and practitioners of the performing arts, who are offered free workshops in stage design, dramaturgy, performative writing, directing, and others, in partnership with iconic theater schools, such as Universidad Católica, Universidad Finis Terrae, Universidad de Chile, Universidad Mayor, the Universidad Academia Humanismo Cristiano Dance School, and Escuela Moderna de Música.

## LAB Escénico milestones

"These types of initiatives help the Foundation have a more fluid relationship with the sector, which has grown to highly value LAB Escénico. It is a giant battery of activities for different groups: talks, public interviews, open classes. It has been important for my colleagues and for the people in the performing arts world who participate, because in Chile there are few training instances such as this one."

### **Alfonso Arenas**

*Former Coordinator of Education and Community at Teatro a Mil Foundation*

### 2014

The Chilean Theater Forum takes place, looking to the future, with topics such as the centralization of theater, the concerns of the new dramaturgy, the role of academia in the education of actors, and the problems facing theater spaces.

### 2015

The Texto Abierto Series is organized, in collaboration with Fundación La Fuente, and features interviews with Bosco Cayo, by Alejandra Costamagna, and with Andrés Kalawski, by Nona Fernández.

### 2016

LAB Escénico leaves the Metropolitan Region, holding Francisco Sánchez's Minstrel Workshop in Iquique, and an Encounter with Héctor Noguera in Antofagasta. That year, in addition, Vitrina Lab showcases the 2D Project, by Interdam Asociación de Dramaturgos y Creadores Escénicos (Association of Stage Playwrights and Creators).

### 2017

The International Seminar on Arts and Education features the participation of Formarte, Fundación Nube, MAFI, El Circo del Mundo, Fundación Mustakis, and the Santiago Municipal Theater.

### 2018

Tardes Lab (Lab Afternoons) are implemented, as a new series of formats for conversations with great national creators, such as Ana Luz Ormazábal, Trinidad Piriz, Laurène Lemaitre, and Rocío Hernández, along with the Cine Lab series, at the National Film Archive.

### 2019

The first edition of Diálogos en Movimiento (Dialogues in Motion) takes place, with a focus on the dramaturgy of the works in the Festival, in alliance with the National Reading Plan, at SENAME (Chilean child protective services) centers. In addition, Sophie Calle leads a Master Class, as part of her participation in the Festival with the exhibition "Cuidese Mucho".

### 2020

20 spaces from all over Chile participate by offering activities to celebrate Theatrical Heritage Day. In collaboration with the Antenna Foundation, LAB Escénico holds conversations about cross-pollination in the arts.

### 2021

Online conversations are held at Teatroamil.tv, with two great international artists: Marina Abramovic and Laurie Anderson.

### 2021

LAB Escénico organizes the Conversation "Culture: Constituent Imaginaries", about the role of culture in the New Constitution, with the participation of Gaspar Domínguez, Rosa Catrileo, and Carolina Videla.

## The partnership with FIBA

In 2011, an alliance began with the Buenos Aires International Festival (FIBA), to carry out biannual extensions of the Argentine festival in Chile. Like other LAB Escénico activities, performances included dialogues after each show. Although the agreement ended in 2017, there is still a collaborative relationship with FIBA, with the interest of promoting a hub for artistic and tourist activity, in the south of the Americas.



*Interiors* showed in 2013, in the second version of FIBA in Chile. It was directed by Matthew Lenton, and performed by the Vanishing Point company.  
Credit: Valetino Saldivar

## The legacy of the Spectators' School

With the task of offering the audience further tools to discuss and analyze artistic creations, in 2008, the Festival established a partnership with the Escuela de Espectadores de Teatro (School of Theater Spectators). The program was founded by critic and performing arts presenter Javier Ibacache. This initiative, which extended until 2011, broke new ground in the country, creating a space for the critical training of audiences interested in the performing arts. The guests that participated in these free sessions included the likes of German choreographer Pina Bausch, Chilean playwright Egon Wolff, and Argentine director Claudio Tolcachir.

"I remember the massive attendance in those pre-covid rooms: very small spaces that were packed with people. Some meetings were held at noon, a time when people are on lunch break. There was an interest in attending and intervening, too. It was a way of generating a more participatory instance, a kind of echo anticipating what society was demanding from below, but which had not yet been channeled."

**Alejandra Costamagna**  
*Journalist and writer who participated in Escuela de Espectadores*

## Special guests: the elderly

The Al Teatro program was born in 2018, with the mission of contributing to the well-being and active aging of the elderly in our country. Presented by Teatro a Mil Foundation and SURA Asset Management Chile, its objective is to facilitate access to theater during the spring months. Every year, the initiative hands out hundreds of invitations to plays, offers radio dramas, broadcast on Bio-Bío radio, and also gives workshops and post-performance mediations. A six-session workshop was developed for the 2019 version, in which a group of elderly students created a stage piece that was later presented at the ICTUS Theater. The activities have reached different regions in the country. During the pandemic, the program had to adapt to a digital format, to ensure its continuation. At the same time, the virtual screenings in Teatroamil.tv made it possible to increase its reach. In 2020, 35 residencies for the elderly were generated, and the sponsorship of the National Service for the Elderly (SENAMA) was secured.

“I am a Teatro a Mil follower from the beginning. I also attend all the street performances. Since I'm good with Facebook, I'm the one who lets all my friends know. During the pandemic, I signed up for everything I could in the Al Teatro program. I did an autobiographical narrative course, and another one on theater appreciation, where they taught me to pay attention to the lighting, to the scenography. It was very interesting because they were workshops where our participation and our story as older people were valued.”

**Juana Alvarado (83 years old)**  
*Al Teatro program participant*



*Estado Vegetal* performance at UC Theater, Al Teatro program 2018.  
Credit: Felipe Fredes

## VI.2 Training programs: cultivating talent

One of Teatro a Mil Foundation's lines of work is promoting training and educational instances, to incentivize national talent and support the professionalization of the theater scene. Bearing this in mind, it has developed different programs to contribute not only to further train national actors and actresses, but also to generate instances of dialogue and promote the exchange of knowledge that fosters new creations, experiences, and links in the community. World-renowned institutions, companies, and creators have participated at several of them.

# Stage Direction Program

## Goethe-Institut Chile

The first iteration of the Stage Direction Program (PDE) took place in 2017. It was organized between the Foundation and the Goethe-Institut, a German cultural institution with offices around the world, one of them in Chile. This alliance, which had its last version in 2021, was an opportunity for Chilean creators, along with artists from Peru and Uruguay, to develop creative projects, counselled by experienced Chilean and German directors. That time, the program transitioned to a digital format, with online mentoring, and generating content for digital platforms. This free 18-month-long mentorship sought to support performing arts creators in the development of unpublished works. It also included classes in German and the chance to participate in residencies with important theaters and festivals in Munich, Hamburg, and Berlin. The creation process concluded performing the work within the framework of the LAB Escénico program. In its five-year span, 34 directors received training. Some of the resulting pieces had theater runs, such as *Impostoras*, by Mariana Hausdorf, and *Representar*, by Sebastián Squella, who also won the Las Condes Youth Theater Festival. The program received the collaboration of Festival Sala de Parto, in Peru; INAE, from Uruguay; and the International Area of the Chilean Ministry of Culture, Arts, and Heritage.

“The process was very free; that was what I liked the most. They gave us the platforms to generate knowledge. What helped me the most was the trip to Germany: I saw incredible works, we were at three festivals, we met artists with whom I am now very close, so it is a hub for connections. It was what started my career, in terms of artistic connections and of forming a thought structure, to say 'I'm the one on stage, I act this, I write it'. It meant training myself as a theater artist, instead of an actor or playwright. To be a complete creator”.

### Nicolás Lange

*Chilean actor and director, he participated in the 2019 edition of the PDE, with the play Yo Salvo la Muerte*



# Ariane Mnouchkine:

## her unique and unrepeatable Traveling School

Théâtre du Soleil landed in Chile in 2015, to lead a residency for Latin American artists. The initiative was called Escuela Nómada (Traveling School) and was organized by Teatro a Mil Foundation, in collaboration with the French Institute of Chile.

The audition convened over 500 applicants who traveled from different regions in the country and the continent, to Espacio Matta, in La Granja municipality. Among them, there were theater and dance aficionados, and even circus professionals. Only 230 were selected to participate in the residency, which lasted from June 29 to July 24.

Ariane Mnouchkine, renowned founder and director of the French company, shared with the students the methods she has developed over five decades of theater experience. With a career that began in 1964, Mnouchkine has been characterized by promoting collective workspaces, without hierarchical structures. She came together with ten members of her company.

### One day with the teacher

In strenuous nine-hour days, the French actors and actresses came to establish close friendships with the participants. Every morning, Ariane Mnouchkine waited for them at the entrance to the building with a list of names. She would call each one's name out loud, just as she does when working with her own company,

Théâtre du Soleil. Participants were asked to dress in one color, trying to avoid black, and to care for their personal appearance. The focus was on installing the theatrical experience, even at the rehearsal level, as a true ritual.

In the first week, the students were divided into three categories: the “locomotives” – those capable of building worlds and leading the rest –, those who occasionally had this ability, and the newcomers, who often needed guidance. Next, they organized groups composed equally of members from all categories. The idea was to ensure a certain creative balance within each collective.

The day began with a warm-up, followed by exercises such as putting on an interpretive performance of a song. The students had to follow the movements of a leader, always being careful not to “fabricate”, as Ariane said; that is, not to invent, without feeling the melodies.

Lectures and conversations took place with the participants seated in stands specially positioned behind the stage, on the opposite side of the seats. The idea with this was for people to maintain their role as creators and not feel part of the audience.

From this experience, and in line with the drive to generate instances to exchange and learn for national and Latin American artists, the idea of developing an educational program for schools was born, one where the tools of theater are used to support children's education. The initiative saw the light in 2016, under the name Teatro en la Educación (Theater in Education).



*Los naufragos de la loca esperanza*, directed by Ariane Mnouchkine, was presented in 2012, at Mapocho Station. It is the work with the highest box office in the history of the Festival: 10 thousand viewers.

## *Ariane Mnouchkine, Théâtre du Soleil director* "It was a foundational Traveling School"

### **How was the experience of the Traveling School in Chile? What characterized it compared to others?**

"It was actually the first Traveling School, not counting the one that we did three or four years earlier in Afghanistan, which wasn't called that yet. It was incredible. It lasted a month; it was quite long. Really memorable! I would say that it was a foundational Traveling School. Among the hundreds of young people, there were some that were extraordinary... And extraordinary things also happened, such as the achievements of some participants, as soon as they began to understand and forget their opinions, their slogans, and political discourse, and they realized this was not militant theater, but just theater. I didn't ask them for political discourse; I asked them to exist theatrically. And the thing took off and everything was propelled. It was terrific."

### **How did the Traveling School in Chile change you?**

"Everything changes me. Every Traveling School changes me. Working changes you... Some of the students lived in such hard economic conditions. At the end of the workday, when we sat on the little bus that would take us to our hotel, we would see them at red lights, juggling, on stilts, spitting fire to get money to eat. That was very moving. There was such courage in them, such dedication, such passion for theater, that it was very invigorating. I don't know if it changed me. I do know that it touched me, moved me, and encouraged me."

### **What did you stay with at the end of that month?**

"I had the impression of having been useful. It's almost pretentious, because you're never as useful as you think you've been, but I think the young people took away a degree of bravery. We encouraged them, despite the difficult environment they came from."

"As actors and actresses, sometimes we feel a bit like we're inventing the wheel. But the Traveling School refreshed in me the idea that one takes it all in. It is a transfer, and the exercise you do in theater is to be a kind of mixer, where you are not inventing anything - everything already exists. One gathers the material, and the rest is to open the heart and the body so that these things can truly take place. Ariane's vision is to return to the masters. Somehow, before the residency, I already agreed, but I didn't know it. That's why, every time she said something, I felt a little like an Evangelical Christian, because in my head I was saying: 'Amen!' It made a lot of sense to me and when I returned from the school, I made a lot of changes in my company, which was what I felt we had to do at that time."

**Jaime Reyes**  
*Teatro PAN company founder*



Ariane Mnouchkine, founder and director of the French company Théâtre du Soleil, at Mapocho Station.

## The metamorphosis of Mapocho Station

The play *Los Náufragos de la Loca Esperanza*, directed by Mnouchkine and performed by Théâtre du Soleil, was presented in the 2012 edition of the Festival, as a tribute and commemoration of the ten years since Andrés Pérez's passing. Production required converting Mapocho Station into a local replica of La Cartoucherie, the old arms factory that had been transformed into a stage, where the French company has presented their works for over 40 years. The staging, inspired on a piece by Jules Verne, was the work that kicked off that year's Festival program.

"There were two audiences for that work: one was young, fervent, and friendly, but I do confess there was another where we said, 'this is a remnant of Pinochet', and they were hateful. They were probably people who came to the wrong show. Fortunately, there was also a wonderful audience. And it is like that everywhere. I refuse to say that one public is better than another - they have small differences, but these are very superficial. The real audience is made up of human beings who come together at a moment of communion and end up looking alike everywhere in the world."

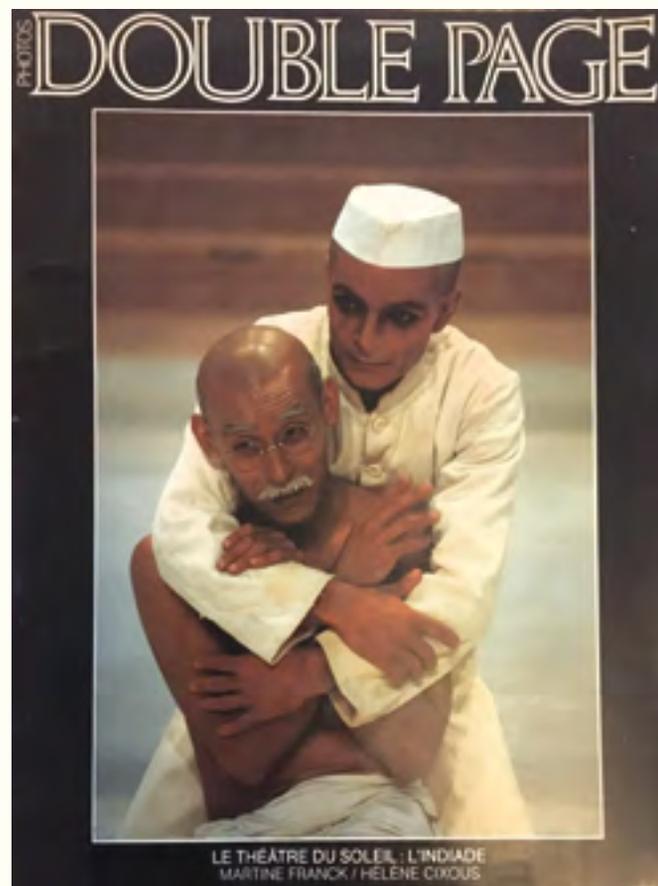
**Ariane Mnouchkine**

## Andrés Pérez's teacher

Considered the father of street theater in Chile, Andrés Pérez migrated to France in 1983, in search of models and new influences for his work. There he found a teacher: Ariane Mnouchkine and Théâtre du Soleil, with whom he remained until 1988, taking part in several of their plays. One of them was *La Indiada*, where he played one of his most remembered roles, for which he lost 15 kilos: Mahatma Gandhi. Mnouchkine went on to say: "It's Gandhi himself, in person." Together with the French director, Pérez explored the tradition of masked theater, as well as the search for a new vision of comedy, and an in-depth study of Asian theater techniques. He used it all on his return to Chile, when he founded the Gran Circo Teatro company, with which he premiered the most influential work of his career: *La Negra Ester*.



*El Mercurio*, 1988.



*Double Page*, 1987.

# Playwriting Program

## Royal Court Theatre

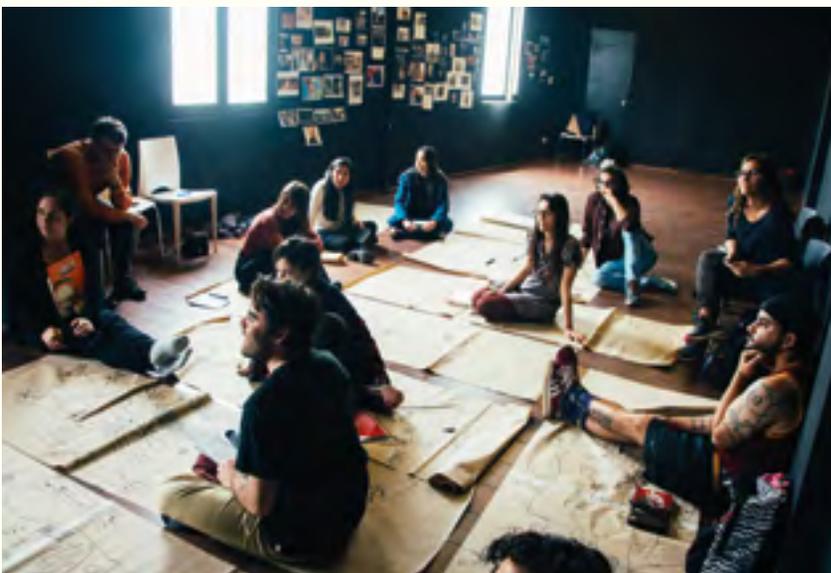
London's prestigious Royal Court Theatre and Teatro a Mil Foundation launched, in 2012, the first version of the International Playwriting Program, to which creators applied to work full-time writing unpublished works. With the collaboration of the British Council, in its first edition, only Chileans participated, but starting with the next edition, Latin American artists were also included. Participants took advice from great figures in international theater, in addition to the Foundation's permanent support. In following versions, the instance also received collaboration from other international institutions such as the Complejo Teatral de la Ciudad de Buenos Aires (Argentina), the National Institute of Performing Arts (Uruguay), Teatro La Plaza (Peru), and the British Council (in Chile and Peru). The initiative held its last edition in 2020. Works were exhibited in the participants' countries of origin, and the most exceptional productions also traveled to London.

The program was led by the admired Elyse Dodgson, then Director of the International Area at the Royal Court Theatre, who passed away in 2018.

"Depending on the moment, we did exercises that had to do with starting to write, we invited actors to work on the drafts, doing little performances with them. We wrote on the spot, which was very rare; we read and connected everything. Basically, that's how we spent the day. (Royal Court) is an institution with an aura and being able to be in that position was very much a privilege."

### Andrés Kalawski

*Actor and playwright, he participated in the program's first edition with the play Diez Mil Cosas*



"It was a moment of great community. The most beautiful aspect was giving each other support, getting together, interacting with the other playwrights taking the workshop, and becoming part of those pieces. It was a process that took us very deep, and for my part, it was great to feel part of something important. Five of those productions were selected to go to London and be read at the Royal Court, so it meant opening a door for us to meet."

### Bosco Cayo

*Director and playwright, he participated in the program's first edition, with the play Negra. La Enfermera del General*



## VI.3 Theater in Education: the classroom becomes a stage

In the crowded children's library of Escuela Bélgica, in San Gregorio neighborhood (La Granja municipality), the third-grade boys and girls get to see, for the first time, a spotlight, like those used at shows. In front of the device, theater teacher Alejandra Iturriaga sets up a tripod and a white cloth. Then she raises her hand and makes a fist, and the 20 boys and girls – several of whom are immigrant children living in the community – sitting in their chairs in a semicircle, become silent and hold their breath. Alejandra explains that the next activity will be to stage a mini-shadow play, and that it was time to rehearse. The library curtains are closed, and suddenly the place has become a theater hall. The characters – cats, dogs, rabbits, frogs, unicorns, and sharks – are ready to enter the scene.

Escuela Bélgica dedicates two teaching hours a week to the Performing Arts course, which is part of the Theater in Education program. Established in 2016, the initiative looks to promote the socio-emotional, cultural, and educational development of boys and girls from second to eighth grade, using the tools of theater. Theater pedagogue Verónica García-Huidobro was in charge of designing the program's methodology. Subsequently, her peer, Diana Fraczinet, came on board. She was key to the initiative, reviewing the guidelines and adapting them to the reality of the participating schools and their teachers.

“The program is a space where they can be children again, given that they live in difficult contexts of much poverty. Through theater, they manage to connect with how beautiful it is to express themselves with the body and learn through play. In addition, networks have started to pop up within the schools. For example, teachers of other subjects tell them to use what they have learned in the course: straight posture, slightly bent knees, and speaking loudly. That cross-pollination is very important.”

**Alejandra Iturriaga**  
*Program theater educator  
at Escuela Bélgica*

“Many of the students who started with me on this project, in 2016, are now in High School. At that time, they suggested we do the theater workshop as part of the Life Skills class, and I opened the doors to the program. The Foundation was bringing a performing arts teacher, and I had to support them as an assistant teacher. In addition, they gave me the chance to do a Certificate in Theater Pedagogy, which was very motivating and helped me a lot.”

**Marcelo Molina**  
*Educator at Sanitas School*

### \* IN PANDEMIC

#### **Pandemic pause and online reactivation**

In March 2020, a State of Emergency was declared throughout the country, due to the COVID-19 pandemic, which meant schools had to close their doors. In light of this, the program was interrupted during that year, resuming remotely, on the first semester of 2021. Teachers innovated with new ways to do theater online, from home. As of August, in-person attendance became voluntary. “This period was very important for students to self-identify emotions and to develop emotional intelligence. We motivated them using attractive theater techniques, such as radio drama, theater with objects or puppets, stop motion, linking with digital media, stage design, drawings, and lighting. In other words, non-physical techniques, yet linked to creation,” explains Debbie Aliste, theater educator and current program coordinator.

**+2000**  
student participants

**+20**  
schools  
involved

**7** municipalities  
**57** classes have participated

**1<sup>th</sup> to 3<sup>th</sup> grade**

**5<sup>th</sup> to 8<sup>th</sup> grade**  
school levels

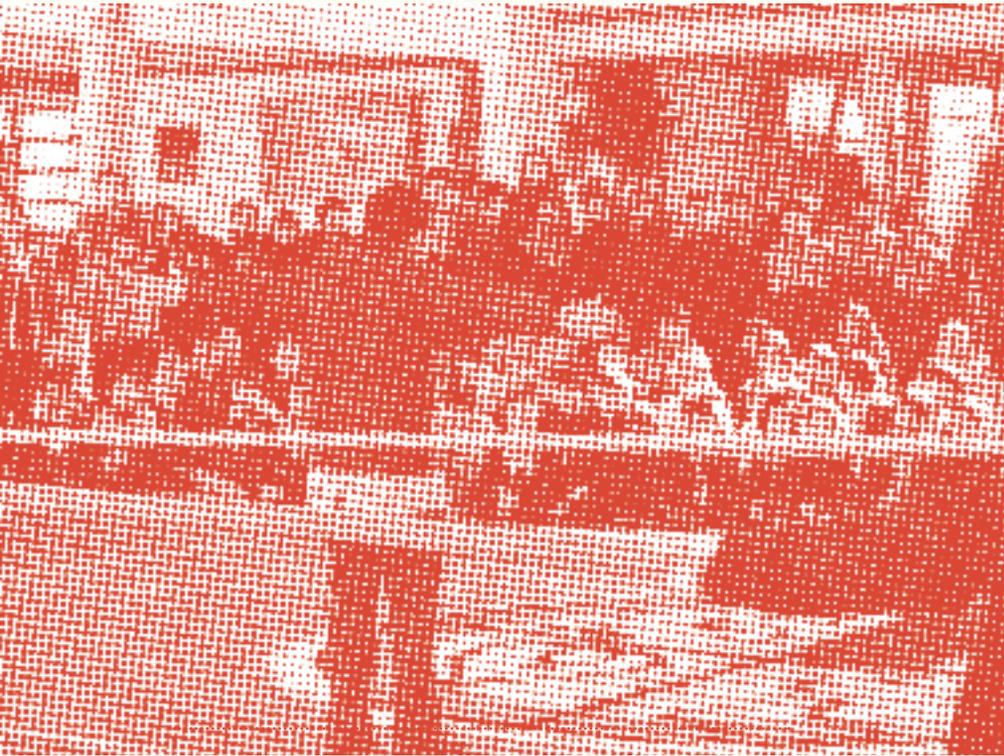
"Art is a wonderful tool that allows human beings to connect with our spirituality. I think everyone should try to be more aware of what we are experiencing, even if it hurts or scares us, and the arts in general, and especially theater, offer that possibility. If you also combine this magical art with education, using theater pedagogy as a methodology, it becomes an atomic bomb. Theater in Education has that power, as long as its original spirit is respected, which also implies contributing by sharing its knowledge with teachers of other subjects."

**Verónica García-Huidobro**  
*Actress, director, and theater educator*

# Theater in Education

A unique methodology

This initiative provides students with tools that promote their growth, taking into account the vulnerable contexts in which many of them are immersed. Below are the core elements of his methodology.



## The students speak:

**90%** say the subject helped them to know themselves better.

**90%** thinks the program helped them to know and respect their classmates.

**86,4%** feel they greatly developed their ability to create and invent.

## Teacher duo

The Performing Arts class is guided by a theater educator working together with the head teacher, who acts as a co-teacher in the activities. The curriculum is designed together with the schools, and the Foundation provides all necessary materials for the sessions.

## Socio-emotional tools

The focus is for boys and girls to develop skills such as self-awareness, multisensory perception, teamwork, self-confidence, and negotiation skills.

## Aesthetic-creative knowledge

For many students this is the first time they have access to a theater play. Thus, viewings become a central pillar of the program. Some of the works they have seen are *Historia de una gaviota y el gato que le enseñó a volar*, *Chaika*, *La Venganza de Ricardo*, *El sueño de Mó*, *El Capote* and *Gulliver*.

## Two pilot schools in La Granja

In April 2016, Sanitas and Tecnosur municipal schools, in La Granja municipality, were the first to implement the program. The former did so at 5th and 6th grade levels, while the latter tackled 1st and 2nd grades. For the first time, they integrated the subject of theater as part of the school session. At Tecnosur, the class was included in the Language curriculum, and at Sanitas, it was carried out as another two-hour elective course.

## Theater in Education Program Milestones

“The children like the class because it takes them out of the routine; they are always creating and building with a very good disposition. The work they do leaves its mark, contributing to their personalities, to imagining a different life, and to where they see themselves in the future. In 2021, they made a compilation of neighborhood stories, rescuing all the good things in it.”

**Carolina Marchant**  
*Curriculum head at Escuela Bélgica*

## A stellar moment in Espacio Matta

The most highly awaited moment of the year takes place when the students present their final work to the school community. Usually, this is done at their own campuses or at Espacio Matta Cultural Center. The seminar "Methodologies for the use of theater" has also taken place at the venue. This workshop is aimed at teachers who want to learn more about how to use stage tools in their classes. Espacio Matta fills to capacity during these events, and when the children perform, they are truly applauded. Parents remark on how good the course has been for their sons and daughters,” says Escuela Sanitas director Marianella Dinamarca.

### 2016

Implementation of the pilot plan begins in La Granja. In addition, a unanimously-voted draft agreement is passed in Congress, to propose to President Bachelet that, within the public education reform, the performing arts be considered as part of the school curriculum.

### 2017

The program receives a new grant, the Fund for the Promotion of Arts in Education, granted by the then National Council for Culture and the Arts.

### 2018

The grant from the National Fund for Public Security, issued by the Undersecretary for Crime Prevention, allows program coverage to be expanded. In addition, 11 schools belonging to the Barrancas Local Public Education Service (SLEP) come on board.

### 2021

Given the need for educational institutions to promote the literacy plan in elementary school students, teachers take on this new challenge and use theater tools to encourage reading and writing in 1st and 2nd grade students.

### 2022

The program becomes part of the curriculum innovation implemented at Colegio Marista de La Pintana. Two schools in Lampa come into the program, with a budget approved by the Municipal Council. The program is implemented at 12 Metropolitan Region public schools associated with the "4 a 7" Program of the Ministry of Women and Gender Equality, with funding from the Ministry of Social Development.

# VII

Thinking about the Future,  
Reflecting on the Present



## VII.1 The Role of the Advisory Board, Listening to the Voices of Others

In September 2006, the Foundation convened a team of directors, playwrights, and choreographers to form an Advisory Board. The objective was for these professionals, immersed in the artistic scene in Santiago and in regions, to provide recommendations for strategic guidelines and programmatic lines for each festival on a voluntary basis, thus helping to integrate the needs and knowledge of the national scene itself. They would be a kind of lifeline, so to speak, to keep the original spirit of the Festival alive. Among its functions, the Council would also help select the Festival jury for its different categories and would propose topics to be addressed collectively in the Teatro a Mil program. The selection *200 Years of Chilean Theater*, in 2010, was an example, as was the tribute to women creators in 2022, through the special *#SomosDiversas (We are Diverse)*, screened on Teatroamil.tv.

Within this space of trust and collaborative work, the members of the board discuss how the contents proposed in Festival editions interact with social contexts in the country. Additionally, the Council is concerned with finding ways to carry out a more conscious, decentralized Festival that impacts and contributes to the lives of the greatest number of people and of national artists. Along these lines, starting in 2022, representatives of the performing arts from Antofagasta, Valparaíso, and Concepción regions joined the team.

### An homage to the masters

The Homage for Lifetime Artistic Achievement is a tradition the Festival recovered a few years ago. As part of its mission, the Advisory Council has had the task of suggesting names of women and men whose contribution to the development of the performing arts in our country deserves resounding recognition. Among those who have been distinguished are:

- Ramón Griffero (2015)
- Héctor Noguera (2016)
- Verónica García-Huidobro (2017)
- Alfredo Castro (2018)
- Nuri Gutes, Paulina Mellado  
· y Elizabeth Rodríguez (2019)
- Gustavo Meza y Elsa Poblete (2020)
- Teresa Ramos y Angel Lattus (2021)
- Jaime Vadell (2022)
- Guillermo Willy Ganga (2023)

## Words to weave a future

In the context of celebrating its 30-year career, Teatro a Mil International Festival has posed the following question: what will we be like in the next 30 years? In order to find an answer, over the past three years, the Foundation has promoted instances for revision, pause, and reflection, to establish new guidelines for the future.

Horizontality  
Autonomy  
Circulation  
Education  
Community  
Processes  
Weaving  
Decentralization  
Expression  
Platforms  
Listening  
Innovation  
Dialogues  
Reactivation  
Co-creation

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— “I remember a conversation about Pina Bausch’s arrival in Chile. She was going to present her work in only two performances.

So, we asked ourselves: How could we do it so that more people could see her piece? Suddenly, we thought: why don't we open the doors to the performance’s dress rehearsal to theater and dance students in Chile? We did, and it was quite beneficial for artists in training. These kinds of experiences became very enriching and they sort of became the norm: every time one of these recognized guests comes, we include workshops or conversations.”

**Francisco Albornoz**

*Theater director and member of the Advisory Board*

“I started out as a dancer, choreographer, and ticket seller in the 90s, and I always wanted the performing arts, especially dance, to become more visible and valued. Today, there are many visions for Teatro a Mil, like a prism, but we have been present in all the uprisings, social movements, and feminist waves. During the pandemic, as well, when we had to go on lockdown, we pondered how to change and transform ourselves. Now, at the Festival, our curatorship is collective and participatory.”

**Elizabeth Rodríguez**

*Choreographer and former member of the Advisory Council*

“The Advisory Board has given a lot of thought to how the creative paradigm has been shifting. Regions are no longer just waiting for works to arrive from Santiago or abroad; now we must also promote local productions. There is talent spread all over the territory, and it's important that they have access to opportunities.”

**Aline Kuppenheim**

*Actress, director, and member of the Advisory Board*

“Within the Advisory Council, there are three people representing the regions. I come from the north, and the others from Valparaíso and Concepción. This has been recent, but when we've met, it has been useful and rewarding, in the sense that we are working for regions to have more representation. I think the Festival has had an impressive evolution, across the social and artistic scopes, which cannot be separated.”

**Pamela Meneses**

*Director, member of the Advisory Council and the Antofagasta Region Jury*

## VII.2 Social Uprising: Introspection and Collaborative Action

As thousands of Chileans took to the streets to defend their social demands during the social upheaval of October 2019, the Festival and its people also tuned in to that sentiment. That way, the team entered a stage of self-assessment. Some of the issues that were discussed during this period of introspection were the role of the Festival and culture today, the challenges of free-admission theater, unequal access to paid shows, and the scarcity of state resources for the national art industry, along with the lack of funding channels.

One of the topics that stood out was the value of collaboration and cooperation with others, especially in the task of supporting, strengthening, and ensuring the development of the Chilean cultural scene. This process of valuation would set the grounds for a great challenge that, at that time, had not yet appeared on the horizon: the pandemic, a scenario where the collective would become fundamental.

As part of the drive to support and contribute to the collective process that Chile was undergoing, during the rest of 2019, Teatro a Mil opened spaces for dialogue, during a historic and transformative moment for the country. Along with other entities, the Foundation organized cultural activities and townhall meetings that encouraged intergenerational and intersectoral conversations, such as the Family Encounter in San Joaquín municipality, and the Cultural Encounter in Valparaíso. The Festival also participated in the Citizens' Cultural Townhall Meeting, held on October 31, in Espacio Matucana 100.

In addition, it was decided that the topic and its facets had to be included at several Festival activities the following January, providing contextual information, and encouraging dialogue with attendees to the Presenters' Week. The idea was for this relevant sociopolitical context in the country to permeate the 2020 edition.

**October 21, 2019**

As the Advisory Board of the Santiago a Mil Festival, we hereby wish to join the social movement and express our total faith in the people of Chile and their just demands. As artists and cultural workers, concerned with the current social situation, we demand that the government put an end to the state of emergency and immediately withdraw the military from the streets.

In addition, we express our trust that it will be the people ourselves, the people of Chile, who will be able to find new mechanisms to build the future of our community.

We need a society with a fairer and more supportive distribution of wealth, which restores dignity to the inhabitants of this country. We know that true peace can only be achieved with justice. We categorically reject police and military violence, and we demand that those guilty of murders and other violations be tried and punished. We demand dignity and respect for the citizens who protest on the streets of the country.

**Paulina Mellado, Paulina García, Claudia Echenique,  
Inés Stranger, Elizabeth Rodríguez, Gustavo Meza,  
Francisco Albornoz, Rodrigo Pérez,  
Aline Kuppenheim, Manuela Infante and Aliocha de la Sotta.**

### **Public statement by the Advisory Board**

A few days before the uprising began, the members of the Advisory Council published a letter on their platforms and social media explaining their support for the social movement.

## Instances for reflection organized by the Festival

**10.26.2019**

Family Encounter:  
San Joaquín is not at war

**Organized by:**

- San Joaquín Cultural Center
- Teatro a Mil Foundation

**Location:**

Plaza de la Cultura  
(San Joaquín Cultural  
Center front)

**10.31.2019**

Cabildo Cultural  
Ciudadano

**Organized by:**

- Asociación de Productores de Cine y TV de Chile
- Asociación de Productores Independientes
- Colegio de Arquitectos
- Corporación Cultural Balmaceda Arte Joven
- Corporación Cultural Matucana 100
- Cultura Mapocho
- Espacio Rombo
- Festival de Teatro Familiar Famfest
- Fundación Casa de los Diez
- Fundación La Fuente
- Fundación ProCultura
- Fundación Plagio
- Fundación Proyecto Memoria
- Fundación SCL500
- Teatro a Mil Foundation
- Galería Lira
- Instituto de Estética UC
- Mesa Metropolitana de Artesanía
- Museo Chileno de Arte Precolombino
- Museo de Arte Contemporáneo
- Museo de Artes Visuales
- Museo de la Solidaridad Salvador Allende
- Museo Taller
- Teatro Regional Biobío
- Observatorio de Políticas Culturales
- Organización Patrimonio Chileno
- Punkrobot Studio
- Red de Salas de Teatro
- Santiago Cityscape
- VAM!

**Location:**

Centro Cultural  
Matucana 100

**11.10.2019**

Concierto  
Victor Jara Sinfónico

**Organized by:**

- Nueva Orquesta Nacional
- Nuevo Coro Chileno
- Teatro a Mil Foundation

**Location:**

Centro Cultural  
Gabriela Mistral

**11.17.2019**

Valparaíso Theater + Community Cultural  
Encounter

**Organized by:**

- Despierta la Quebrada
- Estelita Creaciones
- La Capuchina Mujeres en la Tierra
- Valparaíso Municipality
- Las Cañas Community Center
- Anticlea Sports Club
- Neighborhood Council 17 Cerro El Litre
- Stecher Sound
- Teatro a Mil Foundation

**Location:**

Ex Ascensor Cerro Las Cañas Field,  
Valparaíso





The play *El Horacio*, directed by Néstor Cantillana, was presented as part of the Valparaíso Theater + Community Cultural Encounter, which took place on the Ex Ascensor Cerro Las Cañas Field, in 2019.

## VII.3 Territorios creativos

### So Far, So Close

In this scenario, the Foundation decided to consider new formulas to encourage the creation of artistic works and means of expression from the territories. Likewise, there was the challenge of avoiding artistic work validation through competition for grants; these tools have caused disunity, have limited artistic dialogue, and, above all, have hindered the establishment of collective and inclusive thinking in creation. The latter was a focus of discussion, especially during the Social Uprising. Finally, in 2020, when the health crisis set in, together with the lockdown and the discontinuation of cultural premieres, the Territorios Creativos (Creative Territories) program was born as a response to the need of many regional artists to work and continue creating during the pandemic.

# One Region, One Curatorial Board

The Territorios Creativos program is an initiative promoted by the Teatro a Mil Advisory Council that encourages artistic creation in the country; innovating in ways to collaborate and promote the live arts created in territories outside of the Metropolitan region. Through online meetings, curatorial panels are formed in each region, to invite local companies and artists to freely create different works, within different artistic disciplines, to be premiered at the Festival, year after year. The members of these boards are representatives from local cultural institutions, such as collectives, university extensions, self-managed groups, rural community centers, etc.

Artists or collectives that emerge as alternatives, out of this dialogue process, work and develop a piece or audiovisual production, over six months. In addition, they receive financial contributions and technical support from the Foundation, as well as artistic mentoring from prominent national and international names — such as Sylvain Émard, Dries Verhoeven, Christiane Jatahy, and the Chilean creator Juan Carlos Zagal — organized by Teatro a Mil. Finally, in January, during a new version of the Festival, the works debut in their respective regions, while the audiovisual pieces premiere on Teatroamil.tv. Once the process is over, artists and curatorial panels reflect on the work done and on improvements to be considered in the next edition.



*Techo* by the Company Laboratorio de Creación Teatral, 2021. Credit: Agencia Aton

“Its initial drive really began after October 18, 2019, a date that changed us all in many ways, making us question how we relate to each other in different spaces. And in the face of that, why would art, in all its facets, be left out of these reflections? A country that is more engaged, egalitarian, collaborative, feminist, and decentralized was, and is, what we want.”

**Marta Núñez**  
*Territorios Creativos program Coordinator*



The short film *Sacudirnos el Polvo* was the work from Atacama Region to emerge from the Creative Territories program.  
Credit: Yerko Ravlic



## The Voices of the Territories

**The following stories address some of the outstanding projects that have emerged thanks to the support of the Creative Territories program. These are creators with innovative perspectives, without fear of experimenting with messages and formats, and who, at the same time, vindicate topics from their own regions.**

### *La Olla*

## — Rescuing Afro tradition in Arica

The objective of the performance *La Olla* (2021), during the first edition of the program in the Arica and Parinacota Region, was to recognize the traditions of Chilean Afro-descendant tribal people, who have been present in the country for more than 450 years. Created by P.T.C. Núcleo de Creación Arica, an artistic crew composed of Paula Gallardo, Jaime Escobar, Pablo Dominguez, and Fernando Montanares, it merges stage disciplines such as acting and Afro dance, while the artists prepare, in a metal pot, a spicy dish of mondongo on stage.

“Teatro a Mil is at the forefront of providing greater visibility to local productions. We brought together artists within the region, generating new artistic and poetic works, since this platform made it easier for us to connect. What the Territorios Creativos program does is give regional artistic creations a national and international assurance of quality,” says Fernando Montanares, in charge of the work’s direction and dramaturgy.

### *Sacudirnos el polvo*

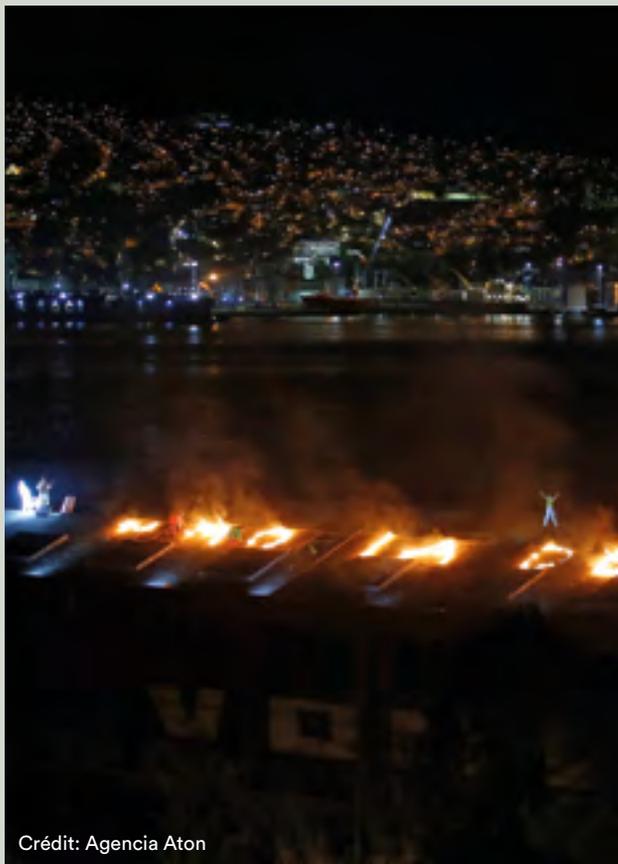
## — Calama’s audiovisual landscape

In the 2022 version of Creative Territories, audiovisual director Yerko Ravlic decided to make a short film that would reflect the city of Copiapo’s reality in the Atacama Region. Along with 22 other people, he filmed *Sacudirnos el polvo*. For this project, the crew was mentored by the writer Nona Fernández. The short film has been the most watched premiere on Teatroamil.tv. But Ravlic and his team wanted to go further and replicate the experience of collaborative work, by creating the Atacama Experimental Film Laboratory (LECA), an instance where the program’s methodology is reproduced, encouraging dialogue, and granting full autonomy to artists, in their creations.

“What I liked most about Territorios Creativos is that it is one of the few projects that place total confidence in the artist’s work in the region. There is absolute freedom to create our own way. That was evident in this film,” says Yerko Ravlic, the short film’s audiovisual director.



Credit: Yerko Ravlic Elal



Crédit: Agencia Aton

### *Techo (Rooftop)*

## — A stage on the heights of Valparaíso

The play *Techo* (2021), by the Company Laboratorio de Creación Teatral, was developed precisely in the place that its title anticipates: the rooftop of the former Maestranza Barón. The proposal combined theater, dance, performance, and acrobatics during the coastal sunset and night, while also experimenting with objects on fire. Instead of being considered a hindrance, the seagulls that flew overhead became part of the presentation that neighbors could enjoy, with binoculars, even from their balconies and windows.

“We had been trying to recover that space, the former Maestranza Barón, through art for four years, but the idea was just a dream; we didn’t expect a ‘yes’. It was a beautiful collaborative experience because we all wanted it to work. Thanks to the invitation to the program, we began to recover what had been lost with the pandemic: the local artistic dialogue was reactivated,” says Stefany Duarte, in charge of direction and dramaturgy.

### *Retazos: Cartografía sensible del sur*

## — Fire at southern homes

At Puerto Montt and other locations in southern Chile, fire is an element that makes it possible for households to survive. With that in mind, in 2021, three artists from the Nominados Collective developed the work *Retazos: Cartografía Sensible del Sur*, a three-day performance at a city square, steps away from the sea.

“As for the production and staging, it was very pleasant to work with Teatro a Mil, and the support they offered us was super relevant. They listened to the different perspectives we proposed as a creative concepts, and from that input they offered us mentoring,” says Jonathan Alvarado, actor in the play.



## The Voices of the Territories

*Deriva de la cazuela de luche*

### — The Return of the Patagonian railroad and a thousand pots of soup

On February 12, 2021, the old, abandoned train that, in the 1950s, transported coal workers in Punta Arenas, once again traveled through the traditional 18 de Septiembre neighborhood and other popular areas, as part of an artistic intervention organized by the Magallanes Region curatorial board. People were able to get on and interact with this machinery that was once a key component of the local economy. Two days later, on February 14, 1,200 pots of luche (a seaweed) soup were distributed among the inhabitants of the neighborhood, encouraging instances of dialogue between neighbors. Both activities were part of the *Deriva de la Cazuela de Luche* project (2021), which wished to pay homage to the former inhabitants of the sector and their capacity for self-management.

“For the people of the sector, the project was an excuse to meet and share this traditional dish. By then, we had been in lockdown for a long time. From the neighborhood associations, they helped us prepare the concoction. Some made it with dough, others with more ingredients. We gave them freedom to create. We bought most of the supplies in the same neighborhood, Barrio 18. While the soup was being delivered, I was broadcasting what was happening on the local radio,” says Victor Hernández, in charge of logistics for the work.



Credits: Agencia Aton

**+600**  
Artists have  
participated

**319**  
Participants  
in curatorial  
panels

**15**  
Regions  
participated

**29**  
Works\*  
*\*In person, digital,  
and hybrid formats*

**+19**  
Artist  
meetings\*  
*\*With national and  
international mentors*

Credit: Agencia Aton



2021

**Arica and Parinacota Region***La Olla*

P.T.C Núcleo de Creación Arica

**Tarapacá Region***Khuyay. Amor, amada, amar*

Compañía de Teatro Viola Fénix

**Antofagasta Region***Almagesto, la luz de las estrellas*

Compañía Colectivo Teatral Vitebolíc

**Atacama Region***La pieza*

Movimiento en Paralelo

**Libertador General  
Bernardo O'Higgins  
Region***EmaneS*

Nube Norte

**Coquimbo Region***Laboratorio escénico de**Movimiento Descascarades*

Daniela Reinoso, Marcelo

Palma, Sandra Acevedo,

Fernando Rioseco y

Natalia Lillo

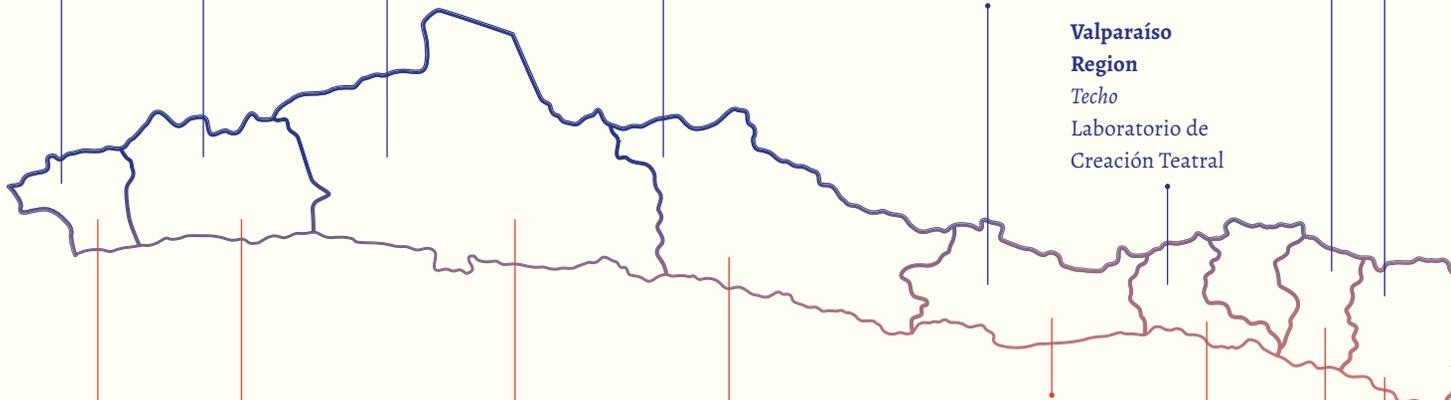
**Maule Region***El ogrito*

Pat'Côte Company

**Valparaíso  
Region***Techo*

Laboratorio de

Creación Teatral

**Antofagasta Region***Dios nos odia a todos*

Collective Primate

**Coquimbo Region***Secreto a voces*

Teatro del Viento

Company

**Atacama Region***Sacudírmos el polvo*

Yerko Ravlic y Dínamo Films

**Tarapacá Region***Errantes*

Colectiva Cirkeras de Tarapacá

**Valparaíso Region***Ko, los senderos del agua*

Collective Chasky

**Arica y Parinacota Region***Proyecto Chinchorro*

Compañía Caudales y Colectivo Carnavalón

**Libertador General****Bernardo O'Higgins Region***Ilusión y Resistencia*

Laboratorio Teatro and

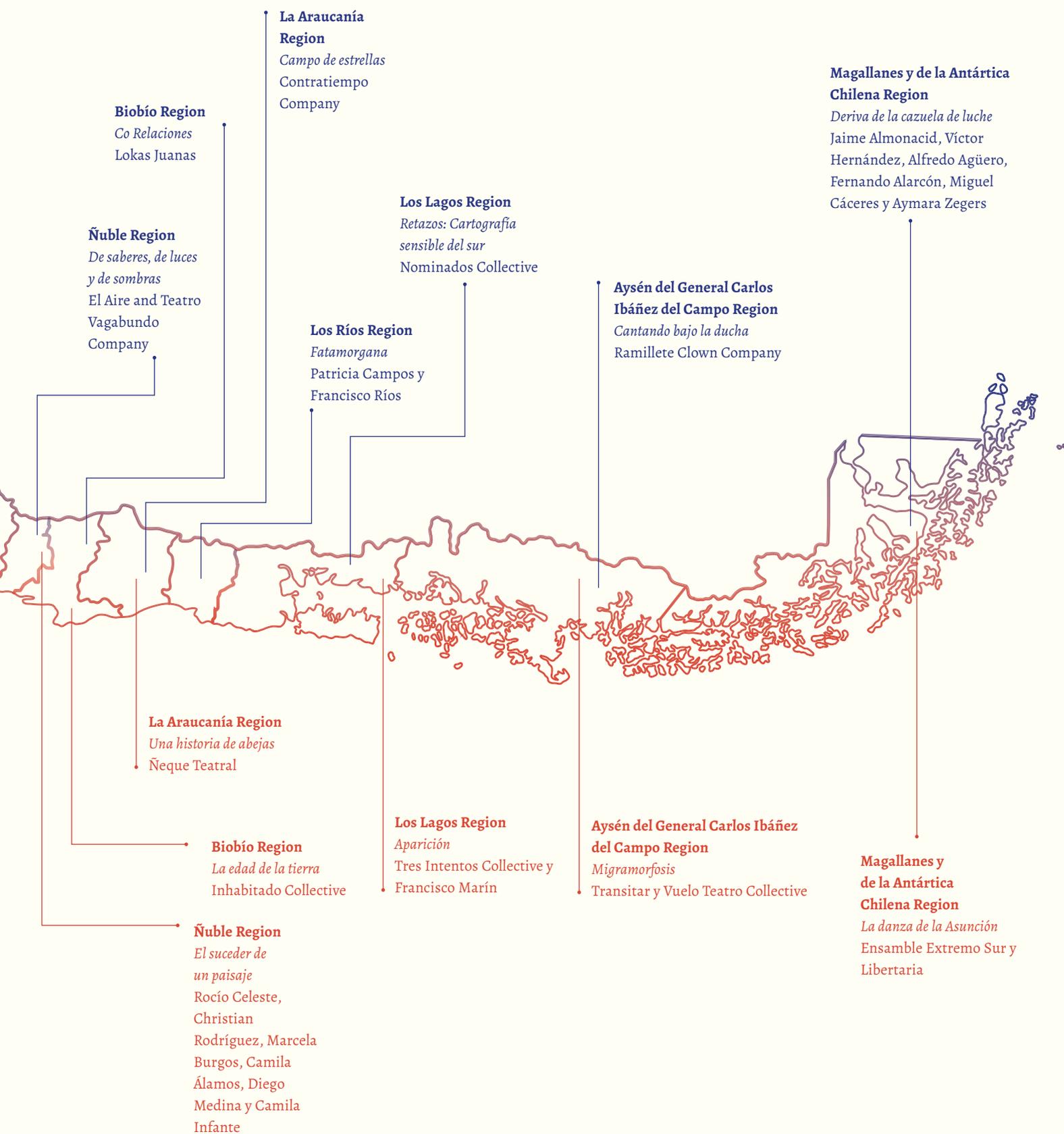
Constanza Cale Company

**Maule Region***En tus zapatos*

Re-Vuelta Theater

company and Kalé

2022



## VII.4 Digital, a New Ally

From publishing the theater program in the newspaper, in the 90s, to the editing of works that merge audiovisual formats and the use of apps, the Festival has come a long way in the last three decades, adapting to the technological advances that have permeated performing arts evolution. With the arrival of the internet in the homes of the country and the widespread use of mobile phones among spectators, Teatro a Mil was able to find in the digital space a way to promote citizen participation and access to culture. While geographical barriers for viewing its works decrease, the content available on the Festival's online platforms increases. However, the COVID-19 pandemic (2020-2022) accelerated a digital transformation and forced the use of new tools that helped ensure the continuity and projection of the Festival, in a scenario where in-person presentations were questioned.



Techo, by the Company Laboratorio de Creación Teatral, 2021. Credit: Agencia Aton

# Teatroamil.tv

## Exploring a New Format



Documentary  
*Sueño de una Noche de Verano*  
with Héctor Noguera.



“Teatroamil.tv’s first program was *De Camino al Ensayo*, where the world of theater is shown from within, in a visceral way. The idea was for the public to access those intimate spaces of companies. Then we made the micro documentary *Sueño de una Noche de Verano*, with Héctor Noguera, where the important thing was to show the work process: how it was being put together, a kind of before and after. To film, we would go into the dressing rooms and on stage, always with a lot of respect.”

**Sebastián Pereira**  
*La Copia Feliz Producciones*

Alcance  
Teatroamil.tv  
2022

**120**  
Thousand views  
**62**  
Thousand visits

Scan this QR code  
to access Teatroamil.tv  
and review the content  
available online.



Since its creation, Teatroamil.tv has adopted different functions to finally position itself as a digital broadcasting platform that exhibits performing arts works, documentaries, and audiovisual records linked to the Festival and its program. Initially, after it was launched on October 11, 2017, the site sought to be a kind of digital repository, an archive in which the audience could find alternative content about the Festival's works, as well as interviews, master classes, documentaries, and portraits of renowned directors and their companies. The recording and editing of this material were the result of a collaboration between the company La Copia Feliz and the Foundation's communications team, who worked on production, content direction, and conducting interviews. Today, on the platform you can find, for free or paid, national and international theater, dance, music, and their cross-pollinations.

However, the beginning of the pandemic in March 2020, posed a new challenge for the digital channel. The establishment of quarantines, the closure of theaters, and subsequently, their re-opening with limited capacity complicated the possibility of meeting in person to celebrate theater. In a catastrophic scenario

for the performing arts at large, technology appeared as a lifesaver. During the rest of 2020 and throughout 2021, Teatroamil.tv became the virtual venue of the Festival, hosting cycles such as Teatro Hoy, Danza Hoy, Al Teatro panel discussions, and Dramaturgias del Encierro, an audiovisual series generated in confinement, by producer Olivier Thümler, in partnership with Teatro Ictus. The site was consolidated as a streaming platform, where users could access the content. In addition, hundreds of people connected to Teatro a Mil's online discussions and forums from their homes, locked in their rooms, lying next to their pets, resting with their children, and even getting ready for dinner.

In April 2021, the subscription modality for paid programming, also called *video on demand* (VOD), was implemented. Additionally, for the celebration of Heritage Day, free content was published, such as the works *De la Pérgola a la Negra*, by La Regia Orquesta, and *Lo Crudo, Lo Cocido y Lo Podrido*, directed by Gustavo Meza. In this sense, the platform allowed the Festival to reach a massive digital audience and reach more spectators in the country and around the world.

# Pandemic Productions, the Show Must Go On

During the months of prolonged social distancing and the limited capacity imposed by authorities in the face of the pandemic, the Festival sought new ways to continue bringing the magic of live arts to the audience: theater, dance, music, performance, and their various combinations.

Streaming in  
Santiago, regions,  
and the world

## La Previa cycle

On November 13, 2020, the play *Encuentros Breves con Hombres Repulsivos*, led by Argentinean director Daniel Veronese, presented at Aldea del Encuentro Cultural Center's theater hall, in La Reina municipality. The piece, which was also broadcast live on Teatroamil.tv, was the opening of La Previa cycle. During the two months prior to the Festival, nine national and international productions were offered online, recorded at different stages around the world. Among the works exhibited were *Las Metamorfosis*, by director Manuela Infante, streamed from Belgium, and *La Tregua*, by the Sodre National Ballet, based on the eponymous book by Mario Benedetti, as part of the commemoration of the 100<sup>th</sup> anniversary of his birth.



*Encuentros Breves con Hombres Repulsivos*, 2020.



Performance for the elderly at the Municipal Theater of Temuco.

### Elderly people in Temuco attend the theater online

In 2021, despite the arrival of the pandemic, Al Teatro program –which aims, among other things, to facilitate access to the live arts for the elderly– did not stop. One of the municipalities that joined this series was Temuco, which, in partnership with the Foundation, presented works through Teatroamil.tv, at nine community centers in different sectors of the community, as well as in the Galo Sepulveda Cultural Center and the VIP Room of the Germán Becker Bicentennial Stadium. *Hola Papá, ¡Sorpresa!* was one of the works broadcast on September 25<sup>th</sup>. And on October 23<sup>rd</sup>, to end the month of the elderly, *Niebla* screened at the Camilo Salvo Municipal Theater. On that occasion, the municipality procured buses to transport those who were in the most remote sectors.

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## “Covid-friendly” works

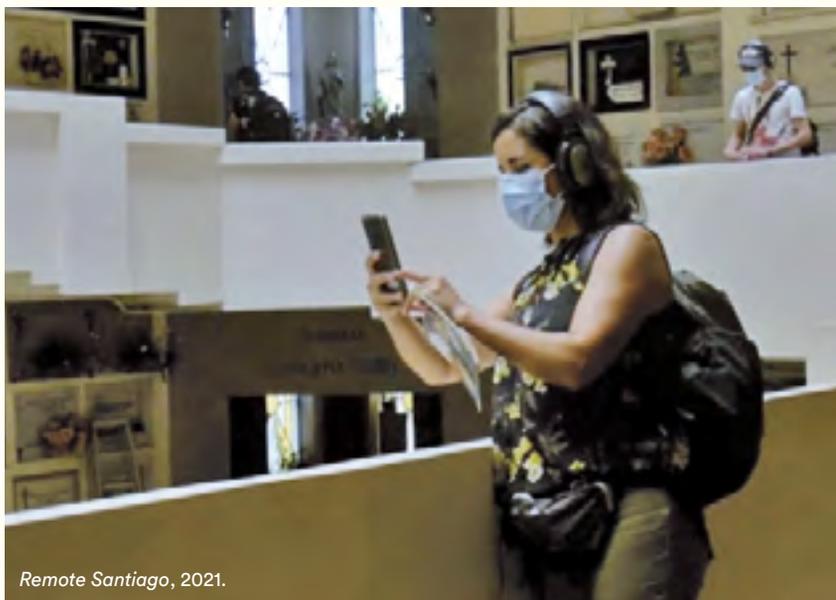
Understanding the difficulties of gathering large numbers of spectators, posed by strict health regulations, the 2021 program included shows with outdoor and individual formats, avoiding crowds in enclosed spaces. Several of these also used innovative technological tools.



Claudia Di Girolamo.  
Credit: Almendra Silva

### **The Poetry of a Call**

To celebrate International Theatre Day, on March 27th, 2021, renowned national artists called the mobile phones of different listeners who wanted to hear words of hope. Thus, the capsules of the Emergency Poets series included audios by actress Delfina Guzman reading Vicente Huidobro, Carmen Barros reciting Pablo Neruda, and Claudia di Girolamo evoking Gabriela Mistral. This cycle had already premiered in January of that year, as part of the Festival.



*Remote Santiago*, 2021.

## Walking around the city again

In 2021, the director of the Swiss-German company Rimini Protokoll, Stefan Kaegi, brought five productions, several of which allowed spectators to once again experience performing arts outdoors, safely. One of them was the urban intervention *Remote Santiago*, with which the audience toured the capital wearing masks and headphones, following the instructions of a recorded voice. The circuit allowed attendees to reconnect with the city, after months of confinement.



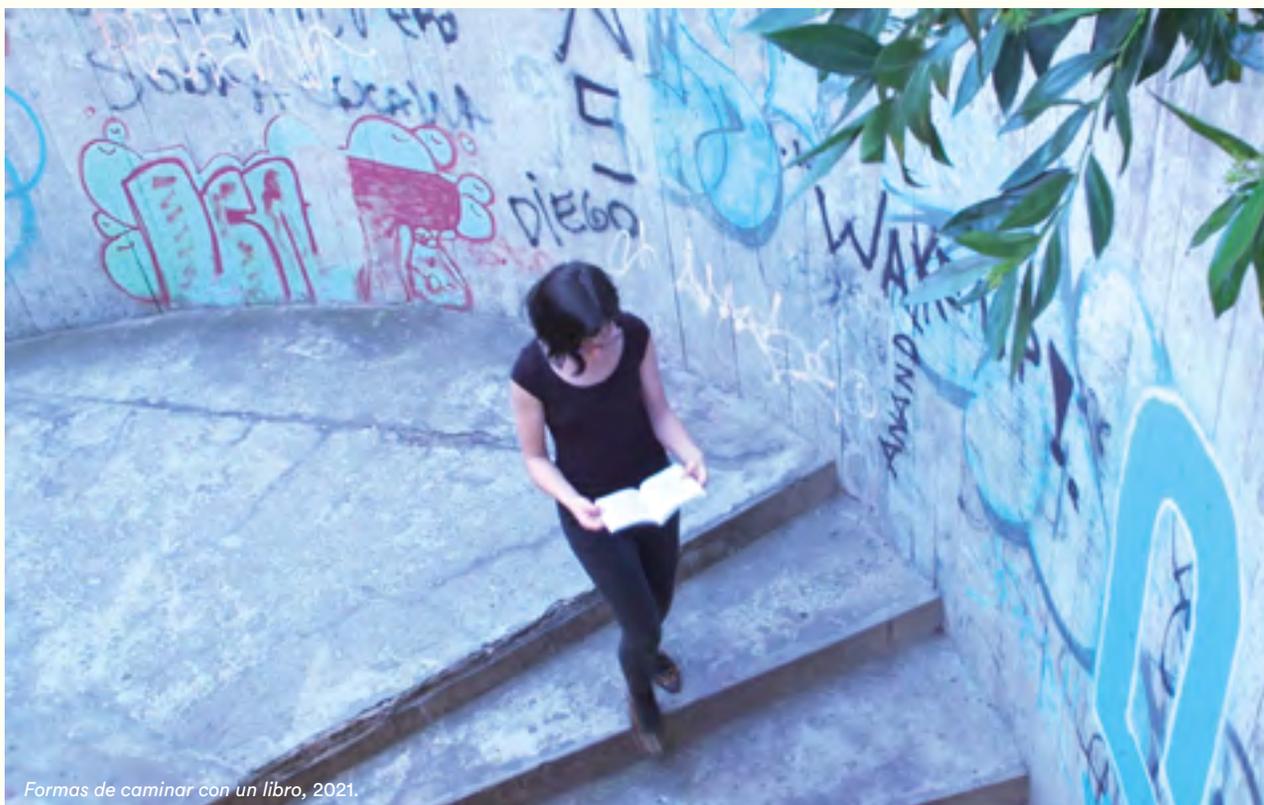
*Guilty Landscapes*, 2021.

## One hall, one spectator

*Guilty Landscapes* was first presented at the Festival, in 2021. Coordination with its director, the Dutch artist Dries Verhoeven, was done remotely. Because of its format, the work respected all the sanitary measures, which were mandatory, at the time. Spectators entered a room and found themselves in front of a large-scale video installation, with the protagonists of the international news that are read daily. The work premiered in Antofagasta, in the Escondida Mining Foundation Hall, and was then presented at GAM Center, in Santiago. It was once again part of the program, in 2022.

*Un río de sangre, 2021.*  
Credit: Agencia Aton





*Formas de caminar con un libro, 2021.*

## A Mapocho memorial

As part of the 2021 “covid-friendly” program, renowned Chilean visual artist Iván Navarro presented his installation *Un Río de Sangre*. The piece contemplated a structure that crossed over the waters of the Mapocho River, generating a memorial for the victims of COVID-19, as well as for the victims of state violence during the Social Uprising. In an interview with Radio Duna, the artist explained: “I wanted the people who stepped inside the work to become the artists of the Festival. That’s why they go in alone. It’s important that they can feel that they are in a place to connect with themselves, in front of the river.”

## Personal interventions of a book

In the creation of Argentinian director Lola Arias, *Formas de Caminar con un Libro en la Mano*, which showed in January 2021, every half hour a person from the audience would enter Ñuñoa Municipal Library. For this self-performance, the participant had to submit a book with a dedication written on it, and in exchange they would receive one from another person, in which there would also be instructions on how to visit the place. This way, the person became the recipient of the piece and also its message, inviting him or her to reflect on their intimate relationship with reading.

## Media partnerships

From July to September 2021, the Foundation and TVN channel worked together on the production of the Ni Tan Clásicos cycle, a collection of four plays produced by Chilean companies, to be broadcast on the Saturdays in January, the following year. They called for groups interested in participating, and then filmed the selected proposals. In two-day sessions, recording took place at the Lo Prado Cultural Foundation Auditorium and at the National Institute Extension Center (CEINA), navigating the health requirements of the moment, and with a maximum of 15 people gathered in each scene. The first premiere was on January 8<sup>th</sup>, 2022, a Saturday night. It reached over two rating points, which is equivalent to more than 50 thousand homes.

**“During the pandemic, it seemed to me that it was a matter of life or death to make audiovisual versions of the works. Theater could not stop, and companies had to be given the chance to keep the creative muscle of theater alive. This was a great act of love for theater by the Foundation.”**

**Vicente Sabatini**

*Television director in charge of the Ni tan Clásicos cycle*

### Productions on TVN

**01.08.22**

***Romeo y Julieta***

La Patogallina  
Collective Company

**01.15.22**

***Medea***

Anónimo e  
invitados Theater

**01.22.22**

***La viuda de Apablaza***

La Mala Clase  
Theatre Company

**01.29.22**

***Tartufo***

La Maria  
Theatre Company

### Radio Bio-Bío's contribution

Since the pandemic and until today, the Chilean radio station has aired Al Teatro radio dramas such as *Malú a Mil*, directed by Néstor Cantillana; *Borrachos de Luna*, with the direction of Mariana Muñoz, and *Casimiro*, by Elisa Zulueta. In addition, every year it collaborates with dissemination, on all its platforms, of the Festival program and participating artists.



*Tartufo*, performed by the company La María Teatro.  
Recorded and produced for the *Ni tan clásicos* cycle  
by Teatro a Mil and TVN, 2021. Credit: Magdalena Chacon

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# Teatro a Mil and I

The Festival belongs to all those who participate in it. It is collaborative, inclusive, and increasingly decentralized. It is in the recollections, in the past and its nostalgia, in the emotional and familial memory of thousands of people. It is in the present, in the urgency to create, but also in the expectations of the future, and in the collective horizons that invite us to reinvent the ways of finding one another.

Like a window through which fresh breeze blows, every year the Festival is an invitation to renew our energies, pause our accelerated lifestyles, and give ourselves to enjoyment through the arts. The Festival is also a bridge that connects with other cultures, that invites us to travel, but also to recognize our environment, meet our neighbors, rediscover and imagine the cities we inhabit, in a new way. As a great catalyst for other artistic initiatives, the Festival is a seedbed of stimuli that opens up infinite possibilities.

The heart of the Festival's is its audience. It is its driving force and heartbeat. Let's listen, watch, and appreciate what the public is looking for, in this shared and creative space the Festival has become. All these years are dedicated to the spectators and to artists from Chile and the world. For the next 30 years, we will continue the path of going beyond stages, to build more spaces for dialogue and participation, generate new connections and encounters, and provoke new plots with and among the audience; rhizomes that extend their bonds with artists, institutions, companies, and all the collaborators who have been part of this story, as well as those who are to come. We want to become immersed, blended up, contaminated, and never let each other go.

The Festival leaves traces and runs through lives. It has a life of its own. It is our place of belonging. It is our community. To all of you who have been, are, and will be a part, thank you very much!

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“I often plan my vacation in February because I know the Teatro a Mil program starts in January. I try to take my three children, especially to street performances. I work in Lo Prado, and last year during the Festival, I visited an amphitheater in the municipality that I had passed by a thousand times and had never entered. I also participated in *Emerger*, by José Vidal's company, a couple of years ago. We rehearsed at Universidad de Santiago, and performed in Villa Portales, Cerro Navia, and La Legua.”

**Pamela Guerrero**  
*Dentist*

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— “The first time I visited Teatro a Mil was at its extension in Antofagasta, my region. At that time, we only had the Municipal Theater and Pedro de la Barra theater as cultural spaces. Then, it evolved, and more halls were included. They began to show theater at schools, in the Ruins of Huanchaca, and the *pasacalles* arrived, which was what me and my son were expecting the most. Every summer, we would attend Antof a Mil, and now that we moved to Santiago, we continue participating in the Festival in the capital.”

**Bárbara Delgadillo**  
*Chemistry Analyst*

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— “I'm a 64-year-old theater fan. Sometimes, I see three or four plays a week. I live in Viña del Mar, but travel to Santiago, for this reason. I love buying season tickets because they are half price, and also, the young people who sell the tickets advise me on which shows to choose, especially, regarding performances by foreign companies.”

**Benjamín Ávila**  
*Teacher*

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“In the 2000s, I went to see the play *Las Brutas*, at Estación Mapocho. I was in school and didn't have much access to see plays, so it was a privilege to go to Teatro a Mil. Then, I started to bring my family; we bought the season ticket, and for Christmas we gave each other tickets as gifts. *El Centauro y el Animal* (2013) is one of the works that marked me the most. We ended up crying with my sister because we were very close to the horses. Since my birthday is in January, every year, we celebrate it watching performances.”

**Fabiola Espinoza**  
*Philosopher*

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“I am 62 years old and have been attending the Festival for ten years, even during the Covid year, when I saw *Uncanny Valley*, where a robot was performing. I remember another work that I really liked in 2015: *Patronato 999*, where you would visit different urban settings. Usually, my children or my friends accompany me. It's a ceremony because we go together to buy tickets and after seeing the show, we all go out to eat.”

**Sandra Magnolfi**  
*Property Broker*

“I'm from San Vicente de Tagua Tagua and I learned about Teatro a Mil with *The Little Girl Giant*, in 2007. In 2013, even though I am very shy, I joined the volunteer program; they asked us to help organize the work *Las Jirafas* (2013), where we became friends with the artists. They lent us their masks and we took pictures with them. This allowed me to know how a company works from the inside, to make good connections, and to develop myself personally. The volunteers had credentials to see all the productions. I remember the frenzy, running from one place to another, to see everything.”

**Cristián Bustamante**  
*Teacher*

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“I've been to the Festival since it started in the 90s. At that time, it was rare to see, over such a short time, and in such an accessible way, works by international companies. *Taca Taca Mon Amour* (1994) caught my attention a lot because the staging was in an open space and the public participated. I also remember *Historia de la Sangre* (1994) y *La Manzana de Adán* (1994), which was presented in a small venue on Irarrázabal street; everything was very underground and special. I think I've yet to miss an edition, and every year we buy season family tickets, including everyone: children, boyfriends, girlfriends.”

Claudio Martínez  
Psychologist

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— “I live in Coquimbo, and I always leave a few days off in January, to travel to Santiago, and see the works of the Festival. The street performance that I remember most is the *Little Girl Giant* (2007); the number of people that were there to see her deeply moved me because Teatro a Mil, from many perspectives, has come to democratize culture. And I say this from my experience as a poor child, in a home where there was no money to access it.”

**Nancy Bluck**  
*Court of Appeals Judge*

“I started going to the Festival in the 90s. I remember that I went to see the first plays with my parents at Mapocho Station. I was about twelve years old and back then, we lived in Quilicura, and we would come by bus. I used to save my allowance to buy tickets when I wanted to see a show. I was mainly interested in dance performance because at that time, I was studying ballet. It was incredible to see how the Festival became what to do in January, in Santiago. They were taking performing arts to sectors where there had never been any before.”

**Carolina Jimenez**  
*Dance critic*

## Teatro a Mil International Festival Program 1994-2022

**1994 Chilean works** *Taca taca mon amour*, Teatro del Silencio, Dirección: Mauricio Celedón / *Pinocchio*, Teatro La Troppa, Dirección: Colectiva / *Historia de la sangre*, Teatro La Memoria, Dirección: Alfredo Castro / *La manzana de Adán*, Teatro La Memoria, Dirección: Alfredo Castro / *Los días tuertos*, Teatro La Memoria, Dirección: Alfredo Castro

**1995 Chilean works** *Las siete vidas del Tony Caluga*, Teatro Circo Imaginario, Dirección: Andrés del Bosque / *El fiato Eloy*, Compañía Equilibrio Precario, Dirección: Arturo Rossel / *La niña de la calaca*, Compañía Equilibrio Precario, Dirección: Arturo Rossel / *Éxtasis o la senda de la santidad*, Teatro Fin de Siglo, Dirección: Ramón Grifero / *El malentendido*, Dirección: Rodrigo Pérez / *Bareatao*, Compañía Celedón - Rudolph - Larrain, Dirección: Colectiva / *El coordinador*, Teatro Bufón Negro, Dirección: Alejandro Goic / *El solitario*, Teatro Bufón Negro, Dirección: Alejandro Goic / *El ejecutor*, Compañía RKO Fábrica de Sueños, Dirección: Víctor Carrasco

**1996 Chilean works** *Pinocchio*, Teatro La Troppa, Dirección: Colectiva / *Viaje al centro de la Tierra*, Teatro La Troppa, Dirección: Colectiva / *Cariño malo*, Teatro de la Magdalena, Dirección: Claudia Echenique / *Un dulce aire canalla*, Teatro Bufón Negro, Dirección: Alejandro Goic / *Historia de la sangre*, Teatro La Memoria, Dirección: Alfredo Castro / *El fiato Eloy*, Compañía Equilibrio Precario, Dirección: Arturo Rossel / *La niña de la calaca*, Compañía Equilibrio Precario, Dirección: Arturo Rossel / *Los amores del diablo en Alhué*, Compañía Equilibrio Precario, Dirección: Arturo Rossel / *Mitra, la alquimista*, Compañía La Balanza, Dirección: Verónica García-Huidobro

**International works** *Mozart moments* (Brasil), Compañía Sobrevento, Dirección: Colectiva / *Esperes* (Argentina), Compañía La Pista Cuatro, Dirección: Colectiva

**1997 Chilean works** *En el limbo*, Teatro Circo Imaginario, Dirección: Andrés del Bosque / *Ofelia y su mágico teatro móvil*, Teatro de la Magdalena, Dirección: Claudia Echenique / *El seductor*, Teatro Bufón Negro, Dirección: Alejandro Goic / *La cocinita*, Teatro Mutabor, Dirección: Fernando Villalobos / *Sueño de una noche de verano*, Compañía Calibán, Dirección: Andrés Pérez / *Perversión sexual en Santiago*, Teatro El Cancerbero, Dirección: Andrés Céspedes

**Mercosur Cultural Showcase- Dance** *Trozos de mosaico y Hacia 1* (Uruguay), Compañía ContraDance / *Amarillo Sur* (Paraguay), Compañía Cuerpo Presente / *Bajo la mesa*, Compañía Isabel Croxatto y Elizabeth Rodríguez / *Tránsitos*, Compañía Elizabeth Rodríguez

**Theater Cuatro estómagos** (Argentina), Teatro Solitario de Operaciones, Dirección: Colectivo TSO / *En concierto* (Brasil), Teatro Espaço, Dirección: Rachel Rivas

**1998 Chilean works - Chamber theater series** *Informe para una academia*, Compañía La Puerta, Dirección: Luis Ureta / *La voluntad de morir*, Compañía La Puerta, Dirección: Luis Ureta / *Tres rosas y un gavilán*, Compañía Equilibrio Precario, Dirección: Arturo Rossel / *El fiato Eloy*, Compañía Equilibrio Precario, Dirección: Arturo Rossel / *Rojas Magallanes*, Compañía Anderblú, Dirección: Rodrigo Achondo / *Módulo siete*, Compañía Anderblú, Dirección: Rodrigo Achondo

**Adult theater cycle** *Los secretos íntimos de una sirvienta doméstica*, Teatro Mutabor, Dirección: Fernando Villalobos / *Cielo falso*, Teatro Bufón Negro, Dirección: Alejandro Goic / *Restos humanos o la verdadera naturaleza del amor*, Compañía Restos Humanos, Dirección: Francisco Melo

**Memory in theater series** *Los payasos de la esperanza*, Teatro Dos, Dirección: Claudio Di Girolamo / *En el limbo*, Teatro Circo Imaginario, Dirección: Andrés del Bosque / *Pide tres deseos*, Compañía Los Buscones, Dirección: Nelson Brodt / *Chile, fértil provincia*, Teatro Fin de Siglo, Dirección: Ramón Grifero

**Theater and education cycle** *Misterio Violeta*, Compañía La Balanza, Dirección: Verónica García-Huidobro / *Mitra, la alquimista*, Compañía La Balanza, Dirección: Verónica García-Huidobro

**Street theater** *A sangre 'e pato*, Compañía La Patogallina, Dirección: Colectiva / *Caballo caballero*, Compañía Equilibrio Precario, Dirección: Arturo Rossel / *Circoncert*, Compañía Morisbalama, Dirección: Colectiva

**Dance** *Los ruegos*, Compañía Movimiento, Dirección: Claude Brumachon / *Tres ejemplos de mudéz*, Compañía Nury Gutes, Dirección: Nury Gutes

**International works** *Pluma* (Ecuador), Compañía Malayerba, Dirección: Arístides Vargas / *No me toquen ese vals* (Perú), Grupo Yuyachkani, Dirección: Miguel Rubio

**1999 Chilean works - Premieres** *MunChile*, Compañía Anderblú, Dirección: Rodrigo Achondo / *El hombre elefante*, Teatro Crematorio de Emociones, Dirección: Dereck Farah / *De ángeles y alcohol*, Teatro La Loba, Dirección: Rodrigo Marquet / *525 líneas de Parra*, Teatro Fe de Erratas, Dirección: Freddy Huerta / *Gloria in exelsis*, Teatro Gentil, Dirección: Freddy Huerta

**Regions** *Lafuén Gulgén*, Teatro del Maule, Dirección: Constanza Pérez

**Reruns** *AM (amplitud modulada)*, Teatro La Loba, Dirección: Rodrigo Marquet / *Autopsia santa Juana*, Dirección: Alexander Stillmark / *Nadie es profeta en su espejo*, Teatro Bufón Negro, Dirección: Alejandro Goic / *Calígula*, Compañía Impasse, Dirección: Francisco Pérez-Bannen / *Cartas para Tomás*, Compañía Las Reinas del Mambo, Dirección: Malucha Pinto / *Le puede pasar a cualquiera*, Teatro La Mancha, Dirección: Rodrigo Malbrán / *Jethro o la guía de los perplejos*, Teatro Bufón Negro, Dirección: Alejandro Goic / *María Purísima*, Royal Chilean Company, Dirección: Rodrigo González / *Performance chocolate amargo*, Dirección: Ricardo Balic / *El neceser*, Colectivo Pelo Negro, Dirección: Ricardo Balic

**Dance** *Espacios invertidos*, Compañía de Elizabeth Rodríguez, Dirección: Elizabeth Rodríguez / *Los ruegos*, Compañía Movimiento, Dirección: Claude Brumachon

**Family theater** *A palos con la Cirila*, Concierto Teatro, Dirección: Ana Reeves / *Los viajes de Gulliver*, Teatro Nalpas, Dirección: Hernán Lacalle / *Zirco Zita*, Circo del Mundo, Dirección: Alain Veilleux / *Madre Tierra*, Teatro Bototo Azul, Dirección: Colectiva / *La comarca del jazmín*, Compañía La Comarca, Dirección: Alejandro Trejo / *La ventana de los sueños*, Compañía Burbuja a Vapor, Dirección: Manuel López / *Cosmonautas*, Compañía Cosmonautas, Dirección: Paulina Muñoz

**Street theater** *La niña guapa, su muñeca de trapo y un lobo ejecutivo*, Compañía Cuarto Creciente, Dirección: Gonzalo Sarmiento

**International works** *Las abarcas del tiempo* (Bolivia), Teatro del Sol, Dirección: César Brie / *Los herederos del barrio* (Argentina), Compañía La Tramoya, Dirección: Silvia Netti / *Leyenda* (Australia), Kite Theatre, Dirección: Chris Willems / *Mi Vallejo: París... y los caminos* (Chile-Perú), Teatro Pasmí, Dirección: Iván Parraguire / *Con la paciencia de un pato rengo* (Uruguay), Compañía Las Migas del Pan Autista, Dirección: Colectiva

**2000 Chilean works - Premieres** *Hamlet*, Compañía Impasse, Dirección: Cristián Marambio / *Asesino bendito*, Compañía Anderblú, Dirección: Rodrigo Achondo / *Palomitas de maíz*, Teatro Mutabor, Dirección: Fernando Villalobos / *La joya del Pacífico*, Teatro Mutabor, Dirección: Fernando Villalobos / *Corazón en escabeche*, Teatro Mutabor, Dirección: Fernando Villalobos / *Baal Arrabal*, Compañía La Falla, Dirección: Remigio Remedy / *Los justos*, Compañía La Fuga, Dirección: Felipe Hurtado / *Aoi*, Teatro Noh, Dirección: Claudio Rodríguez / *Hanjo*, Teatro Noh, Dirección: Andrés Ulloa

**Reruns** *Las copas de la ira*, Colectivo Pelo Negro, Dirección: Ricardo Balic / *Sonata de otoño*, Dirección: Carla Acchiardi / *Victor Jara*, Dirección: Mateo Iribarren / *Pabellón 2 - Rematados*, Compañía Teatro Público, Dirección: Jaqueline Roumeau / *Las brutas*, Compañía Decúbite, Dirección: Marcelo Alonso / *Fedra*, Dirección: Rodrigo Pérez / *Madrid Sarajevo*, Proyecto Teatral Transatlántico, Dirección: Domingo Ortega / *El amor intelectual*, Teatro Bufón Negro, Dirección: Alejandro Goic / *Juegos a la hora de la siesta*, Compañía La Fuga, Dirección: Felipe Hurtado / *Telarañas*, Teatro Demente, Dirección: Alicia Correa / *Malacrianza, restos de familia*, Teatro de la Malacrianza, Dirección: Cristián Figueroa / *Decir sí*, Trifulka Teatro, Dirección: Luis Dubó / *Antes de la lluvia*, Compañía La Trompeta, Dirección: Sebastián Vila / *A puerta cerrada*, Grupo de Teatro Meridiano 71, Dirección: Marcela Terra / *Eros y psique*, Compañía Equilibrio Precario, Dirección: Arturo Rossel / *La puta madre*, Dirección: Marco Antonio de la Parra

**Children's theater** *El peregrino del Golfo*, Teatro de Muñecos La Orkesta, Dirección: Gonzalo Ruminot / *El fiato Eloy*, Compañía Equilibrio Precario, Dirección: Arturo Rossel / *Jota I (la hermana Ji)*, Compañía La Balanza, Dirección: Verónica García-Huidobro / *La tierra anterior*, Teatro de la Magdalena, Dirección: Claudia Echenique / *La ventana de los sueños*, Compañía La Burbuja a Vapor, Dirección: Manuel López

**Performances** *El viaje*, Dirección: Francisco Copello / *Donatien Alphonse, marqués de Sade*, Compañía Sub-Urbia, Dirección: Gustavo Valdivieso / *La mujer sola*, Teatro Piralé, Dirección: Rafael Ahumada / *Amor de pata mala*, Compañía Monolúcido, Dirección: Samuel Ibarra / *Aplausos*, Dirección: Carmen Pelissier / *El desembarazo*, Dirección: Pablo Striano / *Cámara lenta: Historia de una cara*, Dirección: Rafael Ahumada / *Trilema*, Colectivo Pelo Negro, Dirección: Ricardo Balic / *Dorian gay*, Dirección: Mateo Iribarren

**Street theater** *Caballo caballero*, Compañía Equilibrio Precario, Dirección: Arturo Rossel / *Crónicas de mujeres*, Teatro Teas, Dirección: Nelson Brodt / *Los hermanos Marinaky*, Grupo de Clown The-Sesperados, Dirección: Colectiva

**International works** *Heavy nopal* (México), Compañía Astrid Haddad y Los Tarzanes, Dirección: Astrid Haddad / *El coordinador* (Argentina), Compañía El Enko, Dirección: Juan Cristóbal Comotti / *Viaje a la penumbra* (Argentina), Compañía El Enko, Dirección: Juan Cristóbal Comotti / *Venecia* (Argentina), Dirección: Helena Tritek / *La guarda cuidadosa* (Brasil), Trupe de Experimentos Teatrais Bumba Meu Bobo, Dirección: Jessé Olivera / *La excepción a la regla* (Brasil), Tribo de Atuadores Ói Nós Aquí Traveiz, Dirección: Colectiva

**Master conferences** Benjamin Galemiri, Dramaturgo / Alfredo Castro, Director / Marco Antonio de la Parra, Dramaturgo / Ramón Grifero, Dramaturgo y director

**Theater conversations** *Asesino bendito*, Justo Pastor Mellado / *Palomitas de maíz*, Pedro Lemebel / *Hamlet*, Diamela Eltit / *Lenguajes estéticos en la dirección teatral de mujeres*, Raquel Correa / *Teatro y convivencia social en Chile*, Alejandra Costamagna

**2001 Chilean works - Premieres** *La huida*, Gran Circo Teatro, Dirección: Andrés Pérez / *Alice underground*, Teatro del Silencio, Dirección: Mauricio Celedón / *Por encargo del olvido*, Compañía La Trompeta, Dirección: Mauricio Bustos / *Loco afán*, Compañía La Comarca, Dirección: Alejandro Trejo / *Enrique por Lihn*, Dirección: Rodrigo Baeza / *Chico de mi barrio*, Compañía Salitre, Dirección: Jacqueline Roumeau / *Las paredes*, Compañía Sub-Urbia, Dirección: Juan Pablo Donoso / *Homo zapping*, Compañía Movimiento Reflejo, Dirección: Sergio Pineda / *Tres veces Antígona*, La Máquina Teatro, Dirección: José Díaz / *Son de amores, tres ritmos, tres historias*, Compañía Ciklos, Dirección: Álvaro Morales / *Bukowski, Bukowski*, Compañía Chocolate Amargo, Dirección: Pablo Striano / *Un lugar común*, Compañía El Hijo, Dirección: Alejandro Moreno / *Crónicas de mujeres*, Teatro Teas, Dirección: Nelson Brodt / *Moby Dick*, Compañía Equilibrio Precario, Dirección: Arturo Rossel / *Cuentos noh modernos: Sotoba Komachi, el tambor de seda, Yorobochi*, Dirección: Claudio Rodríguez / *Gran teatro del mundo*, Teatro Camino, Dirección: Héctor Noguera / *Amor de mis amores*, Dirección: Claudio Espinoza / *La cocina*, Compañía El Callejón, Dirección: Nono Hidalgo / *Las noches blancas*, Compañía La Fuga, Dirección: Felipe Hurtado / *Las morla*, Dirección: Elsa Poblete

**Reruns** *El húsar de la muerte*, Compañía La Patogallina, Dirección: Martín Erazo / *Cinema Utoppia*, Teatro Fin de Siglo, Dirección: Ramón Grifero / *Patatas de perro*, Teatro La Memoria, Dirección: Alfredo Castro / *Nemesio pelao qué es lo que te ha pasao*, Gran Circo Teatro, Dirección: Andrés Pérez / *Voces en el barro*, Gran Circo Teatro, Dirección: Andrés Pérez / *Madame de Sade*, Gran Circo Teatro, Dirección: Andrés Pérez / *La caída de la casa Usher*, Teatro El Cancerbero, Dirección: Guillermo Calderón / *Macbeth*, Teatro El Cancerbero, Dirección: Andrés Céspedes / *Mac... TV*, Compañía Minimal, Dirección: Raúl Miranda / *Flores de papel*, Teatro Nacional Chileno, Dirección: Raúl Osorio / *Fatamorgana de amor con banda de litro*, Teatro Imagen, Dirección: Gustavo Meza / *La reina Isabel cantaba rancheras*, Teatro Imagen, Dirección: Gustavo Meza / *Último gol gana... Como en el fútbol*, Manzana Teatro, Dirección: Cristián Quezada / *AM 2 El delirio continúa*, Teatro La Loba, Dirección: Rodrigo Marquet / *Entre lilas*, Teatro La Ortopedia, Dirección: Iván Sánchez / *Nadie es profeta en su espejo*, Teatro Bufón Negro, Dirección: Alejandro Goic / *Medea mapuche, la ausencia del mar*, Dirección: Rodrigo Pérez / *Juegos a la hora de la siesta*, Compañía La Fuga, Dirección: Felipe

Hurtado / **Los justos**, Compañía La Fuga, Dirección: Felipe Hurtado / **Perro!**, Compañía Alpitrufquén Style, Dirección: Ana María Harcha / **Mujeres de trenzas negras**, Grupo Ojo, Dirección: Nelson Brodt / **El aprendiz**, Compañía Los Buscones, Dirección: Nelson Brodt / **Ejecutor 14**, Dirección: Adel Hakim / **Pide tres deseos**, Compañía Los Buscones, Dirección: Nelson Brodt / **Extramuros**, Dirección: Pablo Llao / **NN 2910**, Compañía Anderblú, Dirección: Rodrigo Achondo / **Rojas Magallanes**, Compañía Anderblú, Dirección: Rodrigo Achondo / **Los payasos de la esperanza**, Dirección: Claudio Di Girolamo / **La orfeónada**, Gran Circo Teatro, Dirección: Andrés Pérez / **El desembarco de las reinas del mambo**, Compañía Las Reinas del Mambo, Dirección: Malucha Pinto / **Con flores amarillas**, Trifulka Teatro, Dirección: Daniela Lillo / **Las copas de la ira**, Dirección: Ricardo Balic / **Tres noches de un sábado**, Compañía La Capilla, Dirección: Andrés Céspedes / **Cara de hereje**, Teatro La Mancha, Dirección: Ernesto Malbrán / **Hay que apagar el fuego**, Compañía Buvas, Dirección: Claudio Valenzuela / **La estructura**, Grupo Chileno Dramaturgia Corporal, Dirección: Amílcar Borges / **Hechos consumados**, Teatro La Memoria, Dirección: Alfredo Castro / **Las preciosas ridículas**, Compañía Teatro Luna / **El apocalipsis de mi vida**, Teatro La María, Dirección: Alexis Moreno / **Lucrecia y Judith, comedia sin cabeza**, Grupo La Machina, Dirección: Cristián Monsalve / **Ese oscuro y pasional deseo**, Dirección: Luis Arenas / **El coordinador**, Teatro Bufón Negro, Dirección: Alejandro Goic / **Hanjo y Aoi**, Teatro Noh, Dirección: Claudio Rodríguez / **Dance Torre de viento**, Compañía Aucabutoh, Dirección: Carla Lobos / **A ras de tierra**, Grupo de Flamenco Palo Santo, Dirección: Natalia García-Huidobro / **Retorno**, Compañía Otux, Dirección: Marcela Ortiz / **Isis**, Grupo de Dances Árabes, Dirección: Vicky Flores / **Sujetaltac**, Compañía Movimiento, Dirección: Colectiva / **Animal humano**, Dirección: Isabel Croxatto / **Dos pantalones grises**, Dirección: José Luis Vidal / **Sin respiro**, Compañía de Elizabeth Rodríguez, Dirección: Elizabeth Rodríguez / **Zero**, Dirección: Francisca Sazie **Children's theater Las aventuras del gato con botas**, Compañía La Capilla, Dirección: Marcelo Figueroa / **El limpiador de estrellas**, Compañía Espacio Abierto / **Visitando al Principito**, Gran Circo Teatro, Dirección: Andrés Pérez / **El cocodrilo Tilo**, Teatro Chileno de Muñecos / **El viejo conciliasueños**, Compañía La Claketa, Dirección: Rodolfo Vásquez / **Jota I (la hermana Ji)**, Compañía La Balanza, Dirección: Verónica García-Huidobro / **Hijo del sol**, Compañía La Balanza, Dirección: Verónica García-Huidobro / **Dragones**, Compañía Equilibrio Precario, Dirección: Arturo Rossel / **Circoncert**, Compañía Morisbalama, Dirección: Giselle Demelchior **Valparaíso extensión Ejecutor 14**, Dirección: Adel Hakim / **Insomnes**, Teatro del Cuerpo / **Mujeres de trenzas negras**, Grupo Ojo, Dirección: Nelson Brodt / **El desembarco de las reinas del mambo**, Compañía Las Reinas del Mambo, Dirección: Malucha Pinto / **Johan Padan descubre América**, Compañía Álvaro Solar, Dirección: Álvaro Solar / **Medea mapuche**, la ausencia del mar, Dirección: Rodrigo Pérez / **Cinema Utopía**, Teatro Fin de Siglo, Dirección: Ramón Griffero / **Alice underground**, Teatro del Silencio, Dirección: Mauricio Celedón **First international coproduction France - Chile Eva Perón**, Teatro Nacional de Bretaña - Fundación Teatro a Mil, Dirección: Marcial di Fonzo Bo **International works Copi, un retrato** (Francia), Les Lucioles (Teatro Nacional de Bretaña), Dirección: Marcial di Fonzo Bo / **La cantante calva** (Eslovenia), Teatro Dramático de Eslovenia, Dirección: Vito Tauffer / **Siddharta** (Bolivia), Teatro del Sol, Dirección: Pamela Franco / **Johan Padan descubre América** (Alemania), Compañía Álvaro Solar, Dirección: Álvaro Solar / **Ayax, por ejemplo** (Uruguay), Dirección: Mariana Percovich / **Em algum lugar do passado** (Brasil), Caja de Imágenes, Dirección: Colectiva / **Ubú rey** (Bolivia), Teatro de los Andes, Dirección: César Brie / **Fresa y chocolate** (Cuba), Compañía de Arte Dramático de Cuba, Dirección: Antonio Arroyo / **Palabra de ángel / Dance teatro** (España), Karlik Dance Teatro de España, Dirección: Mauricio Celedón / **Tattoo / Dance contemporánea** (Estados Unidos), Compañía de Dance de Pat Graney, Dirección: Pat Graney / **El viaje de Tarambana** (España), Compañía Au Ments, Dirección: Andrea Cruz / **Qué tú quieres** (Argentina), Teatro del Cuenco de Córdoba, Dirección: Colectiva / **La noche de los cuentacuentos**, Dirección: Claudio Ledesma (Argentina), Rubén Martínez (Venezuela), Gonzalo Valderrama (Colombia), Yulkyary (Cuba) y Carlos Genovese (Chile) **Children's theater La vuelta del capitán Metrala** (Argentina), Compañía Los Gloriosos Intocables, Dirección: Colectiva / **Don Basurón** (Venezuela), Compañía Comediantes de Mérida, Dirección: Colectiva **2002 Chilean works - Premières Anatomía de un caballo**, Dirección: Ana María Zabala / **Café**, Compañía La Trompeta, Dirección: Sebastián Vila / **Cero a la izquierda**, Teatro Imagen, Dirección: Gustavo Meza / **Cara de fuego**, Teatro Nacional Chileno, Dirección: Raúl Osorio / **Escorial**, Compañía El Andén, Dirección: María José Bergman / **El submarino amarillo**, Teatro Imagen, Dirección: Gustavo Meza / **Eduardo II**, Compañía Dramaturgia Corporal, Dirección: Amílcar Borges / **Fragments of una carta de adiós leídos por geólogos**, Dirección: Felipe Braun / **Mortajas**, Dirección: Cristián Figueroa / **Shakespeare a dos tiempos**, Teatro La Mancha, Dirección: Rodrigo Malbrán / **Los perros no brillan**, Dirección: Cristián Ruiz / **Te vas a morir de pena cuando yo no esté**, Dirección: Ricardo Balic / **Toda esta larga noche**, Compañía Gólgota, Dirección: Mauricio Bustos **ReRuns Cabaret mystique**, Dirección: Ítalo Tai / **Cuatrorojcos**, Dirección: Pedro Jiménez / **Dolores o la felicidad**, Dirección: Gonzalo Meza / **Diálogos de la merced o dónde fue que la cagamos**, Compañía El Riel, Dirección: Juan Vera / **El antishow**, Dirección: Arturo Ruiz-Tagle / **El círculo de tiza caucasiense**, Teatro Nacional Chileno, Dirección: Raúl Osorio / **Edipo asesor**, Teatro La Puerta, Dirección: Luis Ureta / **El censor**, Teatro La Puerta, Dirección: Luis Ureta / **El juego de las preguntas**, Teatro La Puerta, Dirección: Luis Ureta / **El loco y la triste**, Compañía El Baúl, Dirección: Omar Pastran / **El pelicano**, Dirección: Felipe Ríos / **El golpe**, Compañía El Escaño, Dirección: Eduardo Sáez / **El desvarío**, Dirección: Alejandro Trejo / **Entre nubes y cenizas**, Dirección: María Mascaró / **Espejismo crónico**, Dirección: Oscar Castro / **Eva Perón**, Teatro Nacional de Bretaña, Dirección: Marcial di Fonzo Bo / **Hijos de Satán**, Compañía Deforma Teatral, Dirección: Jesús Urqueta / **Historias de familia**, Compañía Hijo Pródigo, Dirección: Guillermo Calderón / **Galanes**, Dirección: Nelson Brodt / **Interior con figuras**, Dirección: Alicia Peña / **La ratonera**, Dirección: Alejandra Gutiérrez / **La Negra Ester**, Gran Circo Teatro, Dirección: Andrés Pérez / **La cándida Eréndira**, Teatro La Puerta, Dirección: Luis Ureta / **La lluvia de verano**, Dirección: Aliocha de la Sotta / **La rebelión de los ángeles**, Dirección: Ernesto Anacona / **Matando horas**, Dirección: Francisco Ossa / **Loco afán**, Compañía La Comarca, Dirección: Alejandro Trejo / **Los ojos rotos**, Teatro Sombrero Verde, Dirección: María Izquierdo / **Medea**, Dirección: Rodrigo Pérez / **Mistiblu**, Teatro del Oráculo, Dirección: Manuel Loyola / **Nosotros que nos queremos tanto**, Dirección: Cristián Villarreal / **Pedazos rotos de algo**, Dirección: David Ojeda / **Pink milk**, Compañía Pink Milk, Gabriela Aguilera, Gala Fernández y Elvira López / **Reflexiones sobre una vida absurda**, Dirección: Marcela Terra / **Top dogs**, Teatro El Cancerbero, Dirección: Andrés Céspedes / **San Rafael, el misterio de los atormentados**, Dirección: Enrique Cid / **Secretos de Chile**, Dirección: Rodrigo Muñoz / **Tres noches de un sábado**, Teatro El Cancerbero, Dirección: Andrés Céspedes / **Trizas**, Dirección: Mauricio Moro **Street theater El barco de arte**, Caleuche, Dirección: Lucho Arenas / **Firmas para el amor**, Dirección: María Izquierdo / **Reflauta**, Teatro la Sombra / **Perelé**, Teatro La Sombra / **Mentita bar**, Teatro La Sombra, Dirección: Laura de la Uz / **Hechizo de primavera**, Dirección: Paula Jeldres / **La pareja**, Compañía Los Transeúntes, Dirección: Víctor Acum / **En el aire**, Compañía El Pulso, Dirección: Andrés Reid / **Los cosmilocos**, Compañía Gentiles Clown, Dirección: Freddy Huerta **Dance Viaje a la semilla**, Compañía Movimiento, Dirección: Martín Erazo / **Lugar del deseo**, Dirección: Paulina Mellado / **Tercera persona (intrusos)**, Compañía de Francisca Sazie **Children's theater Balsa de los muertos**, Compañía Teatro de Muñecos Oani / **Barbabol el reino de la imaginación**, Compañía Surprofundo, Dirección: Manuel López / **De la Tierra a la luna**, Dirección: Raúl Llovet / **El circo de los juguetes**, Dirección: Víctor Zenteno / **Claro de luna**, Compañía Ámbar Negro, Dirección: Pamela San Martín / **El cañonismo**, Compañía Museo Salvador Allende, Dirección: Marco Morales / **El peregrino del golfo**, Compañía La Orkesta, Dirección: Gonzalo Ruminot / **El príncipe encantado**, Compañía Le Grand Blue, Dirección: Mónica Mascaró / **Gerónimo va de pesca**, La Rueda Teatro de Muñecos, Dirección: Mariana Libenson / **Murta la princesa**, Dirección: Orlando Contreras / **Piilo el ceniciento**, Compañía La Empresa, Dirección: Rafael Henríquez / **La maleta**, Compañía La Capillita, Dirección: Patricio Contreras / **La princesita y sus tres monstruitos**, Dirección: Ingrid Cruz / **Rapunzel**, Compañía de Teatro La Perla y Reciclarcirco, Dirección: Alejandra Hurtado / **Por qué el conejo tiene las orejas largas**, Compañía Periplos, Dirección: Domingo Araya / **Swing, swing, Capercucita**, Compañía Surprofundo, Dirección: Manuel López **International works Feroz** (Bolivia), Colectivo Artístico Boliviano Kikinteatro, Dirección: Diego Aramburu / **Hermosura** (Argentina), Compañía El Descueve / **Postales argentinas** (Argentina), Dirección: Guillermo Zerda / **Beckett** (Brasil), Compañía Sobrevento, Dirección: Luiz André Cherubini / **Universes** (Estados Unidos), Poetic Theatre Ensemble / **Tangos de Afrodita** (Argentina), Dirección: Jordi Bonilauri / **Una lluvia irlandesa** (Argentina), Compañía Proyecto Pluja, Dirección: Jorge Díaz / **Maní tosta'o** (Cuba), Compañía Arte Dramático de Cuba, Dirección: Antonio Arroyo **Children's theater El ángel y la princesa** (Brasil), Compañía Paravento, Dirección: Colectiva / **Historia con plumas y cola de zorro** (Argentina), Compañía Leomar, Dirección: Colectiva **Valparaíso extensión Los ojos rotos**, Teatro Sombrero Verde, Dirección: María Izquierdo / **El húsar de la muerte**, Compañía La Patogallina, Dirección: Martín Erazo / **Ofelia**, Dirección: Rodrigo Pérez / **Eduardo II**, Dirección: Amílcar Borges / **El Coordinador**, Teatro Bufón Negro, Dirección: Alejandro Goic / **Una lluvia irlandesa** (Argentina), Compañía Proyecto Pluja, Dirección: Jorge Díaz **Antofagasta extensión El húsar de la muerte**, Compañía La Patogallina, Dirección: Martín Erazo / **Tres veces Antígona**, La Máquina Teatro, Dirección: José Díaz / **El coordinador**, Teatro Bufón Negro, Dirección: Alejandro Goic **Concepción extensión Maní tosta'o** (Cuba), Teatro Dramático Nacional, Dirección: Antonio Arroyo / **Shakespeare a dos tiempos**, Teatro La Mancha, Dirección: Rodrigo Malbrán **2003 Chilean works La emperada**, Dirección: Marcela Sáiz / **Jesús se subió al Metro**, Teatro de la Ampolleta, Dirección: Carlos Osorio / **Prometeo**, Dirección: Francisco Alborno / **Hojas de té**, Tempest Theatre, Dirección: Elías Cohen / **Como Dios las echó al mundo**, Teatro El Telón, Dirección: Enrique Cid / **Antígona furiosa**, Colectivo Teatral Gestos, Dirección: Colectiva / **Mujeres**, Teatro Contracción, Dirección: Claudio Valenzuela / **De ratones y de hombres**, Teatro El Cancerbero, Dirección: Andrés Céspedes / **Te perdí la culpa fue mía**, Teatro Estupendo, Dirección: Camilo Reyes / **Pastel de chocho**, Compañía La Zurda, Dirección: Daniel Naranjo / **Grito y plata**, Hermanos Martínez Internacional, Dirección: Claudia Celedón / **The freak man**, Teatro Camino, Dirección: Vicente Ruiz **Great titles of 2001 and 2002 Esperando a Godot**, Dirección: Willy Semler / **La violación de Lucrecia**, Teatro de la Urgencia, Dirección: Guillermo Zerda / **Sor María Ignacio lo explica todo para usted**, Un Mundo Teatro, Dirección: Alejandro Trejo / **La reina Isabel cantaba rancheras**, Teatro Imagen, Dirección: Gustavo Meza / **La huída**, Gran Circo Teatro, Dirección: Andrés Pérez **ReRuns Colores de poder**, Tempest Theatre, Dirección: Elías Cohen / **Los principios de la fe**, Teatro Nacional Chileno, Dirección: Raúl Osorio / **Esa relación tan delicada**, Dirección: Ramón Núñez / **Galanes**, Dirección: Nelson Brodt / **Miradas lastimeras no quiero**, Colectivo Pelo Negro, Dirección: Ricardo Balic / **Con flores amarillas**, Trifulka Teatro, Dirección: Luis Dubó / **Dios**, Compañía Ana Frank, Dirección: Abel Carrizo / **El animal que todos llevamos dentro**, Trip Teatre, Dirección: Horacio Ladrón de Guevara / **Susurros de opium**, Dirección: Claudio Rodríguez / **Habana de Madrid**, Teatro Alternativo Iberoamericano, Dirección: Maritza Rodríguez / **Náufragos**, Manzana Teatro, Dirección: Cristián Quezada / **Fanfarria para marionetas**, Teatro La Batería, Dirección: Hernán Lacalle / **Los chinos**, Compañía El Conventillo, Dirección: Tomás Vidiella / **Crimen y shampoo**, Teatro La Feria, Dirección: Jaime Vadell / **La profesión de la señora Warren**, Compañía El Conventillo, Dirección: Tomás Vidiella / **Producto contingente**, Compañía Bubus, Dirección: Alberto Miralles / **Trio en mi**

**bemol**, Dirección: Verónica Oddó / **De perlas y cicatrices**, Rodrigo Muñoz / **El polaco**, Teatro La Casa, Dirección: Fernando Cuadra / **Bajo la lluvia**, Teatro de Bolsillo, Dirección: Ingrid Leyton / **El antishow 2**, Dirección: Arturo Ruiz-Tagle / **Colombina enamorada**, Compañía Pequeño Clan / **Josefina, la cantante del pueblo de los ratones**, Boa Compañía, Dirección: Claudia Echenique / **El Dios de la feria**, Compañía Los Mendicantes / **El desvarío**, Dirección: Alejandro Trejo / **Nahuelqueo, un hombre con carácter**, Dirección: Leonardo Prieto **Festival great hits La Negra Ester**, Gran Circo Teatro, Dirección: Andrés Pérez / **Loco afán**, Compañía La Comarca, Dirección: Alejandro Trejo / **Cariño malo**, Teatro de la Magdalena, Dirección: Claudia Echenique / **Los ojos rotos**, Teatro Sombrero Verde, Dirección: María Izquierdo / **El submarino amarillo**, Teatro Imagen, Dirección: Gustavo Meza / **El húsar de la muerte**, Compañía La Patogallina, Dirección: Martín Erazo **Special guests La pieza que falta**, Compañía Teniente Bello, Dirección: Erto Pantoja / **Te mataré**, Compañía La Machina, Dirección: Marco Antonio Monsalve **Chilean dramaturgy selection Furia**, Dirección: Cristián Marambio / **Las costureras**, Dirección: Elsa Poblete / **Eserpentos rabiosamente inmortales**, Dirección: Luis Ureta **European dramaturgy selection Push up 1-3**, Dirección: Raúl Osorio / **Heidi Ho ya no trabaja aquí**, Dirección: Luis Ureta **Opera prima Mala vida**, Teatro Sobre Ruedas, Dirección: Gustavo Rojas / **Armados, desalmados y hermanos**, Compañía Ciklos, Dirección: Álvaro Morales / **Pan tostado**, Compañía Opción Canales, Dirección: Rodrigo Canales **Experimental theater Kaspar**, Compañía La Matriz, Dirección: Marcelo Alonso / **Yard Gal, la mina del narco**, Teatro de La Peste, Dirección: Claudio Santana / **Tienes la boca con sangre**, Erzebet, Dirección: Carla Acchiardi / **El mal de la muerte**, Compañía Minimal, Dirección: Raúl Miranda **Young theater LA**, Teatro Ensimenor, Dirección: Álvaro Viguera / **Isabel desterrada en Isabel**, Dharma Teatro, Dirección: Fernando Castro / **La cabeza contra la pared**, Compañía La Tirana, Dirección: Jorge López / **Yo Fausto o la tragedia de Hermes**, Teatro Gentil, Dirección: Freddy Huerta / **Cortos teatrales**, Movimiento Teatral Cangrejo, Dirección: Francisco Ramírez / **Prat**, Teatro de Chile, Dirección: Manuela Infante y María José Parga / **Los destinos cruzados**, Compañía Guajuca, Dirección: Marisol Torres / **Relato del mar**, Compañía Matadero Palma, Dirección: Francisco Albornoz / **La esclusa**, La Máquina Teatro, Dirección: Cristián Ruiz / **Temblor del cielo**, Teatro de la Ortopedia, Dirección: Juan Sánchez / **Gemonias**, Compañía Noma-D, Dirección: Yassim Inojosa / **Sintonía cero, el grito del bufón**, Movimiento Teatral Cangrejo, Dirección: Francisco Ramírez / **La Paz avenida**, Teatro de Sangre, Dirección: Patricio Molina / **Las guachas**, Compañía La Matriz, Dirección: Alexis Moreno / **Kinder**, Niños Prodigio Teatro, Dirección: Ana Harcha y Francisca Bernardi / **Sin palabras**, Compañía El Circo Virtual, Dirección: Alejandro Castillo / **El principio de las bestias**, Colectivo La Reconstrucción, Dirección: Mauricio Fuentes **Street theater Aquí comienza el viaje**, Teatro del Aire, Dirección: Colectiva / **La ópera de perra gorda**, Compañía Fem, Dirección: Colectiva / **Los papeles de Melchor**, Compañía Equilibrio Precario, Dirección: Arturo Rossel / **Circulando**, Compañía Teatro Público, Dirección: María Izquierdo / **Pahuelum**, Compañía La Gran Mazurkika, Dirección: Eduardo Sepúlveda / **Estanislao, Lao**, Gran Circo Teatro, Dirección: Rosa Ramírez / **Acrónicos**, Compañía Acrónicos Sincrónicos / **Mala clase**, Compañía Plancton, Dirección: Colectiva **Theater school selection Noche de reyes**, Dirección: Gabriel Prieto / **La casa de Bernarda Alba**, Dirección: Sebastián Dahm / **Cabareth**, Universidad de Chile, Dirección: Fernando González / **Inferno chileno**, Dirección: Rodrigo Achondo / **Tengo un tumor en el espíritu**, Giros, Dirección: Luis Ureta **Regional theater Brujos**, Compañía Artificio, Dirección: Andrés García / **La Dionisea**, Teatro Kabala, Dirección: Jorge Lobos / **Amar-Go**, Viajantes Teatro, Dirección: Roberto Ancavil / **El velorio del angelito**, Teatro del Maule, Dirección: Constanza Pérez **Social theater Colina 1 Tierra de nadie**, Compañía El Salitre, Dirección: Jacqueline Roumeau / **Toda esta larga noche**, Compañía Gólgota, Dirección: Mauricio Bustos **Children's theater Trek el bufón**, Compañía de Dos, Dirección: Cesar Deneken / **La historia de una gaviota y el gato que le enseñó a volar**, Compañía La Cocina, Dirección: Viviana Tapia / **Por qué el conejo tiene las orejas largas**, Compañía Periplos, Dirección: Domingo Araya / **Gerónimo va de pesca**, Compañía La Rueda, Dirección: Mariana Libenson / **La bandita alegre**, Compañía Colectivo, Dirección: Freddy Huerta / **El príncipe feliz**, Teatro La Batería, Dirección: Hernán Lacalle / **El tesoro de Esopo**, Compañía El Guerrero, Dirección: Hernán Lacalle / **Swing, swing, Capercucita**, Compañía Sur Profundo, Dirección: Creación Colectiva / **Amigos en busca de Warapeuma**, Compañía Cofradía, Dirección: Gonzalo Meza / **Alicia en el país de las maravillas**, Compañía Tenués, Dirección: Sergio Fuentes / **Silencio en cuatro actos**, Compañía Artes Integradas, Dirección: Cecilia Barrios / **El zorro y la bandurria**, Teatro Pimpiriplauta, Dirección: Teatro Pimpiriplauta / **Hijo del sol**, Compañía La Balanza, Dirección: Verónica García-Huidobro / **Drauzio, vampirinho**, Compañía Dramaturgia Corporal, Dirección: Amílcar Borges / **Mozart el niño monstruo**, Compañía Banda Elastika, Dirección: Miguel Ángel Bravo / **Manuela y el libro mágico**, Compañía Elipsi, Dirección: Isidora Moulán / **El caldero mágico**, Dirección: Víctor Zenteno / **Visitando al Principito**, Gran Circo Teatro, Dirección: Andrés Pérez / **A la diestra de Dios padre**, Compañía Periplos, Dirección: Domingo Araya / **Cuentos a la deriva**, Compañía Cerebroepapa, Dirección: Hernán Lacalle **Dance theater Indian express**, Dirección: Paula Moreno / **Por alegrías**, Compañía Palo Santo, Dirección: Natalia García-Huidobro **International works Artaud** (Alemania), Berliner Ensemble, Dirección: Martin Wuttke / **Automóvil gris** (México), Compañía Nacional de Teatro de México, Dirección: Claudio Valdés / **Lo mejor de Astrid Haddad en concierto** (México), Compañía de Astrid Haddad, Dirección: Astrid Haddad / **Adjaya** (Costa de Marfil), Compañía de Dance Georges Momboye, Dirección: Georges Momboye / **El lector por horas** (Argentina), Compañía Proyecto Pluja, Dirección: Jorge Díaz / **Sancho Panza** (Japón), Lesenkan Theatre, Dirección: Saburo Shimada / **Potestad** (Argentina), Dirección: Eduardo Pavlosky / **Finks** (Japón), Compañía Leni-Basso, Dirección: Akiko Kitamura / **La muerte de Marguerite Duras** (Argentina), Dirección: Eduardo Pavlosky **Street theater Bichos** (Brasil), Compañía Pia Fraus, Dirección: Pia Fraus / **Le Feu** (Francia), Compañía Salamandre, Dirección: Colectiva **2004 Chilean works - Special guests Hijo de ladrón**, Teatro Nacional Chileno, Dirección: Raúl Osorio / **El misántropo**, Compañía Impasse, Dirección: Francisco Pérez-Bannen / **Sigue la tormenta**, Teatro Camino, Dirección: Claudia Echenique / **Edipo**, Dirección: Carlos Bórquez **Premieres Tiempo para amar, tiempo para morir**, Dirección: Raúl Osorio / **María purísima**, Dirección: Rodrigo Molina / **Sala de urgencias**, Teatro El Hijo, Dirección: Alejandro Moreno / **Los borrachos**, Teatro El Cancerbero, Dirección: Andrés Céspedes / **Electroshock**, Dirección: Ricardo Balic / **Oficio de tinieblas**, Dirección: Pablo Krögh / **Falso remake**, Dirección: Pablo Krögh / **Las horas previas**, Dirección: María José Galleguillos / **El señor de las moscas**, Compañía Ciklos, Dirección: Álvaro Morales / **El rufián de la escalera**, Teatro La María, Dirección: Alexis Moreno / **María Cochina tratada en libre comercio**, Dirección: Cristián Soto / **Alturas de Machu-Pichu en coro griego**, Teatro La Mancha, Dirección: Rodrigo Malbrán y Ellie Nixon / **Match de improvisación teatral**, Compañía Los Pleimovil, Dirección: Claudio Espinoza / **Tres tristes tigres**, Compañía La Capilla, Dirección: Marcelo Figueroa / **Nada!**, Dirección: Jaime Mondría Bogart, Bergman y las Mellizas Escala, Dirección: Gustavo Meza / **La orquesta de la memoria**, Compañía Anacrónicos Sincrónicos, Dirección: Juan Pablo Cabello / **Mala clase**, Colectivo Plancton, Dirección: Colectiva / **Final de partida**, Compañía Finis Terrae, Dirección: Alejandra Gutiérrez / **Medicina mujeres**, Dirección: Fernando González / **A la diestra de Dios padre**, Compañía Periplos, Dirección: Domingo Araya / **Electronic city**, Dirección: Luis Ureta **Reruns Diarrea**, Dirección: José Palma y Pablo Valledor / **Trauma**, Teatro La María, Dirección: Alexis Moreno / **Lástima**, Teatro La María, Dirección: Alexis Moreno / **La niña en la palomera**, Teatro La Casa, Dirección: Fernando Cuadra / **Jesús Betz**, Teatro La Troppa, Dirección: La Troppa / **Liceo A-73, Chile a la inspectoría**, Dirección: Cristián Soto / **Tarapacá**, Compañía Sindicato Matanza, Dirección: Ramón Griffero / **La secreta obscenidad de cada día**, Dirección: Marco Antonio de la Parra / **Tus deseos en fragmentos**, Teatro Fin de Siglo, Dirección: Ramón Griffero / **Mujer gallina**, Teatro El Hijo, Dirección: Claudia Celedón / **Animitas**, Compañía Auca Butoh, Dirección: Carla Lobos / **Por el correo de las brujas**, Compañía Las Reinas del Mambo, Dirección: Malucha Pinto / **La condición humana**, Dirección: Mateo Iribarren / **La vida de Helge**, Un Mundo Teatro, Dirección: Un Mundo Teatro / **Klee**, Teatro La Batería, Dirección: Hernán Lacalle / **Cruzadas**, Teatro de la Dramaturgia, Dirección: Amílcar Borges y Francisco Krebs / **Lo que importa no es el muerto**, Dirección: Flavia Radrigán / **Balada, te comerá el corazón**, Dirección: Francisco Melo / **Elektra**, Dirección: Marco Antonio Monsalve / **Fragil**, Dirección: Paulina García / **Magari - Magari**, Laboratorio de Investigación y Creación Escénica, Universidad de Chile, Dirección: Abel Carrizo **Street theater Rompecabezas**, Colectivo Plancton, Dirección: Colectiva / **Shrek**, Colectivo Epicentro / **Noches de burdel, circo y teatEuropean dramaturgy program Chile - France European Dramaturgy Showcase Chile - France Teatros**, Dirección: Rodrigo Pérez / **Ma vie de chandelle**, Dirección: Víctor Carrasco **International works Le tas** (Francia), Théâtre de la Bastille, Dirección: Pierre Meunier / **A la carte** (Brasil), Compañía La Mínima, Dirección: Leris Colombarioni / **Mujeres soñaron caballos** (Argentina), Teatro Periférico de Objetos, Dirección: Daniel Veronese / **Suicidio apócrifo I** (Argentina), Teatro Periférico de Objetos, Dirección: Daniel Veronese / **Ars higiénica** (Argentina), Compañía La Fronda, Dirección: Ciro Zorzoli / **¿Yo maté a Mozart?** (Argentina), Compañía O.Ellas, Dirección: Gonzalo Marull / **Conquest of the galaxy-Jupiter** (Japón), Compañía Condors / **Match de improvisación teatral** (Argentina), Liga Profesional de Improvisación de Buenos Aires, Dirección: Ricardo Behrens **Street theater La do mi nations** (Francia), Compañía: Abc Dingue / **¡Oferta! Dos espectáculos en uno** (Francia), Royal de Luxe, Dirección: Jean-Luc Courcoult / **Proyecto feria** (Uruguay) Teatro de la Comedia, Dirección: Mariana Percovich **2005 Chilean works - Premieres Éxtasis o la senda de la santidad**, Teatro Fin de Siglo, Dirección: Ramón Griffero / **Demian @**, Compañía La Balanza, Dirección: Verónica García-Huidobro / **Severa vigilancia**, Teatro La Casa, Dirección: Aldo Droguett / **De noche justo antes de los bosques**, Compañía RKO Fábrica de Sueños, Dirección: Víctor Carrasco / **Antilázaro**, Dirección: Alejandro Goic / **Nobleza obliga**, Dirección: Julio Pincheira / **Extinción**, Dirección: Pablo Krögh **Best productions 2004 Psicosis 4:48**, Teatro La Memoria, Dirección: Alfredo Castro / **Provincia capital**, Teatro La Provincia, Dirección: Rodrigo Pérez / **Beckett y Godot**, Dirección: Andrea Ubal / **Electronic city**, Teatro La Puerta, Dirección: Luis Ureta / **Ese discreto ego culpable**, Teatro Bufón Negro, Dirección: Alejandro Goic / **Novecento**, Teatro Camino, Dirección: Michael Radford / **Juana**, Teatro de Chile, Dirección: Manuela Infante / **En la sangre**, Dirección: Carlos Osorio / **Copenhague**, Dirección: Gustavo Meza / **Grita**, Compañía La Fuga, Dirección: Marcelo Leonart / **Final de partida**, Compañía Finis Terrae, Dirección: Alejandra Gutiérrez / **Leor**, Compañía Matadero Palma, Dirección: Francisco Albornoz **Up-and-coming theater La Escalera**, Colectivo Engranaje, Dirección: Pablo Casals / **El homosexual o la dificultad de expresarse**, Dirección: Diego Bustos / **Micromundo**, Dirección: Carolina Rebollo / **La condena**, Dirección: Colectiva / **Color de hormiga**, Dirección: Lucía de la Maza **Chilean dramaturgy program Ocaso de cenizas**, Dirección: Andrés Céspedes / **Sobremesa**, Dirección: Pablo Krögh **European dramaturgy program Nosotros en la final**, Dirección: Raúl Osorio / **Inocencia**, Dirección: Luis Ureta / **Anheló del corazón**, Dirección: Paulina García / **King**, Dirección: Constanza Brieba / **Extinción**, Dirección: Pablo Krögh **Street theater A la diestra de Dios padre**, Compañía Periplos, Dirección: Domingo Araya / **Chita que es linda mi tierra**, Escuela de Teatro Universidad Arcis, Dirección: Paulina Urrutia / **Los 7 pecados capitales**, Teatrfónico, Dirección: Paula Aros / **Las preciosas ridículas**, Compañía Alamala, Dirección: Colectiva / **Chile p' al mundo**, Teatro La Hiena, Dirección: Miryam Galleguillos / **Una fiesta para Boris**, Dirección: Alexis Moreno / **En la mira**, Compañía Eureka, Dirección: Colectiva / **El roto y el Diablo**, Compañía Periplos, Dirección: Domingo Araya / **Todo por la lira**, Teatrópolis, Dirección: Freddy Huerta / **Simple, mente patria**, Simple Teatro, Dirección: Solo y

Simple Teatro / **Jugo de sandía**, Dirección: Mario Horton / **Chicos tóxicos**, Teatro Malnacidos, Dirección: Camila Le-Bert **International works** **Victoria** (Canadá), Dirección: Dulcinea & Langfelder / **Just two dancers** (Estados Unidos), Dirección: John Jasperse / **Endstation Amerika** (Alemania), Volksbu ne, Dirección: Frank Castorf / **Quando l'uomo principale e una donna** (Bélgica), Compañía Troubelyn, Dirección: Jan Fabre / **Monólogos de Jan Fabre** (Bélgica), Compañía Troubelyn, Dirección: Jan Fabre / **Showcase de Dance contemporánea: Three sisters | Double vision | A bowl of summer | The rite of spring** (Japón), Compañías Pappa Taraumara | Yukio Ueshima Dance Works | The Sennichimae Blue Sky Dance Club | H. Art Chaos / **Agreste** (Brasil), Dirección: Marcio Aurelio / **Salvaje - Hombre de los ojos tristes** (Alemania), Schauspiel Hannover, Dirección: Sebastian Nubling **Street theater Roman Photo** (Francia-Chile), Coproducción Fundación Teatro a Mil Compañía La Gran Reyneta, Dirección: Jean-Luc Courcoult / **Al Yardi** (España), Compañía Sarruga, Dirección: Pakito Gutiérrez / **Il corso** (Alemania), Compañía Pan Optikum, Dirección: Singrun Fritsch **Southern Cone performing arts fair - FESUR Intimatum** (Argentina), Compañía Los Delicuentes de la Cochera, Dirección: Paco Giménez / **Ahmen** (Puerto Rico), Compañía Taller de otra Cosa, Dirección: Javier Cardona / **Apuntes de cocina de Leonardo Da Vinci** (Venezuela), Dirección: Orlando Arocha / **Cabanga** (Panamá), Dirección: Milvia Martínez / **Cuerpo sin** (Argentina), Grupo Pinócteros, Dirección: Cristina Cortés **Music ESUR** Patricia Saravia, Perú / Arcano, Venezuela / Mal país, Costa Rica / Media banda, Chile / Magdalena Matthey, Chile **Regions Antofagasta, Caldera, Talca and Concepción Roman Photo** (Francia-Chile), La Gran Reyneta, Dirección: Jean-Luc Courcoult **Concepción Al Yardi** (España), Compañía Sarruga, Dirección: Pakito Gutiérrez / **Just two dancers** (Estados Unidos), Dirección: John Jasperse **2006 Chilean works - Special guests Trilogía de la María: Superhéroes | Numancia | La tercera obra**, Teatro La María, Dirección: Alexis Moreno / **Gemelos**, Teatro La Troppa, Dirección: Colectiva / **Roman Photo**, Compañía La Gran Reyneta, Dirección: Jean-Luc Courcoult **Best productions 2005 Cuerpo**, Teatro La Provincia, Dirección: Rodrigo Pérez / **Narciso**, Teatro de Chile, Dirección: Manuela Infante / **Pequeños crímenes conyugales**, Dirección: Alejandro Castillo / **P.A.F.I.**, Dirección: Claudia Vicuña / **Antología**, Hermanos Martínez Internacional, Dirección: Colectiva / **Cocinando con Elvis**, Up-and-coming theater, Dirección: Andrés Céspedes, / **Stuardo y Lihn: cara a cara**, Dirección: Mabel Fariás / **12.000.000-K**, Compañía Tacto, Dirección: Marcelo Pertier / **El príncipe feliz**, Compañía Marcapasos, Dirección: Colectiva / **Machasa**, Compañía La Bicibomba, Dirección: Guillermo Alfaro / **Del otro lado del muro**, La Manga Teatro, Dirección: Fabiola Matte / **Hipólito**, Teatro de Chile, Dirección: Manuela Infante **Premieres en venue Roberto Zucco**, Compañía RKO Fábrica de Sueños, Dirección: Víctor Carrasco / **Post data**, Teatro Momentáneo, Dirección: Carla Acchiardi / **Mil años de perdón**, Teatro Ana Frank de la Comunidad Israelita de Santiago, Dirección: Alejandro Goic / **Yo Pierre Rivière**, Compañía La Palomera, Dirección: Fernando Cuadra / **Soy directora de Dance contemporánea y me estoy volviendo loca**, Teatro del Hijo, Dirección: Alejandro Moreno / **Mi joven corazón idiota**, Compañía Niños Prodigio, Dirección: Francisca Bernardi / **Diatriba de la empecinada**, Dirección: Francisco Albornoz / **El Quijote no existe**, Compañía El Lunar, Dirección: Jorge Díaz y Pablo Krögh / **María, confesión lúcida de motivos**, La Familia Teatro, Dirección: Eduardo Luna **Street theater Chile p'al mundo recargado**, Compañía La Hiena, Dirección: Eduardo Ríñot Rojo / **Negro e ignorante**, Compañía NN, Dirección: Cristián Marambio / **El silencio de Dios**, Teatro La Peste, Dirección: Claudio Santana / **Karrocías**, Compañía La Patogallina, Dirección: Martín Erazo **International works Celeste Flora** (España), Compañía Albanta, Dirección: Pepe Bablé / **Homenaje a los malditos** (España), Compañía La Zaranda, Dirección: Paco de La Zaranda / **Eva Yerbabuena** (España), Compañía de Eva Yerbabuena, Dirección: Eva Garrido / **Deus o bestias** (España), Xarxa Teatre, Dirección: Pasqual Arrufat / **La historia de Ronald el payaso de Mac Donald** (España), La Carnicería Teatro, Dirección: Rodrigo García / **Amor diesel** (España), Compañía La Viuda y Sol Picó, Dirección: Kike Blanco / **Taxi** (Francia), Compañía Generik Vapeur, Dirección: Caty Avram y Pierre Berthelot / **Otra vez Marcelo** (Bolivia), Teatro de Los Andes, Dirección: César Brie / **Cárceles hospitales y hip hop** (Estados Unidos), Danny Hoch / **Dance Contemporánea de Japón: Double vision | One day I woke up | Yakkán | Bon appetit** (Japón), Compañías: Youya Shinjo | Ape | 21 Century Butoh | Russewartz / **La estupidez** (Argentina), Compañía El Patrón Vásquez, Dirección: Rafael Spregelburd / **Antígona** (Perú), Grupo Yuyachkani, Dirección: Miguel Rubio / **Ángel de la muerte** (Bélgica), Compañía Troubelyn, Dirección: Jan Fabre / **Un hombre que se ahoga** (Argentina), Dirección: Daniel Veronese **2007 Chilean works - Premieres Asado**, Compañía de Francisca Sazie, Dirección: Francisca Sazie / **Erótrato**, Dirección: Carlos Bórquez / **Hedda Gabler**, Compañía RKO Fábrica de Sueños, Dirección: Víctor Carrasco / **Ina**, Dirección: Josefina Báez / **La infanta difunta**, Teatro Lafamilia, Dirección: Eduardo Luna / **Pájaros en la tormenta**, Compañía El Lunar, Dirección: Pablo Krögh / **Para satisfacción de los que han disparado con salvas**, Dirección: Ricardo Balic **Special guests Trilogía de la reconstrucción**, Compañía Matadero Palma, Dirección: Francisco Albornoz / **Trilogía la patria**, Teatro La Provincia, Dirección: Rodrigo Pérez **Best works 2006 Ayer**, Dirección: Patricio Pimentá / **Casa de muñecas**, Teatro Nacional Chileno, Dirección: Alfredo Castro / **El ansia**, Dirección: Constanza Briebe / **Gulliver**, Compañía Viaje Inmóvil, Dirección: Jaime Lorca / **Infamante Electra**, Dirección: Raúl Ruiz / **Madame Crisantema**, Dirección: Manuela Oyarzún, Paula Bravo y Leonardo Courbis / **Neva**, Teatro en el Blanco, Dirección: Guillermo Calderón **Up-and-coming theater Comigo tú**, Teatro Sub, Dirección: Pierre Sauré / **2.0**, Dirección: Alejandro Castillo / **Cabeza de Ovni**, Teatro El Hijo, Dirección: Manuela Oyarzún / **La leyenda del pianista**, Dirección: Álvaro Viguera / **Maleza**, Compañía Maleza, Dirección: Muriel Miranda / **Rey planta**, Teatro de Chile, Dirección: Manuela Infante **Chilean dramaturgy program Asfixia**, Compañía Finis Terrae, Dirección: Alejandra Gutiérrez **Street theater De cómo don Alonso Quijano o Quijada se vuelve un caballero andante**, Teatro Camino, Dirección: Paula Aros / **Divinas palabras**, Dirección: Verónica Tapia / **El árbol**, Dirección: Bastián Bodenhöfer / **La muerte de la dulzura**, Compañía La Consentida, Dirección: Daniela Aguayo **International works El gran inquisidor** (Inglaterra), Compañía de Peter Brook, Dirección: Peter Brook / **La Pequeña Gigante** (Francia), Compañía Royal de Luxe, Dirección: Jean-Luc Courcoult / **Masurca fogo** (Alemania), Tanztheater Wuppertal | Pina Bausch, Dirección: Pina Bausch / **Nina-Materialize** (Japón), Compañía Papataraumara, Dirección: Jo Kanamori / **Peces** (España), Compañía Sarruga, Dirección: Pakito Gutiérrez / **Roman photo** (Francia-Chile), Compañía La Gran Reyneta, Dirección: Jean-Luc Courcoult / **Sizwe Bani est mort** (Inglaterra), Compañía de Peter Brook, Dirección: Peter Brook / **Tres hermanas** (Japón), Compañía Papataraumara, Dirección: Hiroshi Koike **2008 Chilean works - Teatro a Mil Foundation coproduction 2008 Sin sangre**, Teatro Cinema, Dirección: Juan Carlos Zagal **Up-and-coming theater Cautiverio felis (Sic)**, Tryo Teatro Banda, Dirección: Francisco Sánchez / **"H.P." (Hans Pozo)**, Teatro La Nacional, Dirección: Isidora Stevenson / **Milagro americano**, Teatro Malcriado, Dirección: Gopal Ibarra / **Woyzeck: Por una razón a la fuerza**, Dirección: Moisés Angulo **2007 Selection Las Brutas**, Teatro La Provincia, Dirección: Rodrigo Pérez / **Fin del eclipse**, Teatro Fin de Siglo, Dirección: Ramón Grifero / **Todos los ausentes**, Teatro Camino, Dirección: César Brie / **Calias, tentativas sobre la belleza**, Teatro La Puerta, Dirección: Luis Ureta / **Philotas**, Teatro Nacional Chileno, Dirección: Alexander Stillmark / **Abel**, Teatro La María, Dirección: Alexandra Von Hummel y Alexis Moreno / **La remolienda**, Teatro Nacional Chileno, Dirección: Raúl Osorio / **El mercader de Venecia**, Compañía Fiebre, Dirección: Felipe Castro / **Cuando bailo, bailo; cuando duermo, duermo**, Compañía de Elizabeth Rodríguez, Dirección: Elizabeth Rodríguez **Opera prima El Capote**, Teatro Milagros, Dirección: Teatro Milagros / **Pelo negro boca arriba**, Dirección: Rodrigo Bazás **Concert Balayeurs du désert (Barrenderos del desierto)**, Dirección: Michel Augier **Self-produced Carnaval Magia austral**, TeatroOnirus, Dirección: Horacio Videla **International works - Italy (quest country) Homero, Iliada, de Alessandro Baricco (Lectura dramatizada)**, Héctor Noguera / **Arlequin, servidor de dos patrones**, Piccolo Teatro di Milano, Dirección: Giorgio Strehler / **Bruxelles Br #04**, Compañía Societas Raffaello Sanzio, Dirección: Romeo Castellucci / **Enrico V**, Compañía Pippo Delbono, Dirección: Pippo Delbono / **Rumore rosa**, Compañía Motus, Dirección: Enrico Casagrande y Daniela Nicoló / **Madre y asesina**, Teatrino Clandestino, Dirección: Pietro Babina **Europe La gaviota** (Croacia), Zagreb Youth Theatre, Dirección: Vasily Senin / **Arka** (Polonia), Teatr Ósmego Dnia, Dirección: Teatr Ósmego Dnia / **Cuentos y canciones de bodas y funerales** (Serbia), Orquesta para Bodas y Funerales, Dirección: Goran Bregovic / **Noche de reyes** (Rusia), Festival Chejov de Moscú, Dirección: Declan Donnellan / **Sonja** (Letonia), The New Riga Theater, Dirección: Alvis Hermanis / **Eduardo II** (Eslovenia), Slowenisches Nationaltheater, Dirección: Diego de Brea / **2666** (España), Teatro del Lliure, Dirección: Alex Rigola / **Jugadores de luces** (Francia), Colectivo Groupe F, Dirección: Christophe Berthonneau / **Sure, shall we talk about it?** (Alemania), Dirección: Dorky Park y Constanza Macras **Middle East Tetris** (Israel), Compañía Noa Dar, Dirección: Noa Dar **Latin America Di cosas cosas bien...** (Bolivia), Compañía Escena 163, Dirección: Eduardo Calla / **El libro de Job** (Brasil), Compañía Da Vertigem, Dirección: Antônio Araújo / **Encarnado** (Brasil), Compañía de Dance de Lia Rodrigues, Dirección: Lia Rodrigues / **La omisión de la familia Coleman** (Argentina), Compañía Timbre 4, Dirección: Claudio Tolcachir **2009 Chilean works - Teatro a Mil Foundation coproductions Diciembre**, Teatro en el Blanco, Dirección: Guillermo Calderón / **El país de jauja**, TeatroOnirus, Dirección: Horacio Videla / **Violeta: Al centro de la injusticia**, Teatro La Provincia, Dirección: Rodrigo Pérez **2008 Selection Clase**, Agrupación La Reina de Conchalí, Dirección: Guillermo Calderón / **Cómo aprendi a manejar**, Compañía Detuch, Dirección: Marco Espinoza / **Cristo**, Teatro de Chile, Dirección: Manuela Infante / **Filóctetes**, Dirección: Heidrun Breier / **Las huachas**, Teatro La María, Dirección: Alexis Moreno / **Norte**, Compañía RKO Fábrica de Sueños, Dirección: Víctor Carrasco / **Violación**, Teatro la Casa, Dirección: Aldo Droguett / **¿Y quién no sabe cómo es un dragón?**, TeatroOnirus, Dirección: Horacio Videla **Dance selection 2008 Beige**, Dirección: Alejandro Cáceres / **Guerra**, Colectivo de Arte La Vitrina, Dirección: Nelson Avilés Pizarro / **Pies pa' volar**, Compañía de Papel, Dirección: Andrés Cárdenas **Up-and-coming theater El pelicano**, Compañía Maleza, Dirección: Muriel Miranda / **Jaula obesa**, Geografía Teatral, Dirección: Tomás Espinosa Bertrán / **La chancha**, Central de Inteligencia Teatral, Dirección: Luis Barrales / **Mi mundo patria**, Compañía Territorio Particular, Dirección: Andrea Giadach / **Niñas araña**, Central de Inteligencia Teatral, Dirección: Daniela Aguayo / **Partido**, Dirección: Cristián Plana / **Simulacro**, Compañía La Re-Sentida, Dirección: Marco Layera / **Temporal**, Teatro Niño Proletario, Dirección: Luis Guenel / **Un momento argentino**, Teatro Guero, Dirección: Camila González **Special guests Aposeosis final: Bbb-Up**, Dirección: Paulina García / **Chile Bi-200**, Teatro Fin de Siglo, Dirección: Ramón Grifero / **Las tres hermanas**, Compañía RKO Fábrica de Sueños, Dirección: Víctor Carrasco / **Paraíso**, Teatro del Silencio, Dirección: Mauricio Celedón / **Viento blanco**, Dirección: Sebastián Errázuriz **Chilean dramaturgy selection Porque sólo tengo el cuerpo para defender este coto**, Dirección: Raúl Osorio **Selección Street theater y nuevo circo Efecto Impro. Historias en Movimiento**, Colectivo Teatral Mamut, Dirección: Colectivo Teatral Mamut / **Entre millones**, Compañía Balance, Dirección: Pablo Garrido / **Frickhou**, Colectivo Artístico La Patogallina, Dirección: Martín Erazo / **Los caminos de don Floridor**, Colectivo Artístico La Patogallina, Dirección: Martín Erazo / **Rueda, un viaje entre cuerdas**, Compañía En Viaje, Artistas de Circo, Dirección: Colectiva / **Sub zirko, destinos bajo tierra**, Compañía Circo del Mundo, Dirección: Alvaro Morales **International works Latin America De monstruos y prodigios: La historia de los Castrati** (México), Teatro de Ciertos Habitantes, Dirección: Claudio Valdés Kuri /

**Dolor exquisito** (Argentina), Dirección: Emilio García Wehbi / **Hijos del sol** (Argentina), Dirección: Rubén Szuchmacher / **La noche canta sus canciones** (Argentina), Dirección: Daniel Veronese / **Sucio** (Argentina), Dirección: Ana Frenkel y Mariano Pensotti / **Asia Opera Wu** (China), Wu Opera Troupe de Zhejiang, Dirección: Xu Jia Xie / **Binari** (Corea), Compañía Dulsori, Dirección: Kaphyun Moon / **Eyes** (Corea), Milmul Modern Dance Company Shin Jong Chul / **Medea and its double** (Corea), Seoul Company for the Performing Arts, Dirección: Hyoungtaek Limb / **Teatro a Mil Foundation coproductions La orgía de la tolerancia** (Bélgica-Chile), Compañía Troubleyn, Dirección: Jan Fabre / **Las pesadillas de Toni Travolta** (Francia-Chile), Compañía La Gran Reyneta, Dirección: Jean-Luc Courcoult / **Tercer cuerpo** (Argentina-Chile), Compañía Timbre 4, Dirección: Claudio Tolcachir / **Europe Agustiniana melo** (Italia), Societas Raffaello Sanzio, Dirección: Societas Raffaello Sanzio / **El cuarto de Isabella** (Bélgica), NeedCompany, Dirección: Jan Lauwers / **Hamlet** (Lituania), Meno Fortas Theatre, Dirección: Eimuntas Nekrosius / **Körper** (Alemania), Compañía Sasha Waltz, Dirección: Sasha Waltz / **La búsqueda, orbis vitae** (España), La Fura dels Baus, Dirección: Pep Gatell / **Salif Keita** (Mali) **2010 Chilean works - 200 years of Chilean theater series Ernesto** (1842), Teatro de Chile, Dirección: Manuela Infante / **Entre gallos y medianoche** (1919), Dirección: Ramón Núñez / **Moscas sobre el mármol** (1958), Dirección: Alejandro Castillo / **Topografía de un desnudo** (1967), Teatro La María, Dirección: Alexis Moreno / **Los que van quedando en el camino** (1969), Dirección: Guillermo Calderón / **Los payasos de la esperanza** (1977), Dirección: Mauricio Pesutic / **Lo crudo, lo cocido, lo podrido** (1978), Teatro Imagen, Dirección: Gustavo Meza / **Lindo país esquina con vista al mar** (1979), Teatro Ictus, Dirección: Nissim Sharim / **Hechos consumados** (1981), Teatro La Memoria, Dirección: Alfredo Castro / **Cinema Utopía** (1985), Teatro Fin de Siglo, Dirección: Ramón Grifero / **Malasangre a las mil y una noches del poeta** (1991), Teatro del Silencio, Dirección: Mauricio Calderón / **Historia de la sangre** (1992), Teatro La Memoria, Dirección: Alfredo Castro / **El coordinador** (1993), Teatro Bufón Negro, Dirección: Alejandro Goic / **Tres María y una Rosa** (1979), Dirección: Raúl Osorio / **La Negra Ester** (1988), Gran Circo Teatro, Dirección: Andrés Pérez / **Páramo, reescritura de amo y señor** (1926), Teatro La Puerta, Dirección: Luis Ureta / **Plaga, reescritura de la Mantis religiosa** (1971), Teatro La Puerta, Dirección: Luis Ureta / **Special guests Comida alemana**, Dirección: Cristián Plana / **Atascados en Salta**, Teatro Ictus, Dirección: Nissim Sharim / **Cara de fuego**, Dirección: Marcelo Alonso / **Diciembre**, Teatro en el Blanco, Dirección: Guillermo Calderón / **Gulliver**, Compañía Viaje Inmóvil, Dirección: Jaime Lorca / **NEVA**, Teatro en el Blanco, Dirección: Guillermo Calderón / **El Capote**, Teatro Milagros, Dirección: Teatro Milagros / **¿Y quién no sabe cómo es un dragón?**, Teatro Onirus, Dirección: Horacio Videla / **Selection 2009 theater and dance Ni Pu Tremen, Mis antepasados**, Teatro Kimen, Dirección: Paula González / **Pedro de Valdivia, la gesta inconclusa**, Tryo Teatro Banda, Dirección: Sebastián Vila / **Uñas sucias**, Compañía La Popular, Dirección: Raúl Donoso Garrido / **La carcelaria. El sonido de la jaula**, Cía Zanda, Movimiento de Dance al Revés, Dirección: Francisca Keller / **International works Como el musguito en la piedra, ay sí, sí, sí...** (Alemania-Chile), Coproducción Fundación Teatro a Mil Tanztheater Wu pental | Pina Bausch, Dirección: Pina Bausch / **El desarrollo de la civilización venidera** (Argentina), Dirección: Daniel Veronese / **Espía a una mujer que se mata** (Argentina), Dirección: Daniel Veronese / **Lote 77** (Argentina), Dirección: Marcelo Mininno / **Todos los grandes gobiernos han evitado el teatro íntimo** (Argentina), Dirección: Daniel Veronese / **Tren** (Argentina), Compañía Piel de Lava, Dirección: Piel de Lava y Laura Fernández / **Ansío los Alpes; así nacen los lagos** (Colombia), Mapa Teatro, Dirección: Heidi Abderhalden y Rolf / **El maíz** (México), Dirección: Jesusa Rodríguez / **Rosa mexicana** (México), Dirección: Regina Orozco / **Liliana Felipe en concierto con Charles Darwin** (México), Dirección: Jesusa Rodríguez / **Street Firebirds (Pájaros de fuego)** (Alemania), Theater Titanick, Munster-Leipzig, Dirección: Uwe Köhler / **Concierto 200, mil revoluciones**, Los Tres, Pedro Aznar, Andrea Echeverri y Julieta Venegas / **Step Afrika!** (Estados Unidos), Compañía Step Afrika, Dirección: Connie Brian Williams / **La invitación - La Pequeña Gigante y el tío Escafandra** (Francia), Royal de Luxe, Dirección: Jean-Luc Courcoult / **2011 Chilean works - Selection 2010 Diatriba de la victoria**, Dirección: Rodrigo Pérez / **La mala clase**, Dirección: Aliocha de la Sotta / **Jemmy Button**, Tryo Teatro Banda, Dirección: Sebastián Vila / **Puerta Peralta**, Compañía Chile de Papel, Dirección: María Paz Vicéns y Francisca Bernardi / **El último fuego**, Compañía Finis Terrae, Dirección: Luis Ureta / **Doña Rosita la soltera**, Dirección: Héctor Noguera / **El rucio de los cuchillos**, Teatro Nacional Chileno, Dirección: Rodrigo Achondo / **Medusa**, Compañía La Trompeta, Dirección: Sebastián Vila / **La Quintrala**, Teatro Retorno, Dirección: Rodrigo Pérez / **Up-and-coming theater and street theater Los hermanos Gondia en RAV, Megamercado**, Compañía Hermanos Gondia, Dirección: Gabriel Sepúlveda / **Parir**, Teatro a la Espera, Dirección: Ronald Heim y Daniela Mahana / **Las analfabetas**, Teatro Malamadre, Dirección: Nicolás Zárate / **Dios es un lujo**, Dirección: Rodrigo Soto / **El olivo**, Compañía Niño Proletario, Dirección: Luis Guenel / **El taller**, Compañía La Señora, Dirección: Pablo Manzi / **Celebración**, Teatro Público, Dirección: Patricia Artés / **La Obra Ltda.**, Colectivo "I", Dirección: Nicolás Herrera / **Altazor**, Teatro Onirus, Dirección: Horacio Videla / **McBeth, un rey alamala**, Alameda Teatro, Dirección: Patricio Valderrama / **Bar Ensueño o cómo tomarse unos tintos, dar la batalla y morir con las botas puestas**, Caldoconenjuntdiateatro, Dirección: Vicente Larenas / **La larga noche de los 500 años**, Compañía La Patriótico Interesante, Dirección: Ignacio Achurra / **Selection 2010 Dance Disposición natural a la pérdida del orden**, Dirección: Elizabeth Rodríguez y Carola Sánchez / **Desierto de mediodía**, Dirección: Ana Carvajal / **Sin testear**, Dirección: Francisca Sazie / **Sumatoria**, Dirección: José Olavarría / **Up-and-coming dance Móvil**, Torresrojas Cuerpocreativo, Dirección: Andrea Torres Viedma / **Proyecto ON**, Dirección: Pablo Tapia / **Teatro a Mil Foundation coproductions Amledi, el tonto**, Dirección: Raúl Ruiz / **El hombre que daba de beber a las mariposas**, Teatro Cinema, Dirección: Juan Carlos Zagal / **Villa + discurso**, Dirección: Guillermo Calderón / **Special guests Jamás el fuego nunca**, Teatro La Memoria, Dirección: Alfredo Castro / **La amante fascista**, Dirección: Víctor Carrasco / **International works Protegerse contra el futuro** (Austria), Dirección: Christoph Marthaler / **La casa de los ciervos** (Bélgica), Needcompany, Dirección: Jan Lauwers / **Esta puerta es demasiado pequeña (para un oso)** (Bélgica), Needcompany, Dirección: Grace Ellen Barkley / **El Capote** (Bulgaria), Credo Theatre, Dirección: Nina Dimitrova / **Papá siempre tiene la razón** (Bulgaria), Credo Theatre, Dirección: Nina Dimitrova / **Amado mío** (Eslovenia), Teatro Mladinsko, Dirección: Ivan Peternej / **Otelo** (Lituania), Meno Fortas Theatre, Dirección: Eimuntas Nekrosius / **En la soledad de los campos de algodón** (Polonia), Stefan Zeromski Theatre, Kielce, Dirección: Radek Rychcik / **Persona. Marilyn** (Polonia), Dirección: Krystian Lupa / **Purificados** (Polonia), Dirección: Krzysztof Warlikowski / **La tormenta** (Rusia), Pushkin Drama Theatre, Dirección: Lev Erenburg / **Karmen con un final feliz** (Serbia), Dirección: Goran Bregovic / **El box** (Argentina), Sportivo Teatral, Dirección: Ricardo Bartís / **Mi vida después** (Argentina), Dirección: Lola Arias / **Ensayo. Hamlet** (Brasil), Cia. dos Atores, Dirección: Enrique Díaz / **Apropriación** (Brasil), Cia. dos Atores, Dirección: Bel García / **Bait Man** (Brasil), Compañía dos Atores, Dirección: Gerald Thomas / **Talvez** (Brasil), Cia. dos Atores, Dirección: Cesar Augusto / **El Gallo** (México), Teatro de Ciertos Habitantes, Dirección: Claudio Valdés Kuri / **Santiago** (Perú), Grupo Yuyachkani, Dirección: Miguel Rubio Zapata / **Chaika** (Uruguay), Dirección: Mariana Percovich / **Gatomaquia** (Uruguay), Compañía La Cuarta, Dirección: Héctor Manuel Vidal / **Las Julietas** (Uruguay), Teatro La Morena, Dirección: Marianella Morena / **Retablo de vida y muerte** (Uruguay), Dirección: Mario Morgan / **Días felices** (Estados Unidos-Italia), Dirección: Robert Wilson / **Teatro a Mil Foundation coproductions El viento en un violín** (Argentina-Chile), Compañía Timbre 4, Dirección: Claudio Tolcachir / **Cuando el río suena...** (Colombia-Chile), Teatro de Los Sentidos, Dirección: Enrique Vargas / **Cierva** (Estados Unidos-Chile), Black Door Theatre Company, Dirección: Constanza Brieba / **Diario físico de un viaje: Santiago de Chile 2011** (Italia-Chile), Dirección: Virgilio Sieni / **Buchettino** (Italia-Chile), Dirección: Chiara Guidi, Asistencia de Dirección: Aline Kuppenheim / **Dance Preludio a la siesta de un fauno** (Canadá), Compañía de Dance Marie Chouinard, Dirección: Marie Chouinard / **La consagración de la primavera** (Canadá), Compañía de Dance Marie Chouinard, Dirección: Marie Chouinard / **Solo Goldberg improvisation** (Italia), Compañía Virgilio Sieni, Dirección: Virgilio Sieni / **Street shows Ska all over the world** (Australia), The Melbourne Ska Orchestra, Conductor: Rodrigo Pino / **Till, La saga de un héroe pícaro** (Brasil), Grupo Galpao, Dirección: Júlio Maciel / **Marionetas de Sichuan** (China), Conjunto Folclórico de Sichuan / **Lluvia de violines** (Francia), Compañía Transe Express, Dirección: Gilles Rhode / **Moble homme** (Francia), Compañía Transe Express, Dirección: Gilles Rhode / **Las cajas voyeuristas** (México), Compañía La Biznaga, Dirección: Dora García / **Alkohol** (Serbia), Goran Bregovic y Orquesta Gitana / **Visual arts Exhibition Ros Ribas. Fotógrafo de Escena**, España **2012 Chilean works - 2011 Theater Selection Contracciones**, Teatro Real, Dirección: Constanza Brieba / **El rey del plagio**, Dirección: Daniel Muñoz y Heidrun Breier / **El toro por las astas**, Teatro Nacional Chileno, Dirección: Alejandro Goic / **Esperando a Godot**, Teatro Nacional Chileno, Dirección: Raúl Osorio / **La pasionaria**, Colectivo Aracataca, Dirección: Malucha Pinto / **La señorita Julia**, Dirección: Cristián Plana / **Las heridas del viento**, Dirección: Óscar Barney Finn / **Mi Marilyn Monroe**, Dirección: Alejandro Goic / **Penetrador**, Compañía Leté-Atré, Dirección: Jaime McManus / **Rápido antes de llorar**, Teatro Camino, Dirección: Héctor Noguera / **Up-and-coming and street theater El exilio de la mujer desnuda**, Teatro Inhabitado, Dirección: Cristián Torres / **El hijo de Madonna**, La Junta, Dirección: Gonzalo Venegas y Esteban Cerda / **Juanche, el camino de la serpiente**, Teatro Mendicantes, Dirección: Eduardo Irazábal / **La tía Carola**, Los Contadores Auditores / **Lo que es posible hacer con alguien**, La Internacional, Dirección: Leonardo Canales / **Transeúntes**, Balance, Dirección: Pablo Garrido / **Tratando de hacer una obra que cambie el mundo**, La Re-Sentida, Dirección: Marco Layera / **Uno toma lo que tiene (en casa)**, Dédalo, Dirección: Hugo Osorio / **Valparaíso en Lambe Lambe**, OANI de Teatro, Dirección: Luciano Bugmann / **2011 Dance Selection Creo falso**, Por Defecto Dance, Dirección: Ana Carvajal G. / **Festín**, Colectivo de Arte La Vitrina, Dirección: Nelson Avilés Pizarro / **La más antigua**, Pamela Quero y Compañía, Dirección: Pamela Quero / **Lo que puede un cuerpo**, Dirección: Claudia Vicuña / **Loop.3**, Compañía de José Luis Vidal, Dirección: José Luis Vidal / **Sabor concedido**, Dama Brava, Dirección: Angie Giaverini / **Up-and-coming dance H**, Compañía H, Dirección: Carla Bolgeri / **Un solo**, Blanca Torres, Dirección: Bárbara Pinto Gimeno / **Coproductions El amor es un francotirador**, Grupo de Tiro, Dirección: Néstor Cantillana / **La victoria de Víctor**, La Patriótico Interesante, Dirección: Ignacio Achurra / **Sobre la cuerda floja**, Teatro Milagros, Dirección: Aline Kuppenheim y Paola Giannini / **Villa+Discurso**, Teatro Playa, Dirección: Guillermo Calderón / **Villa Fuenteovejuna**, Teatro Camino, Dirección: Paula Aros y Héctor Noguera / **Ciclo Teatro de Chile: Cristo, Ernesto y Loros negros**, Teatro de Chile, Dirección: Manuela Infante / **Special guests Extranjero, el último Hain**, La Patagónica, Dirección: Martín Erazo / **Gladys**, Dirección: Elisa Zulueta / **La amante fascista**, Dirección: Víctor Carrasco / **Amores de cantina**, Dirección: Mariana Muñoz / **Chajnantor, mirar hacia atrás**, La Huella Teatro, Dirección: Alejandra Rojas / **International works Los naufragos de la loca esperanza** (Francia), Théâtre du Soleil, Dirección: Ariane Mnouchkine / **El gorila** (Francia-Chile), Dirección: Alejandro Jodorowsky / **El alma de las termitas** (Bélgica), Dirección: Josse De Pauw / **Ícaro** (Suiza-Canadá), Dirección: Daniele Finzi Pasca / **El tiempo todo entero** (Argentina), El Silencio, Dirección: Romina Paula / **Estado de ira** (Argentina), Dirección: Ciro Zorzoli / **Los hijos se han dormido** (Argentina), Dirección: Daniel Veronese / **Un hueco** (Argentina), Un Hueco, Dirección: Juan Pablo Gómez / **En un sol amarillo, memorias de un temblor** (Bolivia), Teatro de los Andes, Dirección: César Brie / **Hamlet, de Los Andes** (Bolivia), Teatro de los Andes, Dirección: Diego Aramburo / **Reina(s) - dos actrices en busca de un corazón** (Brasil), Dirección: Cibeles Forjaz / **Sin título - técnica mixta** (Perú), Yuyachkani, Dirección: Miguel Rubio Zapata / **Everything Dance Kiss & Cry** (Bélgica), Dirección: Jaco Van Dormael / **Je's voices** (Suecia), Cullberg Ballet, Dirección: Benoît Lachambre / **Triptico de Ekman - Un estudio del entretenimiento** (Suecia), Cullberg Ballet, Dirección: Alexander Ekman / **Cariño** (Argentina), Dirección: Mayra Bonard / **Quiet** (Israel), Dirección: Arkadi Zaides / **Street Titanic** (Alemania), Theater

Titanick, Dirección: José Van Tuijl / **El fuego del mar** (España), Xarxa Teatre, Dirección: Manuel Vilanova y Leandre Escamilla / **Emma Darwin** (Francia-Chile), Teatro Del Silencio, Dirección: Mauricio Celedón / **Amor mai non s'addorme – Historias de Montescos y Capuletos** (Italia), Teatro Tascabile Di Bergamo / **Luperpedia** (Reino Unido), Dirección: Peter Greenaway / **Su excelencia Ricardo III** (Brasil), Clowns De Shakespeare, Dirección: Gabriel Villela / **El encanto del río Amarillo** (China), Conjunto Folclórico De Shanxi, Dirección: Youming Zhang / **Dragones** (España), Sarruga, Dirección: Pakito Gutiérrez **Coproducción El año en que nació** (Chile-Argentina), Dirección: Lola Arias **Special guest Medea, cuando el odio se junta a la pasión** (Italia-Chile), La Moral, Dirección: Carlos Concha **Performance design Intersección: Intimidación & espectáculo**, Cuadriscal de Praga **Visual arts Muchedumbre**, Jorge Brantmayr **Tocatas Mil** Fernando Milagros / Chino / Cuchara / Pascuala Ilabaca / Ismael Oddó y Ángelo Pierattini / Francisca Gavilán y Elizabeth Morris / Pedro Piedra / Valentina Berthelton y Tobias Freund | Mika Martini | Atom | Alva Noto | Byetone / Lola Arias y Ulises Conti / Inti Illimani y Eva Ayllón / Francisca Valenzuela / Manuel García / La Gallera y Mario Rojas / Gepe / Colombina Parra / Nano Stern **Cinema in Stgo. a Mil** Raúl Ruiz / Carlos Flores / Ariane Mnouchkine / Peter Greenaway / Cano Rojas / Wim Wenders **2013 Chilean works - Selection 2012 theater Distinto**, Puesta en Escena: Alfredo Castro / **El Taller**, La Fusa, Dirección: Marcelo Leonart / **En la soledad de los campos de algodón**, Teatro Camino, Dirección: Marcelo Alonso / **Galvarino**, Teatro Kimen y Teatro Universidad Mayor, Dirección: Paula González Seguel / **Trilogía Radrigán: Redoble fúnebre para lobos y corderos**, Teatro UC-Proyecto Antártica, Dirección: Rodrigo Bazaes **Up-and-coming theater Buenaventura I: El año repetido**, Teatro De Gerónimo, Dirección: Antonio Campos Di Girolamo / **Célula**, Teatro En Grupo, Dramaturgia y Dirección: Roberto Cayuqueo / **Déjate perder**, Colectivo a Martillazos, Dramaturgia y Dirección: Francisco Krebs / **Edipo, Relato ciego**, La Camarera-Elencos Ciudadanos De Chile, Dramaturgia y Dirección: Angélio Olivier / **Juan Cristóbal, Casi al llegar a Zapadores**, La Laura Palmer, Dramaturgia y Dirección: Ítalo Gallardo / **Xibalbá**, Teatro Ruta De La Memoria, Autoría y Dirección: Natalia Cuéllar **Family and street theater Brigadas**, Colectivo Obras Públicas (Cops), Dirección: Claudia Echenique / **Circo de a'onde**, Empresa De Circo Pacheco-Kaulen y Hnos., Dirección: Daniela Bolvarán Espinoza / **Población arenera**, Caldo Con Enjundia Teatro, Dramaturgia y Dirección: Vicente Larenas / **Una mañana partí...**, Teatro De Ocasión, Dirección: César Espinoza Araya, Ana Gallego y Ángel Sánchez **Selection 2012 Dance Nosotres**, Concepción y Dirección: Javiera Peón-Veiga / **Santa fiesta**, Dance En Cruz, Dirección: Valentina Pavez **Up-and-coming dance Reserva**, Dirección e Interpretación: Gonzalo Beltrán y Camilo Fernández / **Deuda**, Dirección e Interpretación: Pablo Zamorano **Selection 2012 regions Baile ausente de un arcángel** (Antofagasta), La Huella Teatro, Dirección: Alejandra Rojas / **Las tragedias se las dejamos a Shakespeare** (Valparaíso), Familia Repudio, Dirección: Stefany Duarte / **El pájaro de Chile** (Concepción), Reconstrucción, Dirección: Rodrigo Pérez **Productions and Coproductions Escuela**, Teatro Playa, Dramaturgia y Dirección: Guillermo Calderón / **Cerca de Moscú**, Teatro La Gracia, Dirección: Paulina García / **La reunión**, Teatro en el Blanco, Dramaturgia y Dirección: Trinidad González / **El Hombre que daba de beber a las mariposas**, Teatro Cinema, Dirección: Juan Carlos Zagal / **Entre gallos y medianoche**, Dirección: Ramón Núñez / **Sobre la cuerda floja**, Teatro Milagros, Dirección: Aline Kuppenheim y Paola Giannini **Special guests Memory 1973-2013 Velorio chileno**, Dirección: Cristián Plana / **Oratorio de la lluvia negra**, Puesta en Escena: Rodrigo Pérez / **El año en que nació**, Dramaturgia y Dirección: Lola Arias / **La muerte y la doncella**, Dirección: Moira Miller / **Érase una vez... 571 días de un preso político**, Colectivo Cultural La Escotilla, Dirección: Gabriela Olguín Pizarro / **La victoria de Víctor**, La Patriótico Interesante, Dirección: Ignacio Achurra **International works theater El centauro y el animal** (Francia), Bartabas / **Jerk** (Francia), De: Gisèle Vienne, Dennis Cooper y Jonathan Capdevielle / **La tempestad** (Rusia-Reino Unido), Chekhov International Theatre Festival Company, Dirección: Declan Donnellan / **Dies Irae\_5 episodios en torno al fin de la especie** (Italia), Teatro Sotterraneo, Dirección: Teatro Sotterraneo / **La pena de los ogros (Le chagrin des ogres)** (Bélgica), Artara, Texto y Puesta en Escena: Fabrice Murgia / **Pendiente de voto** (España), Dirección: Roger Bernat / **La cara oculta de la luna** (The far side of the moon) (Canadá), Ex Machina, Dramaturgia y Dirección: Robert Lepage / **Hamlet** (Estados Unidos), The Wooster Group, Dirección: Elizabeth Lecomte / **Under polaris** (Estados Unidos), Cloud Eye Control, Dirección: Cloud Eye Control / **Se rompen las olas** (México), Lagartijas Tiradas al Sol, Dirección: Mariana Villegas / **El rumor del incendio** (México), Lagartijas Tiradas al Sol, Dirección: Luisa Pardo y Gabino Rodríguez / **Montserrat** (México), Lagartijas Tiradas al Sol, Dirección: Gabino Rodríguez / **Cachorro morto** (Brasil), Cia Hiato, Dramaturgia y Dirección: Leonardo Moreira / **Ficción (Museos biográficos)** (Brasil), Cia Hiato, Dramaturgia y Dirección: Leonardo Moreira / **O Jardim** (Brasil), Cia Hiato, Dramaturgia y Dirección: Leonardo Moreira / **Hécuba o el gineceo canino** (Argentina), Dirección: Emilio García Wehbi / **¡Llegó la Music!** (Argentina), Colectivo Escalada, Autoría y Dirección: Alberto Ajaka / **Prefiero que me quite el sueño Goya a que lo haga cualquier hijo de puta** (Argentina), Dirección: Emilio García Wehbi / **Qué me has hecho, vida mía** (Argentina), Dirección: Diego Lerman / **La ciudad y los perros** (Perú), Adaptación y Dirección: Edgar Saba **Dance Salves** (Francia), Cie Maguy Marin, Concepción: Maguy Marin / **Birds with skymirrors** (Nueva Zelanda), MAU, Concepción: Lemi Ponifasio / **Diario de viaje I – Veinte para las ocho (Travelogue I – Twenty to eight)** (Alemania), Sasha Waltz & Guests, Dirección: Sasha Waltz / **La lengua** (Argentina), Creación e Interpretación: Leticia Mazur / **La ópera de Beijing – Esencia de la cultura china** (China), Grupo De La Ópera De Beijing De Nanjing, Dirección: Guo Hejun **Public space Las jirafas** (Francia), Compagnie Off, Puesta en Escena: Philippe Freslon / **Las ruedas de colores** (Francia), Compagnie Off, Puesta en Escena: Philippe Freslon / **El tiempo de las madres** (The time of the mothers) (Polonia), Teatr Osmeo Dnia, Dirección: Teatr Osmeo Dnia / **Dominio público** (España), Creación y Dirección: Roger Bernat / **El druida de Jagul** (España), Carros De Foc / **Romeo y Julieta** (Brasil), Grupo Galpão, Dirección: Gabriel Villela / **Human body parts** (Australia), Snuff Puppets, Dirección: Daniele Poidomani / **Swoon!** (Australia), Strange Fruit, Dirección: Phillip Gleeson **International coproduction Discurso de un hombre decente** (Colombia), Mapa Teatro, Concepción, Dramaturgia y Dirección: Heidi y Rolf Abderhalden **TransArte Adishatz | Adieu** (Francia), Autoría y Dirección: Jonathan Capdevielle / **Metastable circuit** (Francia), Tarek Atoui / **Prises | reprises** (Francia), Dirección: Denis Mariotte **Iquique a Mil El hombre que daba de beber a las mariposas / Circo de a'onde / Las jirafas** (Francia) **Antofagasta a Mil Baile ausente de un arcángel** (Antofagasta), La Huella Teatro, Dirección: Alejandra Rojas / **El hombre que daba de beber a las mariposas / Circo de a'onde / Las jirafas** (Francia) **Exhibition Santiago a Mil 20 años. La historia detrás de la historia Tocatas Mil** Luma! / Los Tetas / Mosquitas Muertas / Congreso / Pink Milk / Magdalena Matthey / Silvestre / Ángel Parra Trío / Lula Pena (Portugal) / Inti Illimani Histórico / Los Chamullentos / Andrés Pérez Cuarteto Jazz y Ana María Meza / Beatriz Pichi Malen (Argentina) / Dénver / Juan Cristóbal Meza / Gepe / Carlos Ledermann Trío / Camila Moreno / Francisca Valenzuela **Concierto** Los Camotes de la Sierra (México) **2014 Chilean works - Selection teatro Luis Emilio II**, Compañía Hermanos Ibarra Roa, Dramaturgia: Gopal Ibarra Roa, Dirección: Hermanos Ibarra Roa / **Bello futuro**, Teatro Síntoma, Dramaturgia: Gerardo Oettinger, Dirección: Paula González Seguel / **Otelo**, Viajeinmóvil, Adaptación y Dirección: Teresita Iacobelli, Christian Ortega y Jaime Lorca / **Bailando para ojos muertos**, Teatro de la Palabra, Dramaturgia: Juan Radrigán, Dirección: Víctor Carrasco **Up-and-coming theater Helen Brown**, Music Verbal, Dramaturgia: Trinidad Piriz, Dirección: Trinidad Piriz y Daniel Maraboli / **Yo maté a Pinochet**, Teatro Errante, Dramaturgia y Dirección: Cristián Flores y Alfredo Basaure / **Sentimientos**, Teatro La Niña Horrible, Dramaturgia: Carla Zúñiga, Dirección: Javier Casanga / **Turno**, Dramaturgia y Dirección: Emilia Noguera **Family theater María Cenizas, un cuento que lleva el viento...**, Teatro Histórico La Chupilca, Dramaturgia: Fanny Fregni, Dirección: Elivera Maripangui / **Jota i... (la hermana Ji)**, La Balanza Teatro y Educación, Dramaturgia: Luna del Canto, Dirección: Verónica García Huidobro / **Afrochileno**, Tryo Teatro Banda, Dirección y Dramaturgia: Francisco Sánchez **Selección Danza Simpleficción**, KiM TeatroFísico, Dirección: Elias Cohen / **El primer gesto**, Carmen Beuchat y Compañía, Coreografía: Carmen Beuchat **Regional theater Los trenes se van al purgatorio** (Antofagasta), Compañía de Teatro de la Universidad de Antofagasta, Texto: Hernán Rivera Letelier, Dirección: Alberto Olguín / **Bola de sebo** (Valparaíso), Teatro Provincia, Dramaturgia y Dirección: Astrid Quintana Fuentealba / **Victor, un canto para alcanzar las estrellas** (Concepción), La Otra Zapatilla, Dirección: Oscar Cifuentes **Productions and Coproductions Escuela**, Producción Fundación Teatro a Mil, Dramaturgia y Dirección: Guillermo Calderón / **La imaginación del futuro**, Coproducción Fundación Teatro a Mil La Re-sentida, Dramaturgia: La Re-sentida, Dirección: Marco Layera / **Zoo**, Coproducción Fundación Teatro a Mil Teatro de Chile, Dramaturgia: Manuela Infante y Teatro de Chile, Dirección: Manuela Infante / **Historia de amor**, Coproducción Fundación Teatro a Mil Teatrocinema, Adaptación teatral: Zagal y Montserrat Q., Dirección general: Zagal / **Castigo**, Coproducción Fundación Teatro a Mil, Puesta en escena: Cristián Plana **Coproductions de street El hombre venido de ninguna parte**, Coproducción Fundación Teatro a Mil Gran Reyneta, Idea original: Pablo Sepúlveda y Luis Catalán, Dirección: Mario Soto / **Viaje número 9**, Coproducción Fundación Teatro a Mil Teatro del Sonido, Dirección: Martín Erazo P. **Special guests La grabación**, Dramaturgia: Rafael Gumucio, Dirección: Álvaro Viguera / **El jardín de cerezos**, Teatro Camino, Dirección: Héctor Noguera / **Ánimas de día claro**, Teatro Nacional Chileno, Dramaturgia: Alejandro Sieveking, Dirección: Nelson Brodt / **Gladys**, Dramaturgia y Dirección: Elisa Zulueta / **El taller**, Compañía La Fusa, Texto: Nona Fernández, Dirección: Marcelo Leonart **Retrospectiva Teatrocinema Viaje al centro de la Tierra** (1995), Dirección: Juan Carlos Zagal, Laura Pizarro y Jaime Lorca (ex La Troppa) / **Gemelos** (1999), Dirección: Juan Carlos Zagal, Laura Pizarro y Jaime Lorca (ex La Troppa) / **Sin sangre** (2007), Teatrocinema, Dirección: Juan Carlos Zagal / **El hombre que daba de beber a las mariposas** (2010), Teatrocinema, Dirección: Juan Carlos Zagal **Retrospectiva Viajeinmóvil Gulliver** (2006), Viajeinmóvil, Dirección: Jaime Lorca / **Chef** (2010), Viajeinmóvil, Dirección: Jaime Lorca / **La Polar** (2012), Viajeinmóvil, Dirección: Jaime Lorca **International works theater Cineastas** (Argentina), Dirección y Dramaturgia: Mariano Pensotti / **Babooshka, canciones de mujer** (Argentina), Creación e Interpretación: Carlos Casella / **Apólicas consideraciones sobre el nacionalismo Vol. I** (Bolivia), Textos Que Migran, Dirección y Dramaturgia: Percy Jiménez / **Mátame, por favor** (Bolivia), Escena 163, Dirección y Dramaturgia: Eduardo Calla / **Proyecto 1980/2000, el tiempo que heredé** (Perú), Dirección: Sebastián Rubio y Claudia Tangoa / **Bienvenido a casa** (Uruguay), Dirección: Roberto Suárez / **Stiffers dinge** (Suiza), Composición y Dirección: Heiner Goebbels / **Rinoceronte** (Francia), Théâtre de la Ville, Dirección: Emmanuel Demarcy-Mota sobre la obra de Eugène Ionesco / **Opening night** (Holanda), Toneelgroep Amsterdam, Dirección: Ivo Van Hove sobre la película de John Cassavettes / **Le signal du promeneur** (Bélgica), Raoul Collectif, Concepción y Puesta en escena: Raoul Collectif / **Ciudad Edipo** (Alemania), Deutsches Theater Berlin, Dirección: Stephan Kimmig / **Shukshin's stories** (Rusia), State Theatre of Nations, Dirección: Alvis Hermanis / **Tala** (España), Creación y Dirección: Juan Navarro / **Hamlet - La venganza del príncipe Zi Dan** (China), Shanghai Jingju Company, Dirección: Shi Yukun **Dance Futuro** (Argentina), Coreografía: Mayra Bonard / **Fole** (Brasil), Coreografía: Michelle Moura / **In-organic** (Brasil), Coreografía: Marcela Levi / **Antigone Sr. | Twenty looks or Paris is burning at The Judson Church (L)** (Estados Unidos), Coreografía: Trajal Harrell / **It's going to get worse and worse and worse, my friend** (Bélgica), Concepto, Coreografía y Dance: Lisbeth Gruwez **Public space La expedición vegetal** (Francia), La Machine / **Arquitectura de feria** (España-Cataluña), Antigua i Barbuda, Concepción y Dirección: Jordà Ferré / **AirTVShow** (Argentina), Élevé Dance, Dirección: Horacio Olano / **Brigada espacial** (España-Cataluña), Brodas Bros y Ferroluar, Dirección: Pol y Lluc Fruitós y Compañía Ferroluar / **Rodafonio** (España-Cataluña), Factoría Circular, Dirección: César Álvarez / **Historia de un hombre y su sombra** (Italia), Principio Attivo Teatro, Dirección: Giuseppe Semeraro / **Closing time** (Suecia), Poste Restante, Idea y Dirección: Poste Restante (Stefan Åkesson, Linn Hilda Lamberg, Erik Berg) / **Concrete and**

**bone sessions** (Australia), Branch Nebula, Cocreadores: Lee Wilson y Mirabelle Wouters / **Summer fantasies** (China), Shenzhen Youth Arts Troupe / **A golpe de tierra** (Perú), Intérprete: María del Carmen Dongo / **Tinariwen** (Mali), Banda: Tinariwen **International Coproductions Emilia** (Argentina), Timbre 4, Dirección y Dramaturgia: Claudio Tolcachir / **Desplazamiento del Palacio de La Moneda** (España-Chile), Concepción y Dirección: Roger Bernat **Regional extensions Teatro a Mil in Arica and Parinacota Historia de un hombre y su sombra** (Italia) **Iquique a Mil El hombre venido de ninguna parte / María Cenizas, un cuento que lleva el viento... / Hamlet - La venganza del príncipe Zi Dan** (China) / **Tinariwen** (Mali) **Antofagasta a Mil Los trenes se van al purgatorio** (Antofagasta) / **El hombre venido de ninguna parte / Hamlet - La venganza del príncipe Zi Dan** (China) / **Tinariwen** (Mali) **Teatro a Mil in Valparaíso Bola de sebo** (Valparaíso) / **Viaje número 9 / Historia de un hombre y su sombra** (Italia) / **A golpe de tierra** (Perú) / **Rodafonio** (España-Cataluña) **Teatro a Mil in Rancagua A golpe de tierra** (Perú) / **Rodafonio** (España-Cataluña) / **Brigada espacial** (España-Cataluña) **Teatro a Mil in Biobío Víctor, un canto para alcanzar las estrellas** (Concepción) / **AirTVShow** (Argentina) / **Brigada espacial** (España-Cataluña) / **Summer fantasies** (China) / **Viaje número 9 Exhibition El circo de las penas** (España-Cataluña), Antigua i Barbuda, Concepción y Dirección: Jordà Ferré **Tocatas Mil** Cómo asesinar a Felipe / Sergio Lagos y Los Gaffers / Music Para Todos / Daniel Muñoz / Pascuala Ilabaca / La Moral Distraida / Claudio Narea / Fernando Milagros / Cuti Aste / Lecheburre / Beatriz Pichi Malén / Inti Illimani Histórico / Bahía Inútil + Marineros / Natalia Contesse **2015 Chilean works - National theater selection Los millonarios**, Teatro La María, Dirección y Dramaturgia: Alexis Moreno / **Acceso**, Dramaturgia: Pablo Larraín y Roberto Farías, Dirección: Pablo Larraín / **Leftraru**, La Mala Clase, Dramaturgia: Bosco Cayo, Dirección: Aliocha de la Sotta / **Por sospecha**, Teatro Nacional Chileno, De: Luis Rivano, Dirección: Carlos Huaico / **María Teresa y Danilo**, Compañía Nuestra, Dramaturgia: Catherine Bossans, Dirección: Sofía García / **Infantes**, Chimba Teatro, Dramaturgia: Gabriela Arroyo y Ezzio Debernardi, Dirección: Gabriela Arroyo / **Silabario**, Teatro Sin Dominio, Dramaturgia y Dirección: Bosco Cayo / **Petróleo**, La Sylvia, De: Lukas Bärfuss, Dirección: Magdalena Armstrong / **Angelito**, Calacaloca, Dramaturgia y Dirección: Calacaloca / **El viaje redondo**, Teatro de Ocasión, Dramaturgia: Teatro de Ocasión, Dirección: Teatro de Ocasión y Jaime Lorca / **Chifón, el silencio del carbón**, Silencio Blanco, Dirección: Santiago Tobar / **Laszlo y Kogoshka**, Circo Pacheco-Kaulen y Hermanos, Dirección y Dramaturgia: Circo Pacheco-Kaulen y Hermanos / **Un poco invisible**, Maleza, Dramaturgia: Andrés Kalawski, Dirección: Hugo Covarrubias y Muriel Miranda **Regional theater El coordinador** (Antofagasta), Teatro de la Universidad de Antofagasta, De: Benjamín Galemiri, Dirección: Raúl Rocco / **Alzheimer** (Valparaíso), Teatro Imaginario, Dramaturgia: Fernando Mena Rojas y Teatro Imaginario, Dirección: Marco Zambrano Pontigo / **La razón blindada** (Concepción), Teatro La Concepción, De: Aristides Vargas, Dirección: Juan Pablo Aguilera Justiniano **Nacional dance selection Las extintas**, De Papel, Coreografía: Andrés Cárdenas Godoy / **Desprender (tragedia en el Parque San Borja)**, Colectivo DOZ, Dramaturgia: Colectivo DOZ, Dirección: Camilo Fernández y Gonzalo Beltrán / **Rito de primavera**, José Vidal & Cía., Dramaturgia y Dirección: José Vidal **Coproductions - venue Paso del norte**, Coproducción Fundación Teatro a Mil, De: Juan Rulfo, Puesta en escena: Cristián Plana / **La imaginación del futuro**, Coproducción Fundación Teatro a Mil Teatro La Re-sentida, Dirección: Marco Layera / **Prometeo, el origen**, Coproducción Fundación Teatro a Mil, Dramaturgia y Dirección: Ramón Griffiro **Coproductions - Public space El gramófono, los surcos de la memoria**, Coproducción Fundación Teatro a Mil La Patogallina y La Patriótico Interesante, Dramaturgia y Dirección: Martín Erazo e Ignacio Achurra / **¡Parlamento!**, Tryo Teatro Banda, Dirección: Andrés del Bosque, Dramaturgia: Francisco Sánchez / **El hombre venido de ninguna parte**, Coproducción Fundación Teatro a Mil Gran Reyneta, Idea original: Pablo Sepúlveda y Luis Catalán, Dirección: Mario Soto / **Viaje número 9**, Coproducción Fundación Teatro a Mil Teatro del Sonido, Dirección: Martín Erazo P. **International works theater Ohne titel Nr.1 (Sin título N° 1)** (Alemania), Volksbühne, Dramaturgia y Dirección: Herbert Fritsch / **El loco y la camisa** (Argentina), Banfield Teatro Ensemble, Dirección: Nelson Valente / **Spam** (Argentina), Zypce/Spregelburd, Idea original, Texto y Dirección: Rafael Spregelburd / **La fiera** (Argentina), Dramaturgia y Dirección: Mariano Tenconi Blanco / **Todos mis miedos** (Argentina), Estudio El Cuarto, Dramaturgia: Nahuel Cano y Esteban Bieda, Dirección: Nahuel Cano / **Cendrillon (Cenicienta)** (Bélgica), Théâtre National de la Communauté Française, Dramaturgia y Dirección: Joël Pommerat / **Children of nowhere (Ghost road 2) (Niños de ninguna parte (Ruta fantasma 2))** (Bélgica), Artara y Dominique Pauwels / LOD muziektheater, Texto y Puesta en escena: Fabrice Murgia, Composición musical: Dominique Pauwels / **Mar** (Bolivia), Teatro de los Andes, Creación colectiva: Teatro de los Andes y Aristides Vargas / **Charm of China's puppet show (El encanto de la marioneta china)** (China), Puppet Troupe of Jiangsu Performing Arts Group, De: Xu Hong, Dirección: Zhao Jingli / **Killbeth** (Corea del Sur), Playfactory Mabangzen, Adaptación y Dirección: Sunwoong Koh / **Iliad (Ilíada)** (Grecia), Polyplanity Productions, De: Homero, Dirección: Stathis Livathinos / **Piya Behrupiya (Noche de reyes)** (India), The Company Theatre, De: William Shakespeare, Dirección: Atul Kumar / **Le sorelle Macaluso (Las hermanas Macaluso)** (Italia), Sud Costa Occidentale, Dirección y Dramaturgia: Emma Dante / **Black milk (Leche negra)** (Letonia), The New Riga Theatre, Dirección: Alvis Hermanis / **Baños Roma** (México), Teatro Línea de Sombra, Creación: Teatro Línea de Sombra, Dirección: Jorge A. Vargas / **El sistema solar** (Perú), Vía Expresa Colectivo Teatral, Creación: Mariana de Althaus / **As ondas (Las olas)** (Portugal), Causas Comuns, De: Virginia Woolf, Dirección: Sara Carinhas / **Ex - que revienten los actores** (Uruguay), Complot, Texto y Dirección: Gabriel Calderón **Dance Los cuerpos** (Argentina), Coreografía: Ramiro Cortez y Federico Fontán / **Cinthia interminable** (Argentina), Creación: Eric Mandarina, Germán Botvink, Gulliver Markert, Jazmin Titunik, Juan Coulasso, Juan Fernández Gebauer y Marysol Benitez, Idea original: Eric Mandarina / **What the body does not remember (Lo que el cuerpo no recuerda)** (Bélgica), Última vez, Dirección, Coreografía y Escenografía: Wim Vandekeybus / **¡Ay!** (España), Coreografía y Dirección: Eva Yerbabuena / **Aatt enen tionon** (Francia), Coreografía y Dirección: Boris Charmatz / **À bras-le-corps (El toro por las astas)** (Francia), Coreografía: Dimitri Chamblas y Boris Charmatz / **Decadance** (Israel), BatSheva Dance Company, Creación: Ohad Naharin / **I am mapuche** (Nueva Zelanda-Chile), Coproducción Fundación Teatro a Mil MAU, Creación: Lemi Ponifasio y MAU / **Grind** (Suecia), Creación: Jefta van Dinther, Minna Tiikkainen y David Kiers **Circus Knee deep (Hasta las rodillas)** (Australia), Casus Circus, Creación y Dirección: Casus Circus / **Carnival of the animals (El carnaval de los animales)** (Australia), Circa, Creación: Yaron Lifschitz y Circa / **Laprés-midi d'un foehn (La tarde de un foehn)** (Francia), Non Nova, Coreografía y Dirección: Phia Ménard / **Vortex** (Francia), Non Nova, Coreografía y Dirección: Phia Ménard **Music Melodías de primavera** (China), China Broadcasting Chinese Orchestra, Dirección: Zhang Gaoxiang / **Nu shu: the secret songs of women (Nu shu: las canciones secretas de las mujeres)** (China), Tan Dun y Orquesta Filarmónica de Santiago / **Butterfly Girls Band (Banda de las Chicas mariposa)** (China), Butterfly Girls Band, Dirección: Zhu Ping / **The Tiger Lillies en concierto** (Reino Unido), The Tiger Lillies **Performance - installation Exhibit B (Muestra B)** (Sudáfrica), Third World Bunfight, Dramaturgia y Dirección: Brett Bailey **Public space Remote Santiago (Santiago remoto)** (Alemania), Rimini Protokoll, Concepto, Guion y Dirección: Stefan Kaegi / **Pedaleando hacia el cielo** (Bélgica), Theater Tol, Dirección artística: Charlotte Seuntjens / **Patronato 999 metros** (Brasil), Teatro de Vertigem, Creación: Antônio Araújo y Teatro da Vertigem / **Martial arts trilogy (Trilogía de artes marciales)** (China), Tan Dun y Orquesta Filarmónica de Santiago / **Hannavas** (España), Sarruga Produccions / **Cavall de ferro (Caballo de hierro)** (España), Antigua i Barbuda, Creación: Jordà Ferrer / **Veles e vents (Velas y vientos)** (España), Xarxa Teatre, Creación: Vicent Martí Xar, Dirección: Manuel Vilanova y Leandre Escamilla / **La grande foresta (El gran bosque)** (Italia), Thalassia, Dramaturgia: Francesco Niccolini y Luigi D'Elia, Dirección: Francesco Niccolini / **Con-cierto olvido** (Perú), Yuyachkani, Dramaturgia y Dirección: Miguel Rubio Zapata / **Multitud** (Uruguay), Perro Rabioso, Dirección: Tamara Cubas **Regional extensions Teatro a Mil in Arica and Parinacota Por sospecha Iquique a Mil Butterfly Girls Band** (China) / **Hannavas** (España) / **Cavall de ferro** (España) / **Piya Behrupiya** (India) **Antofagasta a Mil El viaje redondo / El coordinador** (Antofagasta) / **Butterfly Girls Band** (China) / **Hannavas** (España) / **Cavall de ferro** (España) / **Piya Behrupiya** (India) / **Con-cierto olvido** (Perú) **Teatro a Mil in Valparaíso Los millonarios / Alzheimer** (Valparaíso) / **Hannavas** (España) / **La grande foresta (El gran bosque)** (Italia) **Teatro a Mil in Rancagua El hombre venido de ninguna parte / Viaje número 9 / Killbeth** (Corea del Sur) / **Cavall de ferro** (España) / **Piya Behrupiya** (India) **Teatro a Mil in Biobío La razón blindada** (Concepción) / **Todos mis miedos** (Argentina) / **Charm of China's puppet show (El encanto de la marioneta china)** (China) / **Hannavas** (España) / **Cavall de ferro** (España) / **Veles e vents (Velas y vientos)** (España) **Exhibition Quino por Mafalda** (Argentina), Directora general: Gabriela Ricardes, Curaduría: Julieta Colombo **Tocatas Mil** Orquesta Huambaly (Chile) / Orquesta del Viento (Chile) / Nano Stern (Chile) / Kali Mutsa (Chile) / Perrosky (Chile) / Tigre Mágico (Chile) / La Ciscu Margaret - Orquesta Clown (Chile) / Rey Choclo (Chile) / Mariel Mariel (Chile) / Oddó (Chile) / La Guacha (Chile) / TunaCola (Chile) / Dj Caso (Chile) / Franz Mesko (Chile) / Pitufo Lombardo, Rossana Taddei y Gustavo Ethenique (Uruguay) / Mariano Godoy (Argentina) / Pumcayó (México) / Rastak (Irán) **2016 Chilean works - National theater selection Hilda Peña**, Dramaturgia: Isidora Stevenson, Dirección: Aliocha de la Sotta / **Atacama**, Compañía Tercer Abstracto, Dramaturgia y Dirección: David Atencio / **La tempestad**, Versión: Juan Dragidán, Dirección: Rodrigo Pérez / **Perdiendo la batalla del Ebr(í)**, Producción: Performer Persona Project, Dirección: Claudio Santana Bórquez / **No tenemos que sacrificarnos por los que vendrán**, Dirección: Nicolás Espinoza y Laurène Lemaitre, Dramaturgia: Juan Pablo Troncoso / **Historias de amputación a la hora del té**, Dramaturgia y asistencia de Dirección: Carla Zúñiga, Dirección: Javier Casanga / **El milagro del jaguar**, Dramaturgia: Gabriela Arroyo y Ezzio Debernardi, Dirección: Gabriela Arroyo / **El abuelo que saltó por la ventana y se largó**, Teatropan, basado en la novela homónima de Jonas Jonasson, Dramaturgia: Paulina Casas, Jaime Reyes y Érico Vera, Dirección: Jaime Reyes / **Ithaca**, Dramaturgia y Dirección: Trinidad Piriz / **Melodías en el aire**, Compañía Aranwa, Dirección: Layla Raña / **La hija de mi papá**, Autoría y Dirección: Nicolás Mena / **El cantón**, Dramaturgia y Dirección: Vicente Larenas Añasco **Regional theater La quebrada de los sueños** (Antofagasta), Compañía Teatro de la Universidad de Antofagasta, Dramaturgia: Cristián Ruiz, Dirección general y Dramaturgia escénica: Mauricio Bustos Santelices / **Hetu'u, en el ombligo del mundo** (Valparaíso), Dramaturgia: Nicolás Cancino-Said, Dirección: Compañía Teatro Planetario / **El taller de las mariposas** (Valparaíso), Compañía Temblor de Cielo, Dirección: creación colectiva / **La luna** (Concepción), Teatro La Concepción, Dirección: Aguilera Justiniano **Nacional dance selection La bailarina**, Cía. Pe Mellado Dance, Dirección: Paulina Mellado / **Acapela**, Dirección: Javiera Peón-Veiga / **Toros**, Concepción y Dirección: Bárbara Pinto Gimeno / **Insomniac**, Dirección general, coreográfica y lumínica: Joel Inzunza Leal **Coproductions - venue No despiertes a los niños**, Dramaturgia: Constanza Manríquez, Puesta en escena: Cristián Plana / **Límites**, Dirección: Ítalo Gallardo, Texto: Ítalo Gallardo y Pilar Ronderos en colaboración con los performers / **Pájaro**, Dramaturgia y Dirección: Trinidad González Jansana / **Feos**, Dramaturgia: Guillermo Calderón, inspirado en el cuento La noche de los feos de Mario Benedetti, Dirección: Aline Kuppenheim **Coproductions - public space 31 Minutos: Romeo y Julieta**, Dramaturgia y Dirección: Álvaro Díaz y Pedro Peirano / **Reinas de la calle**, De: Mariana Muñoz, inspirada en los textos de William Shakespeare Romeo y Julieta (traducción de Pablo Neruda), Hamlet (traducción de Raúl Zurita) y Lear, rey & mendigo (traducción de Nicanor Parra), CoDirección: Mariana Muñoz y Mario Soto, Dirección general: Mario Soto, Dirección artística: Mariana Muñoz / **Sueño de una noche de verano**, De: William Shakespeare, Versión de los poetas populares Luis Guillermo Villalobos y Manuel Sánchez, Idea original y Dirección: Héctor Noguera, Dramaturgia: Daniel Muñoz y Héctor Noguera / **El gramófono, los surcos de la memoria**, Dramaturgia y Dirección: Martín Erazo e Ignacio Achurra / **¡Parlamento!**, Director de la

compañía: Francisco Sánchez, Director de la obra: Andrés del Bosque / **Arktika** (Chile – España), Dirección: Pakito Gutiérrez / **Ceremonia-performance MAU Mapuche** (Chile - Nueva Zelanda), Concepto, Diseño, Coreografía y Dirección: Lemi Ponifasio **Special guests La contadora de películas**, De: Hernán Rivera Letelier, Adaptación teatral: Laura Pizarro, Dauno Totoro, Julián Marras, Montserrat Quezada y Zagal, Guion teatrocineasta: Zagal y Montserrat Quezada, Dirección general: Zagal **Public space Alas de fuego**, Dirección: Horacio Videla / **La cocina pública**, Teatro Container / **La ira de los peces**, Dirección artística y Dramaturgia: Ignacio Achurra / **Yorick, la historia de Hamlet**, Dirección: Simón Reyes Oliva **International works theater Oteló** (Argentina), Adaptación y Dirección: Gabriel Chamé Buendía / **Dínamo** (Argentina), Compañía Timbre 4, Dramaturgia y Dirección: Claudio Tolcachir / **Las ideas** (Argentina), Dramaturgia y Dirección: Federico León / **Los corderos** (Argentina), Dirección: Daniel Veronese / **Personitas** (Argentina), Javier Daulte / **Capitán** (Argentina), Dramaturgia y Dirección: Agustín Mendilaharsu y Walter Jakob / **(The tempest)** (Corea del Sur), Compañía Mokwha Repertory, Dirección: Oh Tae Suk / **A house in Asia** (España), Compañía Agrupación Señor Serrano, Creación: Àlex Serrano, Pau Palacios y Ferran Dordal / **El Select (El sol también se levanta)** (Estados Unidos), basada en la novela Fiesta de Ernest Hemingway, Creación: Elevator Repair Service, Dirección: John Collins / **La signorina Giulia** (Italia-Chile), De: August Strindberg, Compañía: Teatro Stabile di Napoli, Dirección: Cristián Plana / **La cautiva** (Perú), Dramaturgia: Luis Alberto León, Dirección: Chela de Ferrari / **La ira de Narciso** (Uruguay), Texto y Dirección: Sergio Blanco **Dance La Wagner** (Argentina), Idea y Dirección: Pablo Rotemberg / **WAR** (Austria), Dirección artística y Dramaturgia: Amanda Piña y Daniel Zimmermann / **Plexus** (Francia), Concepción, Escenografía y Dirección: Aurélien Bory / **Paraíso – Colección privada** (Portugal), Marlene Monteiro / **Freitas m'longa** (Reino Unido), Dirección: Sidi Larbi Cherkaoui / **Political mother** (Reino Unido), Hofesh Shechter **Circo Secret (Temps 2)** (Francia), Johann Le Guillerm **Music Cabaret Brecht – Weill** (Argentina), Kurt Weill con textos de Bertolt Brecht, Dirección general: Marcelo Lombardero, Dirección musical: Pedro Pablo Prudencio / **Canciones de Lear** (Polonia), Song of the Goat Theatre, Dirección: Grzegorz Bral **Performance Recordar 30 años para vivir 65 minutos** (Argentina), Dirección y Performer: Marina Otero / **Still life** (Grecia), Dramaturgia y Dirección: Dimitris Papaioannou / **Julio César, fragmentos** (Italia), De: William Shakespeare, Compañía Societas Raffaello Sanzio, Dirección: Romeo Castellucci **Public space El tiempo entre nosotros** (Argentina), Dirección, Texto y Diseño espacial: Fernando Rubio / **Drácula** (Bolivia), De: Bram Stoker, Compañía: Octáfono, Dirección y Concepto: Wara Cajías, Dramaturgia: Alfonso Latorre y Wara Cajías / **La fortuna de las canciones de Jilin** (China), Compañía Conjunto de Canto y Dance de Jilin, Dirección: Su Wei / **La Negra Grande es Colombia** (Colombia), Intérprete: Leonor González Míña / **Figuras libres** (Francia), Compañía Komplex Kapharnaüm, Dirección artística y guion: Pierre Duforeau asistido por Doriane Roche / **Un cuerpo en lugares** (Japón – Estados Unidos), Eiko Otake **Regional extensions Teatro a Mil in Arica and Parinacota ¡Parlamento!** / **Drácula** (Bolivia) **Iquique a Mil ¡Parlamento!** / **Drácula** (Bolivia) / **La Negra Grande es Colombia** (Colombia) / **Sueño de una noche de verano Antofagasta a Mil ¡Parlamento!** / **Drácula** (Bolivia) / **La Negra Grande es Colombia** (Colombia) / **Sueño de una noche de verano** / **El tiempo entre nosotros** (Argentina) / **La quebrada de los sueños** (Antofagasta) / **Reinas de la calle Teatro a Mil in Valparaíso Arktika** (Chile-España) / **31 Minutos: Romeo y Julieta** / **Sueño de una noche de verano** / **Alas de fuego** / **La fortuna de las canciones de Jilin** (China) / **El cantón** / **Feos** / **Hilda Peña** / **El gramófono, los surcos de la memoria** / **Oteló** (Argentina) / **Drácula** (Bolivia) / **Hetu'u, en el ombligo del mundo** (Valparaíso) / **El taller de las mariposas** (Valparaíso) **Teatro a Mil in Rancagua 31 Minutos: Romeo y Julieta** / **La fortuna de las canciones de Jilin** (China) / **Arktika** (Chile-España) **Teatro a Mil in Talca La fortuna de las canciones de Jilin** (China) / **The tempest** (Corea del Sur) / **Arktika** (Chile-España) **Conce a Mil Canciones de Lear** (Polonia) / **Figuras libres** (Francia) / **Feos** / **¡Parlamento!** / **La luna** (Concepción) / **Radioteatro, cruces hacia el mar** (Concepción) **Teatro a Mil in BioBío ¡Parlamento!** / **Arktika** (Chile-España) **Exhibition Un cuerpo en una galería** (Japón-Estados Unidos), De: Eiko Otake, Poeta: Forrest Gander, Fotógrafo: William Johnston **Tocatas Mil Afrojam** (Chile), Newen Afrobeat / **Canciones de una mexicana** (México), Valentina González / **Dejemos ir** (Chile), María Colores / **(me llamo) Sebastián y la Banda Heterosexual** (Chile) / **Evelyn Cornejo** (Chile) / **Javier Barria** (Chile) / **Moral Distraida – Versión vacaciones** (Chile), Moral Distraida / **La Negra Grande es Colombia en Tocatas Mil** (Colombia), La Negra Grande / **Las cosas que nunca tuve** (Chile), Dramaturgia: Gabriela Aguilera, Dirección: Elvira López / **Omikéyu** (Chile) / **Paz Court y La Orquesta Florida** (Chile) / **Prehistóricos** (Chile) / **RoSantha Love** (Uruguay), Rossana Taddei y Samantha Navarro **2017 Chilean works - National theater selection 99- La Morgue**, Dirección y Dramaturgia: Ramón Griffero Cordillera, Compañía La Tanto Tanto, Dirección: Francisca Maldonado y Felipe Carmona / **Demonios**, Dramaturgia: Lars Norén, Dirección: Marcos Guzmán / **Donde viven los bárbaros**, Dramaturgia: Pablo Manzi, Dirección: Pablo Manzi y Andreina Olivari / **El corazón del gigante egoísta**, Dramaturgia: Manuela Infante, Dirección: Juan Pablo Peragallo / **El pago de Chile**, Dramaturgia: Florencia Martínez, Dirección: Soledad Cruz / **El pelicano**, Dramaturgia: August Strindberg, Dirección: Javier Ibarra Letelier / **La dictadura de lo cool**, Compañía La Re-sentida, Dirección: Marco Layera / **La victoria**, Dramaturgia: Gerardo Oettinger, Dirección: Teatro Síntoma / **Likán, sabiduría de un bebé**, Compañía Music-Teatro Veleta, Dirección y Dramaturgia: Gala Fernández / **Ñuke**, Dirección: Paula González, Dramaturgia: David Arancibia Urzúa / **Parecido a la felicidad**, Dramaturgia: Alejandro Sieveking, Dirección: Francisco Alborno / **Perfoconferencia: Shakespeare, nuestro contemporáneo**, Compañía Shakespeare&co., Dirección: Claudia Echenique / **Pinochet, la obra censurada en dictadura**, Compañía Perro Muerto, Dirección: Sebastián Squella / **Pulmones**, Dramaturgia: Duncan Macmillan, Dirección: Álvaro Viguera / **Realismo**, Dirección y Dramaturgia: Manuela Infante, Compañía Teatro de Chile / **Travesía**, Dirección y Dramaturgia: Tamara Ferreira / **Xuárez**, Dramaturgia: Luis Barrales, Dirección: Manuela Infante **Regional theater Error** (Valparaíso), Compañía Teatro La peste, Dirección: Danilo Llanos / **La flor al paso** (Concepción), Dirección: Rodrigo Pérez, Dramaturgia: Leyla Selman / **Por sospecha** (Antofagasta), Dramaturgia: Luis Rivano, Dirección: Ángel Lattus **National dance selection Revolución**, Dirección: María Betania González / **Suite para un cuerpo y su memoria**, Dirección e intérprete: Georgia del Campo, Compañía SiniestraDance / **Transmisor – audiovisual**, Dirección: María José Siebald Morgan **Music Inti-Illimani Histórico, 50 anni**, Inti-Illimani Histórico **Coproductions – venue Mateluna**, Dramaturgia y Dirección: Guillermo Calderón / **Feos**, Guillermo Calderón, inspirado en el cuento La noche de los feos de Mario Benedetti, Dirección: Aline Kuppenheim **Special guests La contadora de películas**, Dirección: Juan Carlos Zagal, Compañía TeatroCinema / **Fantasmas borrachos en concierto**, Juan Radrigán, Dirección: Gonzalo Pinto **Coproductions – public space Sin fronteras**, Compañía La Patogallina, Dirección: Martín Erazo / **La zona**, Compañía Teatro del Sonido, Dirección: Martín Erazo y Cristóbal Carvajal / **Tito Andrónico, un Shakespeare en public space**, De: William Shakespeare, Dirección: Horacio Videla, Compañía Teatro Onirus / **31 minutos: Romeo y Julieta**, 31 minutos (Álvaro Díaz y Pedro Peirano) / **Sueño de una noche de verano**, De: William Shakespeare, versión de los poetas populares Luis Guillermo Villalobos y Manuel Sánchez, Idea original y Dirección: Héctor Noguera, Dramaturgia: Daniel Muñoz y Héctor Noguera / **O'Higgins, un hombre en pedazos**, Compañía Tryo Teatro Banda, Dramaturgia: Andrés Kalawski y Ricardo Larrain, Dirección: María Izquierdo / **Ceremonia-performance MAU Mapuche**, (Chile-Nueva Zelanda), Coreógrafo: Lemi Ponifasio, Compañía MAU Mapuche **Public space Inti-Illimani Histórico "bailando"**, Inti-Illimani Histórico / **Museo temporal migrante**, Teatro Container / **La cocina pública**, Teatro Container / **La expulsión de los jesuitas**, Compañía Tryo Teatro Banda / Chile / **Yorick, la historia de Hamlet**, Dirección: Simón Reyes / **El taller de las mariposas**, Compañía Temblor de cielo / **Te A'amu 'o te Haka'ara Ma'ohi Rapa Nui**, Maori Tupuna o Te Matato'a / **Amahiro**, Amahiro **International works teatro An Iliad (Una Iliada)** (Estados Unidos), De: Homero, en una versión de Lisa Peterson y Denis O'Hare, Dirección: Lisa Peterson / **Campo minado** (Argentina), Dirección y Dramaturgia: Lola Arias / **Cartas de Chimbote** (Perú), Yuyachkani / **Cuando todos pensaban que habíamos desaparecido** (México), Vaca 35 Teatro y Teatro La Rueda, Dirección: Damián Cervantes, / **Death comes through the eyes (La muerte a través de los ojos)** (Líbano), Zouk Theater Company, Dirección: Omar Abi Azar y Maya Zbib / **Die Ehe der Maria Braun (El matrimonio de María Braun)** (Alemania), Rainer Werner Fassbinder, Dirección: Thomas Ostermeier / **Ein Volksfeind (Un enemigo del pueblo)** (Alemania), Henrik Ibsen, Dirección: Thomas Ostermeier / **El matrimonio Palavrakis** (México), Angélica Liddell, Dirección: Laura Uribe / **Frankenstein-Project** (Hungría), Kornél Mundruczó y Proton Theatre / **Morir de amor, segundo acto inevitable: morir** (Colombia), Compañía La Maldita vanidad, Dirección: Jorge Hugo Marín / **Nufonia must fall** (Canadá), Kid Koala, Dirección: K. K. Barrett / **Las analfabetas** (México), Pablo Paredes, Dirección: Paulina García / **La misión, recuerdo de una revolución** (Bolivia), Heiner Müller, Compañías Suorous (Francia) y Amassunu, Dirección: Matthias Langhoff / **Lo único que necesita una gran actriz, es una gran obra y las ganas de triunfar** (México), Vaca 35 Teatro y Teatro La Rueda, Dirección: Damián Cervantes / **Rabiosa melancolía** (Uruguay), Marianella Morena / **Tarascones** (Argentina), Dirección: Ciro Zorzoli, Dramaturgia: Gonzalo Demaría / **Terrenal. Pequeño misterio ácrata** (Argentina), Dirección y Dramaturgia: Mauricio Kartun / **Un tram que si chiama Desiderio** (Italia-Chile), De: Tennessee Williams, Compañía: Teatro Stabile di Napoli, Dirección: Cristián Plana **Dance À un endroit du début (En algún lugar del principio)** (Francia-Senegal), Germaine Acogny, Dirección: Mikael Serre / **Blanche Neige (Blancanieves)** (Francia), Compañía Ballet Preljocaj, Coreógrafo: Angelin Preljocaj / **Danceora y vinática** (España), Compañía Rocío Molina / **Gala** (Francia), Jérôme Bel / **Le cargo** (República Democrática del Congo), Faustin Linyekula, Compañía Studios Kabako / **Sutra** (Reino Unido), Sidi Larbi Cherkaoui / **Speak low if you speak love...** (Bélgica), Coreógrafo: Wim Vandekeybus Compañía Última Vez **Audiorecorridos Another place** (Palestina-Siria-Reino Unido), Victoria Lupton y Doha Hassan **Public space AppRecuerdos** (Alemania-Chile), Rimini Protokoll y SonidoCiudad / **Arktika** (España-Chile), Sarruga Produccions / **As far as my fingertips take me (Hasta donde me lleven mis dedos)** (Líbano-Palestina), Texto y Dirección: Tania El Khoury / **Daymé Arocena** (Cuba) / **Dundu - Luz de vida** (Alemania), Dirección: Tobias Husemann, Stefan Charisius y Fabian Seewald / **El duende andaluz** (Bolivia), De: Federico García Lorca, Dirección: Marcos Malavía / **Kid Koala - Live DJ Set** (Canadá), Kid Koala / **Monjes shaolin** (China), Cuerpo de Monjes Shaolin Kungfu / **The color of time** (Francia), Compañía Antonik **Regional extensions Iquique a Mil 31 minutos: Romeo y Julieta** (Chile) / **La expulsión de los jesuitas** (Chile) / **The color of time** (Francia) **Antofagasta a Mil 31 minutos: Romeo y Julieta** (Chile) / **La expulsión de los jesuitas** (Chile) / **Por sospecha** (Chile) / **The color of time** (Francia) / **Nufonia must fall** (Canadá) / **Kid Koala Live DJ Set** (Canadá) / **El taller de las mariposas** (Chile) **Teatro a Mil in Valparaíso Error** (Chile) / **Isabel Patapelá** (Chile) / **Sueño de una noche de verano** (Chile) / **Dundu - Luz de vida** (Alemania) **Teatro a Mil en Rapa Nui Ceremonia-performance MAU Mapuche** (Chile - Nueva Zelanda) / **Yorick, la historia de Hamlet** (Chile) **Teatro a Mil in Rancagua Sueño de una noche de verano** (Chile) / **Dundu - Luz de vida** (Alemania) / **Inti-Illimani Histórico – Bailando Teatro a Mil en Talca Te A'amu 'o te Haka'ara Ma'ohi Rapa Nui** (Chile) / **Dundu - Luz de vida** (Alemania) **Exhibition Paisajes imaginados** (Haití), Edouard Duval Carrié **Tocatas Mil Colombiana Parra** (Chile) / **Cristián Cuturrufo Quinteto** (Chile) / **Ártica y las magnéticas** (Chile) / **Isabel Patapelá** (Chile), De: Los patapelá / **Amahiro** (Chile-Rapa Nui) / **Te A'amu 'o te Haka'ara Ma'ohi Rapa Nui** (Chile-Rapa Nui) / **Vida, pasión y Cueca** (Chile) / **El cómodo silencio de los que hablan poco** (Chile) / **Velódromo** (Chile) / **Akinetón Retard** (Chile) / **Algarabía** (Chile), Cía. Compañía Kumbá / **En llave de femme** (Chile), FemmeVocal / **Cómo suspender su incredulidad desapareciendo por completo** (Chile) / **Matorral** (Chile) / **Ernesto Holman Etnojazz Trío** (Chile) / **Daymé Arocena** (Cuba) / **Roja y Negro** (Chile) / **Arlette Jequier y Grupo** (Chile) / **Camila Moreno** (Chile) / **De Caramba** (Chile) / **FOEX** (Chile) / **Paulopulus** (Chile) / **Aláfia** (Brasil) / **Ayelen Secches** (Argentina) / **La ciencia simple** (Chile) / **Magaly Fields** (Chile) / **Perrosky**

(Chile) / **Medio Oriente – Latin Dúo** (Chile-Israel) / **Ankatu Alquinta** (Chile) / **Tomás González y banda** (Chile) / **Pedropiedra** (Chile) / **Media Banda** (Chile) / **Los Otros-Pablo Ugarte** (Chile) / **Newen Afrobeat + Guanábana Afrobeat Orquesta** (Chile-Brasil) **2018 Chilean works - National theater selection** **Bardo, un viaje sonoro por el mundo de Shakespeare**, Dramaturgia: Juan Radrigán y Florencia Martínez, Dirección: María Jesús González / **El Dylan**, Dramaturgia: Bosco Cayo, Dirección: Aliocha de la Sotta / **El Hotel**, Teatro La María, Dramaturgia: Alexis Moreno, Dirección: Alexandra von Hummel y Alexis Moreno / **Fin**, Trinidad Piriz y Daniel Marabolí / **Historia de una gaviota y del gato que le enseñó a volar**, Dirección: María Izquierdo y Elvira López / **La trágica agonía de un pájaro azul**, La niña horrible, Dramaturgia: Carla Zúñiga, Dirección: Javier Casanga / **La viuda de Apablaza**, Dramaturgia: Germán Luco Cruchaga, Dirección: Rodrigo Pérez / **Locutorio**, Dramaturgia: Jorge Díaz, Dirección: Cristián Plana / **Momento; Variación**, Ángelo Solari / **NIMBY (nosotros somos los buenos)**, Colectivo Zoológico, Dramaturgia: Juan Pablo Troncoso, Dirección: Nicolás Espinoza y Laurène Lemaître / **Ópera**, Antimétodo, Dirección: Ana Luz Ormazábal / **Tum**, Teatro de Ocasión, Dirección: Tita Iacobelli Delpiano **Regional selection** **Hortensia** (Selección Concepción), Compañía Teatro Resistencia, Dramaturgia y Dirección: Ingrid Fierro Torres / **Lickan Tatai, la amistad de dos pueblos** (Selección Antofagasta), De: Teatro Akelarre, Dirección general: Gabriela Vega / **Se vende, precio conversable** (Selección Valparaíso), Compañía de Teatro Experimento Pierrot, Dirección: Franco Ruiz Vicencio **National dance selection** **La morada**, Compañía de Dance Contemporánea Otux, Dirección e idea coreográfica: Marcela Ortiz de Zárate / **Prácticas de vuelo (o conversaciones sobre el amor)**, Dirección: Pablo Zamorano / **Oropel**, Concepto y Dirección general: Carolina Cifras / **Las Dances del futuro**, Dirección: Francisco Bagnara / **Cierro / ejercicio para un dúo**, Idea y concepto: Soledad Medina y Cristóbal Barra Corvalán / **Ejercicio 3. El encuentro**, Dirección e Interpretación: Gabriel Miranda y Ninoska Soto / **Los cuerpos que habito**, Dirección e Interpretación: Luis Corvalán Correa / **Void**, Dirección: Sergio Mora-Díaz **Memory: 25 years Esto (no) es un testamento**, Dramaturgia: Teatro Ictus, Pilar Ronderos e Ítalo Gallardo, Dirección: Pilar Ronderos e Ítalo Gallardo / **Gemelos**, TeatroCinema (Ex La Troppa) / **Pinocchio**, TeatroCinema (Ex La Troppa) / **La Negra Ester**, Gran Circo Teatro / **El cerco de Leningrado**, Gran Circo Teatro / **El Mundo de Algarcia**, Gran Circo Teatro / **El exiliado Mateluna**, Teatro El Aleph / **La bruma**, Teatro El Aleph / **Tratando de hacer una obra que cambie el mundo**, La Re-sentida / **La imaginación del futuro**, La Re-sentida / **El Capote**, Teatro y su Doble / **Sobre la cuerda floja**, Teatro y su Doble / **Feos**, Teatro y su Doble **Coproductions – venue** **Estado vegetal**, Dirección y Dramaturgia: Manuela Infante / **La desobediencia de Marte**, Dramaturgia: Juan Villoro, Dirección: Álvaro Viguera / **Ayudándole a sentir**, Dramaturgia: Manuela Infante, Dirección: Juan Pablo Peragallo / **Violeta Parra: al centro de la injusticia**, Teatro La Provincia, Dirección: Rodrigo Pérez **Coproductions – public space** **Paloma ausente**, La Patogallina, Dramaturgia y Dirección: Martín Erazo / **Andrés Perez de memoria**, Dirección artística: María Izquierdo, Dirección musical: Angela Acuña / **Yo soy la hija de la furia**, Colectivo Contrataque, Dirección: Ignacio Achurra **Special guests** **Impulso**, Circo Balance, Dirección: Pablo Garrido **International works teatro** **Krapp's last tape** (Estados Unidos), De: Samuel Beckett, Dirección: Robert Wilson / **Holzfallen** (Tala) (Polonia), Thomas Bernhard, Dirección: Krystian Lupa / **King size** (Suiza), Dirección: Christoph Marthaler / **After the rehearsal/Persona** (Holanda), basado en películas de Ingmar Bergman, Dirección: Ivo van Hove / **Natale in casa Cupiello** (Italia), Dramaturgia: Eduardo De Filippo, Dirección: Antonio Latella / **A Tragédia e a Comédia Latino-Americana** (Brasil), Dirección: Felipe Hirsch / **Die Odyssee. Eine Irrfahrt nach Homer** (Alemania), Dirección: Antu Romero / **El mar de noche** (Argentina), Dramaturgia: Santiago Loza, Dirección: Guillermo Cacace / **Próximo**, Dirección y Dramaturgia: Claudio Tolcachir / **Tu veneno en mí** (Argentina), Dirección: Manuel García Mignani / **Ukhupacha** (Bolivia), Kikiteat, Dirección: Diego Aramburo / **Del manantial del corazón** (México), Dirección y Dramaturgia: Conchi León / **El bramido de Düsseldorf** (Uruguay), Dirección y Dramaturgia: Sergio Blanco **Dance** **Frame of Mind / Lux Tenebris** (Australia), Sydney Dance Company, Coreografía: Rafael Bonachela / **SoftMachine: Rianto & Surjit** (Singapur), Dirección: Choy Ka Fai / **Moving with Pina** (Italia), Creación e interpretación: Cristiana Morganti / **Another Distingué** (Suiza), Coreografía y Dirección artística: La Ribot / **El futuro de los hipopótamos** (Argentina), Grupo Krapp **International Coproductions – venue** **Democracia** (Brasil – Chile), basado en los textos de Alejandro Zambra, Dirección: Felipe Hirsch / **Astronautas** (Argentina-Chile), Dirección: Mariano Tenconi **Free venue program** **Libahunt (La mujer loba)** (Estonia), Dirección: Sergey Potapov / **Centaures / Still life** (Francia), Dirección: Angelin Preljocaj / **Rhythm divine II, River runs deep** (India), Dirección: Astad Deboo / **Operación Cóndor, el vuelo de Laura** (Italia), Dramaturgia: Daniella Lillo Traverso, Dirección y Puesta en escena: Liliana García Sosa y Ugo Bentivegna **Music Síntesis** (Cuba), Síntesis / **Vinyl Vaudeville** (Canadá), Kid Koala **Public space** **Oh! Socorro** (Francia-Chile), Teatro del Silencio / **Al sur del sur** (China), Compañía Shenzhen Arts Troupe, Dirección: Wang Zhuozhong / **As the world tipped** (Inglaterra), A Wired Aerial Theatre / **Every-one** (Austria), Cie. Willi Dorner / **Miniatures** (Francia), Royal de Luxe / **Le Grand Continental@** (Canadá), Sylvain Émarid Danse / **Venus** (Francia), Cie. L'Homme Debout / **Fahrenheit Ara Pacis** (España), Xarxa Teatre / **Set Up** (España) (Circo), Los Barlou **International Coproductions – street** **Beringei** (España- Chile), Sarruga producciones **Regional extensions** **Iquique a Mil Venus** (Francia) / **El Capote** (Chile) / **Sobre la cuerda floja** (Chile) / **Feos** (Chile) / **Andrés Perez de memoria** (Chile) **Antofagasta a Mil As the world tipped** (Inglaterra) / **Venus** (Francia) / **Set up** (España) / **Andrés Perez de memoria** (Chile) / **El Capote** (Chile) / **Sobre la cuerda floja** (Chile) / **Feos** (Chile) / **Lickan Tatai, la amistad de dos pueblos** (Chile) **Teatro a Mil in Valparaíso (Valparaíso, Casablanca, San Felipe, San Antonio, Rinconada de los Andes)** **Se vende, precio conversable** (Chile) / **Ayudándole a sentir** (Chile) / **Set up** (España) / **Beringei** (España) / **Al sur del sur** (China) / **Venus** (Francia) / **Síntesis** (Cuba) / **Paloma ausente** (Chile) **Teatro a Mil in Rancagua Vinyl Vaudeville** (Canadá) / **Beringei** (España) **Teatro a Mil in Talca Ayudándole a sentir** (Chile) **Conce a Mil (plus Curanilahue and Arauco) Sinfonía Satírica** (Chile-Concepción) / **Mateluna** (Chile) / **Hortensia** (Chile-Concepción) / **Paloma ausente** (Chile) / **Beringei** (España) **Teatro a Mil in Valdivia Beringei** (España) **Teatro a Mil in Ancud Beringei** (España) **Tocatas Mil** Bahía inútil + País Violento / Chau, adiós chatarra electrónica / Daniel Muñoz y los marujos / En fuga no hay despedida / Fernando Milagros / Gonzalez y los asistentes + Raúl Zurita / Chinoy + Elicura Chihuailaf / Newen afrobeat / Nicole Bunout / Paz Court y la Orquesta Florida / Teatro de Ocasión / Tryo Teatro Banda Seidú **2019 Chilean works - National theater selection** **Arpeggione**, Dramaturgia: Luis Alberto Heiremans, Dirección: Jesús Urqueta / **Los arrepentidos**, Marcus Lindeen, Dirección: Víctor Carrasco / **Idomeneo**, Dramaturgia: Roland Schimmelpfennig, Dirección: Manuela Infante / **Pescador**, Compañía Silencio Blanco / **Tribus**, Nina Raine, Dirección: Manuela Oyarzún / **Prefiero que me coman los perros**, Carla Zúñiga, Dirección: Jesús Urqueta / **Diatriba el desaparecido**, Dramaturgia: Juan Radrigán, Dirección: Rodrigo Pérez / **La iguana de Alessandra**, Dramaturgia y Dirección: Ramón Grifero / **Franco**, María José Pizarro, Dirección: Alexandra Von Hummel / **El último pez**, Compañía Teatro Marote / **Pompeya**, Gerardo Oettinger, Dirección: Rodrigo Soto / **Plan vivienda 2015-2045**, Compañía Limitada / **Representar**, Compañía Teatro Perro Muerto / **Noche mapuche**, Compañía La Pieza Oscura, Dramaturgia y Dirección: Marcelo Leonart / **Ricardo III, el príncipe contrahecho**, Dramaturgia: Juan Radrigán, Dirección: Rodrigo Pérez / **Lobo**, Dramaturgia: Patricio Yovane, Dirección: Andrea García-Huidobro y Patricio Yovane **Regional selection** **Ella y ella** (Selección Valparaíso), Omar Saavedra Santis, Dirección: Aldo Parodi, Compañía ATEVA (Agrupación Teatral Valparaíso) / **Campo de Batalla. Las ruinas de Estocolmo** (Selección Concepción), Dramaturgia y Dirección: Valentina Durán, Compañía Teatroy \*Selección Antofagasta fue desierta **National dance selection** **Ruido**, Rodrigo Chaverini, Emiliana Abril y Paulo Fernández, Compañía La Licuadora / **Orgiología**, Paula Sacur y Ernesto Orellana / **Malen**, Ricardo Curaqueo **Coproductions – venue** **La canción de la tierra (Das Lied von der Erde)**, Gustav Mahler, Con TeatroCinema, Orquesta Sinfónica Nacional de Chile y P. Bortolameo / **Tú amarás**, Compañía Bonobo / **El amarillo sol de tus cabellos largos**, Compañía La niña horrible / **De la pérgola a la Negra**, La Regia Orquesta Sexteto y Valentín Trujillo, Dirección: Mariana Muñoz **Coproductions – free program** **¡Parlamento!**, Tryo Teatro Banda / **Rito inaugural**, Dirección: Horacio Videla **Special guests** **Paisajes para no colorear**, Dirección: Marco Layera / **Wukong, el gran viaje del rey mono**, Compañía La huella Teatro / **Carnaval**, Trinidad González, Compañía Teatro Anónimo / **Cuerpo pretérito**, Bosco Cayo, Dirección: Samantha Manzur / **Chaika**, Creación y Dirección: Tita Iacobelli y Natacha Belova / **De Quijano a Quijote**, Adaptación y Dirección: Héctor Noguera / **Fröken Julia** (Biobío a Mil), A. Strindberg y María José Neira, Dirección: Adolfo Albornoz / **Learn**, Compañía Viajeinmóvil, Dirección: Jaime Lorca, Tita Iacobelli, Christian Ortega y Nicole Espinoza / **L@s niñ@s del Winnipeg** (Biobío a Mil), Compañía La Llave Maestra / **Teatro Matita & Folkholics** (Chile-Eslovenia), Matija Solce y Nano Stern / **Yo soy el cartón que hace que la mesa no cojee**, Alejandro Moreno, Dirección: Cristián Plana **Free Chilean program** **El húsar de la muerte**, Colectivo La Patogallina / **Paloma ausente**, Colectivo La Patogallina / **Viaje a la Luna**, Colectivo La Patogallina / **La desobediencia de Marte**, De: Juan Villoro, Dirección: Álvaro Viguera / **Los navegantes del sueño**, Compañía Teatrooturus, Dirección: Horacio Videla Montero / **Ni una abeja menos**, Dirección: Irene Bustamante / **Yorick, la historia de Hamlet**, Dirección: Simón Reyes **International works theater** **Animales domésticos** (Bolivia), Dirección y Texto: Andrea Riera, Dramaturgia: Piti Campos, Alice Guimarães y Andrea Riera / **Antígona** (México), Autoría y Dirección: David Gaitán / **BaqueStriBois** (Cuba), Dirección: José Ramón Hernández, Compañía Osikán Plataforma Escénica Experimental / **Cuando estallan las paredes** (Colombia), Compañía Teatro Petra / **IF - Festejan la mentira** (Uruguay), Dramaturgia y Dirección: Gabriel Calderón / **Going home** (Bélgica), Texto y Dirección: Vincent Hennebicq / **Labio de liebre** (Colombia), Compañía Teatro Petra / **Luegen** (Alemania) Dirección: Verena Regensburger Mantova Lectures - Alessandro Magno / **Sulla narrazione** (Italia), Alessandro Baricco / **Mucho ruido por nada** (Perú), Compañía Teatro La Plaza, Dirección y Adaptación: Chela De Ferrari / **Nachlass - Pièces sans personnes** (Suiza), Stefan Kaegi y Dominic Huber (Rimini Protokoll) / **Odiseia** (Brasil), Compañía Hiato / **Oratorium** (Alemania), Compañía She She Pop / **Petróleo** (Argentina), Compañía Piel de Lava / **Romeo y Julieta** (Corea del Sur), Mokhwa Repertory / **Schubladen** (Alemania), She She Pop / **The new colossus** (Estados Unidos), The Actors' Gang Ensemble, Dirección: Tim Robbins / **Timelary** (Irán), Amir Reza Koohestani / **Unwanted** (Ruanda), Dorothee Munyaneza / **While I was waiting** (Siria), Mohammad Al Attar, Dirección: Omar Abusaada **Dance** **Cezary goes to war** (Polonia), Cezary Tomaszewski / **Todo piola** (Argentina), Dirección: Gustavo Tarrío / **Swan lake** (Sudáfrica), Dirección y Coreografía: Dada Masilo / **Swayambhu** (India), Compañía Shantala Shivalingappa **International Coproductions** **Democracia** (Brasil-Chile), basado en Facsimil de Alejandro Zambra, Dirección: Felipe Hirsch **Special guests** **Magdalena – A one puppet show** (Francia), Julia Yevnine **Free international program** **Alice on the run** (Alemania), Compañía Theater Titanick / **Bodies in urban spaces** (Austria), Compañía Willi Dorner / **Concert pour deux clowns** (Francia), Compañía Les Rois Vagabondes / **Highly sprung** (Australia), Compañía Legs On The Wall / **La bailarina** (España), Compañía Antigua i Barbuda / **Living room** (Austria), Compañía Willi Dorner / **Mi memorable Hangzhou** (China), Grupo Artístico de Hangzhou **Tocatas Mil** Altertango (Argentina) / Benjamin Walker / Camila y Silvio / Coro Municipal de Santiago / Emiline Michel / Evelyn Cornejo / La Regia Orquesta / Los Patapelá / Nadir Ensemble (Chile-España-Hungría) / Natalia Contesse / Niña Tormenta / Regia Orquesta Sexteto / Sangita (Concierto Músicos Shantala Shivalingappa - India) / Tryo Teatro Banda (y otros) en concierto / Úl kimyn (canto a la sabiduría) / Yorka **Visual arts** **Casa loba** (Chile), Concepción e idea: Cristóbal León y Joaquín Cociña / **Cuidese mucho** (Francia), Sophie Calle **Regional extensions** **Teatro a Mil in Arica Mantova Lectures - Alessandro Magno. Sulla Narrazione** (Italia) / **La bailarina** (España) **Iquique a Mil La bailarina** (España) / **La desobediencia de Marte** / **De la pérgola a la Negra** **Antofagasta a Mil Alice on the run** (Alemania) / **La bailarina** (España) / **Paloma ausente** /

*Viaje a la Luna / Wukong, el gran viaje del rey mono Teatro a Mil in Valparaíso (San Felipe, Putaendo, Valparaíso, Casablanca) Concert pour deux clowns (Francia) / Mi memorable Hangzhou (China) / De Quijano a Quijote / Ella y ella (Selección Valparaíso) / La desobediencia de Marte / Ni una abeja menos / Yorick, la historia de Hamlet / ¡Parlamento! / Regia Orquesta Sexteto Teatro a Mil in Rancagua La bailarina (España) / Romeo y Julieta (Corea del Sur) Teatro a Mil in Talca Concert pour deux clowns (Francia) Biobío a Mil (Concepción, Curanilahue, Arauco) Concert pour deux clowns (Francia) / De Quijano a Quijote / Los Patapelá / Campo de batalla. Las ruinas de Estocolmo / The new colossus / Diatriba el desaparecido / Tú amarás / Fröken Julia / L@s niñ@s del Winnipeg / Pompeya / Noche mapuche / Los navegantes del sueño / El húsar de la muerte Teatro a Mil in Frutillar Concert pour deux clowns (Francia) Teatro a Mil in Punta Arenas De Quijano a Quijote / Regia Orquesta Sexteto 2020 Chilean works - National theater selection Demasiada libertad sexual les convertirá en terroristas, Dramaturgia: Creación colectiva, Dirección: Ernesto Orellana / El círculo, Dramaturgia: Andrea Giadach, Dirección: Andrea Giadach y Alejandra Díaz Scharager, Compañía Colectivo Natuf / El último apaga la luz, Dramaturgia: Andrés Labarca, Dirección: Andrés Labarca, Compañía Ni desnudo ni bajando la escalera / Hedda Gabler, Dramaturgia: Henrik Ibsen, en la versión de Alexis Moreno, Dirección: Claudio Di Girolamo / Ka Kiñe, Ka Kiñe, Dramaturgia: Khano Llaitul, Dirección: Anthony Nahuelhual, Compañía Teatro a lo Mapuche / La ciudad de la fruta, Dramaturgia: Leyla Selman, Dirección: Rodrigo Pérez, Compañía Teatro La Provincia / Las huachas, Dramaturgia: Alexis Moreno, Dirección: Alexis Moreno, Compañía Teatro La María / Lucila, luces de Gabriela, Dramaturgia: María Fernanda Carrasco, Dirección: Tita Iacobelli, Compañía Teatro de Ocasión / Mano de obra, Dramaturgia: Diamela Eltit, en la versión de la compañía Teatro La Memoria, Dirección: Alfredo Castro, Compañía Teatro La Memoria / Mistral, Gabriela (1945), Dramaturgia: Andrés Kalawski, Dirección: Aliocha de la Sotta / Mocha Dick, Dramaturgia: Compañía La Mona Ilustre, basada en la novela gráfica de Francisco Ortega y Gonzalo Martínez, Dirección: Miguel Bregante, Compañía La Mona Ilustre / Pareidolia, Álvaro Morales y Edurne Rankin, Dirección: Álvaro Morales y Edurne Rankin, Compañía Teatro La Llave Maestra / Proyecto villa, Dramaturgia: Daniela Contreras, Dirección: Edison Cajas y Daniela Contreras / Tarde de verano, Dramaturgia: Ana Corbalán, Dirección: Angelo Solari / Trewa Estado-nación o el espectro de la traición, Dramaturgia: Paula González Seguel, Dirección: Paula González Seguel, Compañía KIMVN Teatro / Yo también quiero ser un hombre blanco heterosexual, Dramaturgia: Carla Zúñiga, Dirección: Manuel Morgado, Compañía Teatro del Antagonista Regional selection Caporal (selección Antofagasta), Dramaturgia: Rodrigo Gijón, Dirección: Jaime Lorca, Compañía de Teatro Universidad de Antofagasta / Los diálogos de la merced o dónde fue que la cagamos? (selección Antofagasta), Dramaturgia: Juan Vera Aldunce, Dirección: Freddy Soto Torres, Compañía La Loba Teatro / Mujeres de Pampa Unión (selección Antofagasta), Dramaturgia: Laura Gildenberger, Dirección: Laura Gildenberger / Primera patria o donde olvidé mi conejo (selección Antofagasta), Creación escénica: Amarilís Rojas y Alejandra Rojas, Dirección: Alejandra Rojas, Compañía La Huella Teatro / Feroz (selección Valparaíso), Dramaturgia: Danilo Llanos, Dirección: Danilo Llanos, Centro de Investigación Teatro La Peste / Fronteras (selección Valparaíso), Dramaturgia: Bosco Cayo, Dirección: Danilo Llanos, Centro de Investigación Teatro La Peste / 2070, El último documental animal (selección Biobío), Dramaturgia: Ingrid Fierro, Dirección: Oscar Cifuentes, Compañía La Otra Zapatilla / El absurdo tesoro de la miseria (selección Biobío), Dramaturgia: La Otra Zapatilla, Dirección: Oscar Cifuentes, Compañía La Otra Zapatilla / Medea (selección Biobío), Dramaturgia: Eurípides, en la versión de Rodrigo Pérez, Dirección: Rodrigo Pérez, Compañía TeatroReconstrucción National dance selection Árbol, Álvaro Pizarro / Corazón, anatomía la mirada de otros, Daniela Marini y Pablo López / El arrebato, Dramaturgia y Dirección de escena: Rodrigo Bazaes, Dirección: Natalia García-Huidobro / Es tan lindo saber que usted existe, Sebastián de la Cuesta / Resonar 2.0, Melancolía Investigación Escénica, Dirección: Francisca Morand y Camilo Rossel Coproductions venue 2118 Tragedia futurista, Dramaturgia: Carla Zúñiga y Martín Erazo, Dirección: Martín Erazo, Compañía Colectivo La Patogallina / Dragón, Dramaturgia: Guillermo Calderón, Dirección: Guillermo Calderón / El Horacio, Dramaturgia: Heiner Müller, en la versión del Colectivo The Braiers, Dirección: Néstor Cantillana, Compañía Colectivo The Braiers / Paloma ausente, Dramaturgia: Martín Erazo y Carla Zúñiga, Dirección: Martín Erazo, Compañía Colectivo La Patogallina / Pedro y el lobo, De: Serguéi Prokofiev, en la versión de Teatro y su Doble, Dirección: Aline Kuppenheim, Compañía Teatro y su Doble / Plata quemada, De: Ricardo Piglia, en la versión de Teatrocinema, Dirección: Zagal, Compañía Teatrocinema Coproductions – free program Emerger, Dirección: José Vidal, Compañía: José Vidal y compañía / Estado vegetal, Dramaturgia: Manuela Infante y Marcela Salinas, Dirección: Manuela Infante / La desobediencia de Marte, Dramaturgia: Juan Villoro, Dirección: Álvaro Viguera / La Pichintún, Mariana Muñoz, Harold Guidolin y Pablo Sepúlveda, Dramaturgia: Mariana Muñoz, Dirección: Mariana Muñoz / Tragicomedia del Ande, Dramaturgia: Francisco Sánchez y Tryo Teatro Banda, Dirección: Sebastián Vila, Compañía Tryo Teatro Banda Special guests Aliento, Dramaturgia: Rafael Gumucio, Dirección: Álvaro Viguera / Chau, adiós chatarra electrónica, Dramaturgia: Josep Ramió, Dirección: Josep Ramió, Compañía Los Fi / Excesos, Dramaturgia: Mauricio Wacquez, en la versión de Cristián Plana, Dirección: Cristián Plana / Junto al lago negro, Dramaturgia: Dea Loher, Dirección: Jesús Urqueta / Kassandra, Dramaturgia: Sergio Blanco, Dirección: Soledad Gaspar / Patriarcado y capital es alianza criminal + El violador eres tú (Work in progress), Colectivo LASTESIS Aldea del Encuentro series El abuelo que saltó por la ventana y se largó, Dramaturgia: Paulina Casas, Jaime Reyes y Érico Vera, a partir del libro de Jonas Jonasson, Dirección: Jaime Reyes, Compañía Teatropan / El sueño de Mo, Guion de: Zagal, Laura Pizarro, Daniel Gallo, Christian Aguilera, Julian Marras y Sofía Zagal, Dirección: Zagal, Compañía Teatrocinema / Galileo. La Tierra se detiene otra vez, Dramaturgia: Paulina Casas, Jaime Reyes y Érico Vera, Dirección: Jaime Reyes, Compañía Teatropan / Impulso, Dramaturgia: Creación colectiva, Dirección: Pablo Garrido Krebs, Compañía Circo Balance / Mastodont show, Dramaturgia: Camilo Giraud y Javiara Acuña Rosati, Dirección: Ingrid Flores Mondaca, Compañía Familia Carromatto & Co. / Plata quemada, Compañía Teatrocinema Centro de Extensión Instituto Nacional series Tragicomedia del Ande, Compañía Tryo Teatro Banda / Chau, adiós chatarra electrónica, Los Fi / El húsar de la muerte, Dirección: Martín Erazo, Compañía Colectivo La Patogallina / Paloma ausente, Colectivo La Patogallina Gran Circo Teatro series Las vacas, mis ojos detrás de la ventana, Dramaturgia: Antonio Jerez Pérez, Dirección: Ingrid Leyton, Compañía Gran Circo Teatro Teatro Aleph series El 11 de septiembre de Salvador Allende, Dramaturgia: Oscar Castro, Dirección: Gabriela Olguín, Compañía Teatro Aleph / El rey, Dramaturgia: Oscar Castro, en la versión de Gabriela Olguín, Dirección: Gabriela Olguín, Compañía Teatro Aleph Ciclo Homenajeados 2020 Teatro Imagen Cartas de Jenny. La intrascendente epopeya de Jenny Masterson, Dramaturgia: Gustavo Meza, Dirección: Gustavo Meza, Compañía Teatro Imagen Ciclo Anfiteatro Bellas Artes Lear, Dramaturgia: William Shakespeare, adaptada por Christian Ortega, Dirección: Jaime Lorca, Tita Iacobelli, Christian Ortega y Nicole Espinoza, Compañía Viajeinmóvil / Mujeres creadoras en el teatro de animación, Dramaturgia: Creación colectiva, Dirección: Jaime Lorca / Otelo, Dramaturgia: William Shakespeare, adaptada por Tita Iacobelli, Christian Ortega y Jaime Lorca, Dirección: Tita Iacobelli, Christian Ortega y Jaime Lorca, Compañía Viajeinmóvil Young creators series Impostoras, Dramaturgia: Mariana Hausdorf, Dirección: Mariana Hausdorf / La torre, Dramaturgia: Stephie Bastías, Dirección: Stephie Bastías, Compañía La Trama Free program De Quijano a Quijote, Dramaturgia: Miguel de Cervantes, adaptada por Héctor Noguera, Dirección: Héctor Noguera, Compañía Teatro Camino / Fantasmas borrachos en concierto, Dramaturgia: Juan Radrigán, Dirección: Gonzalo Pinto, Compañía Teatro Banda del Alma International works theater Andares (México), Dramaturgia: Makuyeika: Colectivo Teatral, Dirección: Héctor Flores Komatsu, Compañía Makuyeika: Colectivo Teatral / Borborygmus (Libano-Alemania), Dramaturgia y Dirección: Rabih Mroué, Lina Majdalanie y Mazen Kerbaj / By heart (Portugal), Dramaturgia y Dirección: Tiago Rodrigues, Compañía Mundo Perfecto / Cuando pases sobre mi tumba (Uruguay), Dramaturgia y Dirección: Sergio Blanco / Chacabuco (Uruguay), Dramaturgia: Creación colectiva, Dirección: Roberto Suárez, Colectivo Pequeño Teatro de Morondanga / El apellido comienza conmigo (Perú), Dramaturgia y Dirección: Chaska Mori / ¿Esto es un negro? (Brasil), Dramaturgia: Mirella Façanha y Tarina Quelho, Dirección: Tarina Quelho, Compañía E Quem É Gosta? / Farm fatale (Alemania-Francia), Dramaturgia y Dirección: Philippe Quesne, Compañía Philippe Quesne & The Ensemble / Frankenstein (Estados Unidos), Drew Dir, Sarah Fornace y Julia Miller, Compañía Manual Cinema / Granma, metales de Cuba (Alemania-Suiza-Cuba), Dramaturgia: Aljoscha Begrich y Yohayna Hernández, Dirección: Stefan Kaegi, Compañía Rimini Protokoll / Hay que tirar las vacas por el barranco (Venezuela), Dramaturgia y Dirección: Orlando Arocha, Compañía La caja de fósforos / King Lear (Taiwán), Dramaturgia: William Shakespeare, en la versión de Wu Hsing-Kuo, Dirección: Wu Hsing-Kuo, Compañía Contemporario Legend Theatre / La enamorada (Argentina-México), Dramaturgia: Santiago Loza, Dirección: Guillermo Cacace / La Gioia (Italia), Dramaturgia y Dirección: Pippo Delbono, Compañía Pippo Delbono – Emilia Romagna Teatro Fondazione / La persona deprimida (Argentina), Dramaturgia: Daniel Veronese, a partir del ensayo homónimo de David Foster Wallace, Dirección: Daniel Veronese / Looking for a missing employee (Libano-Alemania), Dramaturgia y Dirección: Rabih Mroué / Los Maderfakos (Bolivia), Dramaturgia y Dirección: Kike Gorená / Orlando, ópera del Nuevo Paradigma para siete movimientos, una voz y un horizonte (Suiza), Dirección: Julie Beauvais y Horace Lundd / Poésie Pays (Haití), Dirección: Guy Régis Jr., Compañía Nous Théâtre / The birds - Los pájaros (Grecia), Dramaturgia: Aristófanes, Dirección: Nikos Karathanos / The lingering now – O agora que demora – Our odyssey II (Francia- Bélgica-Brasil), a partir de La Odisea de Homero, Dirección: Christiane Jatahy / The pixelated revolution & sand in the eyes (Libano-Alemania), Dramaturgia y Dirección: Rabih Mroué Dance Compañía Acosta Dance, Dirección: Carlos Acosta International Coproductions Encuentros breves con hombres repulsivos (Chile-Argentina), Dramaturgia: Daniel Veronese, a partir del libro homónimo de David Foster Wallace, Dirección: Daniel Veronese / La condición humana (Chile-Argentina), Dramaturgia: Lisandro Rodríguez, Dirección: Lisandro Rodríguez / La flauta mágica – Die zauberflöte (Chile-Alemania-Italia-Uruguay-México), Dramaturgia: Guillermo Calderón, Composición musical y letras: Horacio Salinas y Julieta Venegas, Dirección: Antú Romero Núñez / Las palmeras salvajes (Chile-Francia), Dramaturgia: Séverine Chavrier, a partir de la novela homónima de William Faulkner, Dirección: Séverine Chavrier, Compañía Centre Dramatique National Orléans | Centre-Val de Loire / Love to death – Amor a la muerte, Compañía MAU Mapuche, Dirección: Lemi Ponifasio / Mañana es otro país (Chile-Bélgica), Dramaturgia y Dirección: Michael de Cock, Compañía Teatro Real Flamenco de Bruselas (KVS) Special guests Fine Arts Amphitheater series El maleficio de la mariposa (Brasil), Dramaturgia: Federico García Lorca, Dirección: Ana Rosa Tezza, Compañía Ave Lola / Martina Gomaesuma (Argentina), Dramaturgia: Eugenio Doseffe y Catalina Landívar, Dirección: Catalina Landívar, Compañía LUPA Compañía de Muñecos Free international program Bande à pied Follow Jah (Haití), Colectivo de music haitiana / Cuatro caballeros entre las flores (China), Agrupación Artística Shenzhen / El concierto de los topos (Francia), Philippe Quesne / El jardín de los ángeles (Bélgica), Theatre TOL / Kaput (Australia), Tom Flanagan / La parada de los topos (Francia), Philippe Quesne / Los tres monjes (China), China National Theatre for Children Tocatas Mil Beatriz Pichi Malén (Argentina) / Chini.png (Chile) / Círculo Polar (Chile) / Fármacos (Chile) / La banda del Caleuche y las hadas cósmicas (Chile) / Mosquitas muertas Sinfónico (Chile) / Quilapayún (Chile) Visual Arts Fragilidad y excesos: archivo abierto de la escena teatral chilena 1983-1992, Jorge Brantmayer, Curadora: María de la Luz Hurtado, Dirección de arte: Camilo Yáñez Regional extensions Iquiqueamíl El jardín de los ángeles, Theatre TOL / Kaput, Tom Flanagan Antofamil Caporal, Compañía de Teatro Universidad de Antofagasta / Compañía Acosta Dance, Dirección: Carlos Acosta / Kaput, Tom Flanagan / King Lear, Contemporary Legend Theatre/ Los diálogos de la merced o dónde fue que la*



Dirección: Manuela Infante, Adaptación: Michael de Cock y Manuela Infante, Texto original: Ovidio / **Lo Schiavo** (Italia-Brasil), Antônio Carlos Gomes, Dirección musical: John Neschling, Dirección de escena: Davide Garattini Raimondi / **Macbeth** (Inglaterra), De: William Shakespeare, Dirección: Polly Findlay, Producción: The Royal Shakespeare Company / **Manifiesto transpofágico** (Brasil), Renata Carvalho, Dirección: Luiz Fernando Marques / **Measure for measure** (Inglaterra), De: William Shakespeare, Dirección: Gregory Doran, Producción: The Royal Shakespeare Company / **Molly Bloom** (Bélgica-Chile), Viviane De Muynck y Jan Lauwers, basada en el capítulo final del Ulises de James Joyce / **Muñecas de piel** (Uruguay), Texto y Dirección: Marianella Morena, Producción: Compañía Teatro La Morena / **Nuttin' but a word** (Estados Unidos), Rennie Harris Puremovement, Dirección: Rennie Harris / **El libro (O livro)** (Brasil), Christiane Jatahy / **Ollas comunes (Tierras del sud)** (España), Compañía AzkonaToloza, Dramaturgia y Dirección: Laida Azkona Goñi y Txalo Toloza-Fernández / **Requiem, la última cinta del grupo Krapp** (Argentina), Compañía de Dance, teatro y music Grupo Krapp, Dirección: Luciana Acuña / **Richard III** (Alemania), De: William Shakespeare, Dirección: Thomas Ostermeier, Producción: Teatro Schaubühne de Berlín / **Rouge!** (Francia), Gratte Ciel, Dirección: Stéphane Girard / **Stabat Mater** (Brasil), Janaina Leite / **Tempest project** (Chile-Francia), Adaptación y puesta en escena: Peter Brook y Marie-Hélène Estienne, versión revisitada de La Tempestad de William Shakespeare / **The walks** (Alemania), Rimini Protokoll – Rimini Apparat, Dirección: Helgard Haug, Stefan Kaegi y Daniel Wetzl / **Tornaviaje** (México), Diana Sedano, Producción: Co.Relato / **Tragedia Endogonidia** (Italia), Romeo Castellucci – Societas Raffaello Sanzio / **Twelfth Night** (Inglaterra), De: William Shakespeare, Dirección: Christopher Luscombe, Producción: The Royal Shakespeare Company / **Written on water** (Suecia-Francia), Texto y Dirección: Pontus Lidberg **Chilean program Ciclo ni tan clásicos La viuda de Apablaza**, Germán Luco Cruchaga, Dirección: Aliocha De la Sotta, Compañía Teatro La Mala Clase, Adaptación: Víctor Carrasco, Dirección audiovisual: Vicente Sabatini / **Medea**, Eurípides, Dirección: Trinidad González, Compañía Teatro Anónimo, Adaptación: Víctor Carrasco, Dirección audiovisual: Vicente Sabatini / **Romeo y Julieta**, William Shakespeare, Traducción de Pablo Neruda, Dirección: Martín Erazo, Compañía Colectivo La Patogallina, Adaptación: Víctor Carrasco y Martín Erazo, Dirección audiovisual: Vicente Sabatini / **Tartufo**, Molière, Dirección: Alexandra von Hummel, Compañía Teatro La María, Adaptación: Víctor Carrasco, Dirección audiovisual: Vicente Sabatini **Jury selection theater and dance - In-person theater selection 210 Genocidio de la memoria**, Laboratorio Teatro, Dirección: Fabián Sáez / **El nudo**, Isidora Stevenson y Bosco Cayo, Compañía Teatro La Mala Clase, Dirección: Aliocha de la Sotta / **En la puerta del horno se quema el pan**, Cooperativa Teatral de Valparaíso, Escrita por Juvenal Pizarro Alfaro, Dirección: Sebastián Caro Caro / **Grisú (Esta obra no está terminada)**, Adaptación libre de la obra Grisú de Heine Mix Toro y Teatro Minas del Carbón, Dirección: David Arancibia Urzúa, Producción: Dramaturgia Clandestina / **La violación de una actriz de teatro**, Carla Zúñiga, Dirección: Javier Casanga / **Mauro**, Dirección y Dramaturgia: Eduardo Luna, Producción: Lafamiliateatro y Teatro Finis Terrae / **Paren la music**, Nona Fernández, Título sugerido, referentes y notas: Alejandro Sieveking, Puesta en escena: Cristián Plana / **Volver al lugar donde asesinaron a mi madre**, Carla Zúñiga, Dirección: Cheril Linnett **Digital theater selection El fuego que llevamos dentro**, Teatro a la Deriva, Texto y Dirección: Sebastián Ayala / **El niño de los fósiles**, Compañía Teatro Marote, Dirección: Catalina Bize y Scarlett Carrasco / **El terror de vivir en un país como este**, Carla Zúñiga, Dirección: Carla Zúñiga y Manuel Morgado / **Granada**, Paula Aros Gho, Escrita por Nicolás Lange y Paula Aros Gho / **Justicia inconclusa**, Teatro Gabinete, Dirección: Fabiola Matte / **La masculinidad no es propiedad de los "hombres"**, Dirección: Ernesto Orellana G., Creación y producción de Teatro SUR, coproducida por Theater X. / **La profesora**, Fundación Cultural La Agencia, Texto y Dirección: Ronald Heim / **La sirena y la ballena**, Espacio Luz Cocholgüe, Texto: Pilar del Canto, Dirección: María Isabel Czischke / **La vida que te di**, Escrita por Carolina Rojas a partir del testimonio de Eliana Pérez, más textos de la obra homónima de Luigi Pirandello, Dirección: Cristián Plana / **Melancolia**, Compañía Los del camino, Escrita por Michael Silva, Codirigida por Michael Silva y Natalia Pizarro / **Mis vecinas trágicas**, Compañía La Otra Zapatilla Teatro, Dirección: Patricia Cabrera / **Niebla**, Producción Teatro Finis Terrae, Dirección: Soledad Gaspar, Dramaturgia: Isidora Stevenson / **O quizás la vida**, Compañía La Otra Zapatilla Teatro, Dirección: Jenifer Salas / **Panzer**, Compañía de Teatro Universidad de Antofagasta, Texto y Dirección: Raúl Rocco / **Se está quemando todo**, Compañía La Otra Zapatilla Teatro, Texto y Dirección: Carolina Henríquez **In-person dance selection Arjé, el comienzo del universo**, Las Cabras, Dance para la primera infancia / **Fisura**, Dirección: Camila Cavieres, Diana Carvajal y Andrea Gómez / **Indio Pavez**, Compañía Dance en Cruz, Texto y Dirección: Pablo Zamorano Azócar / **Intersecciones frágiles**, Núcleo Emovere, Dirección: Francisca Morand y Javier Jaimovich / **Oasis**, Plataforma Mono ft. Carolina Bravo / **Re-arme**, Colectivo de Arte La Vitrina **Digital dance selection Atravesar**, Compañía Mundomoebio / **Círculo**, Dance Reverso, Dirección: Carolina Contreras / **El cuerpo y el entorno emocional**, Cía Proyecto Experimental, Dirección: Mauro Barahona / **La zorra y el emperador**, Centro de Experimentación Escénica, Dirección: Valentina Kappes e Ignacio Díaz / **Los nuevos cuerpos: relatos corporales**, Francisco Bagnara / **Maleza | Dance**, Francisco Bagnara y Fernando Andreo / **Memorias en movimiento: las Dances infinitas**, Compañía Memorias en movimiento, Dirección: Karen Reumay San Martín / **Mutágena**, Colectiva Mutágena, Dirección: Daniela Villanueva y Elías Araya / **Sheep, la obstinada memoria del viento**, Proyecto Askutálak / **Van y vienen**, Patricia Campos **Teatro a Mil Foundation coproductions 100 guitarras por Roberto Parra**, Dirección: Álvaro Henríquez / **31 minutos: Don Quijote**, 31 Minutos, Dirección: Álvaro Díaz y Pedro Peirano / **Aldea**, 31 Minutos, Dirección: Álvaro Díaz y Pedro Peirano / **Allqu Yana, porque los perros negros son más buenos**, La Huella Teatro, Colaboración: Teatro de Ocasión / **Bienaventuranzas**, Dirección: Horacio Videla, Producción: Teatroonirus / **Buchettino**, Dirección: Aline Kuppenheim / **Buscando a Xeng Xeng y Kay Kay Vilú**, Dirección: Aline Kuppenheim / **Cauri Pacsa, los niños y El Plomo**, La Patogallina, Joe Vasconcellos, Norton Maza y Aldo "Macha" Asenjo, Dirección: Martín Erazo / **Cómo convertirse en piedra**, Texto y Dirección: Manuela Infante / **El convento**, Compañía La Trama, Texto y Dirección: Stephanie Bastías / **El hástner del presidente**, Compañía Teatro y su Doble, Dirección: Aline Kuppenheim / **El Horacio**, Heiner Müller, versión del Colectivo The Braiers, Dirección: Néstor Cantillana / **El taxi de los peluches**, Compañía Teatro y su Doble, Dirección: Aline Kuppenheim / **Espíritu**, Trinidad González y Teatro Anónimo / **Fuego rojo**, La Patogallina y Cíclicos, Dirección: Martín Erazo / **La amante fascista**, Alejandro Moreno, Dirección: Víctor Carrasco / **La ciudad del futuro**, Colectivo LASTESIS y Delight Lab / **La clausura del amor**, Escrita por Pascal Rambert, Dirección: Alfredo Castro / **La Nueva Imperial, concierto de verano**, La Nueva Imperial, Producción: La Nueva Imperial y Cuti Aste / **La Pichintún**, Mariana Muñoz, Harold Guidolin y Pablo Sepúlveda / **Los invasores**, Colectivo The Braiers, Dramaturgia: Egon Wolf, Dirección: Néstor Cantillana / **Malú a Mil 2**, Teatro para ojos cerrados, Dirección: Néstor Cantillana / **Mi corazón duele de solo pronunciar su nombre**, Auka, Dirección: Soledad Gaspar / **Mi cuerpo celeste, un concierto en el cosmos**, Malamute Teatro, Dirección: Omar Morán / **Nadie nunca va a llorar por mujeres como nosotras**, Carla Zúñiga, Dirección: Jesús Urqueta / **¡Parlamento!**, Dirección: Andrés del Bosque, Dramaturgia: Francisco Sánchez, Compañía Tryo Teatro Banda / **Concierto Pedro y el lobo, live + Relatos de nuestros pueblos en arpilleras**, Parte I de Claudia Castora, musicalizada por Miguel Ángel Castro, parte II de Sergei Prokofiev y dirección de Pedro Pablo Prudencio / **Space invaders**, basada en la novela de Nona Fernández, Dirección: Marcelo Leonart / **Te invito a mi (súper) fiesta**, Los Contadores Auditores **Territorios creativos** Región de Arica y Parinacota: **Proyecto Chinchorro**, Compañía Caudales y Colectivo Carnavalón / Región de Tarapacá: **Errantes**, Colectiva Cirkeras de Tarapacá, Cindy Faúndez y Katherine Gómez / Región de Antofagasta: **Dios nos odia a todos**, Colectivo Primate y dirección de Alberto Olguín / Región de Atacama: **Sacudirnos el polvo**, Yerko Ravlic y Dínamo Films / Región de Coquimbo: **Secreto a voces**, Compañía Teatro del Viento / Región de Valparaíso: **Ko, los senderos del agua**, Colectivo Chasky / Región de O'Higgins: **Ilusión y resistencia**, Compañía Laboratorio Teatro y Constanza Cale / Región del Maule: **En tus zapatos**, Compañía de teatro Re-vuelta y compañía Teatro Kalé / Región de Ñuble: **El suceder de un paisaje**, Creación colectiva de Rocío Celeste, Christian Rodríguez, Marcela Burgos, Camila Álamos, Diego Medina y Camila Infante / Región del Bío-Bío: **La edad de la tierra**, Colectivo Inhabitado / Región de La Araucanía: **Una historia de abejas**, Neque Teatral / Región de Los Lagos: **Aparición**, Colectivo Tres Intentes y Francisco Marín, artista invitado / Región de Aysén: **Migramorfosis**, Colectivo Transitar y Vuelo Teatro / Región de Magallanes: **La Dance de la Asunción**, Ensamble Extremo Sur y Libertaria **Santiago a Mil Festival partnerships 2022 - Aldea del Encuentro partnership Arlequino, servidor de dos patronos**, Compañía TeatroPAN / **Entre fuga y origen**, Compañía TeatroPAN, Dirección: Jaime Reyes / **Exotic armonía**, Circo Balance, Dirección: Camila Cepeda y Pablo Garrido / **Impulso**, Circo Balance / **Recuerdos de Cine Circo, Liberto el proyccionista**, Circo Hechizo, Dirección: Eduardo Jiménez **Fine Arts Amphitheater partnership Dans les jupes de ma mère** (Francia), Compañía Toutitout Teatro / **Frankenstein**, Viajeinmóvil, Dirección: Jaime Lorca / **La méridienne** (Francia), Dirección y Actuación: Ezequiel García-Romeu, Producción: Théâtre de la Massue / **Le scriptographe** (Francia), Dirección: Ezequiel García-Romeu / **Maleza**, Dirección: Muriel Miranda y Hugo Covarrubias, Producción: Compañía Maleza **Teatro Aleph partnership El 11 de septiembre de Salvador Allende**, Teatro Aleph Chile, Autor: Oscar Castro, Dirección: Gabriela Olguín / **El exiliado Mateluna**, Teatro Aleph Chile / **El rey**, Teatro Aleph Chile, Dirección: Gabriela Olguín **Gran Circo Teatro partnership Las vacas, mis ojos detrás de la ventana**, Gran Circo Teatro **Mori Bellavista partnership Cyclo**, Dirección: Layla Raña, Coproducción: Compañía Arantxa y Comedia Theater (Alemania) / **El viaje sin huella**, Dirección: Gabriela Bravo Torres, Producción Terko Teatro **Special guests Baviera**, Daniela Contreras y Edison Cajas / **Cantata fulgor y muerte de Joaquín Murietta**, Quilapayún, basado en los poemas de Pablo Neruda / **Colectivo total e inmediato de una inminente salvación terrestre**, Tim Crouch, Dirección: Jesús Urqueta / **El arca**, Idea original de Peter Shub y Matute Álvarez, Dramaturgia: Mariana Muñoz, Dirección: Martín Erazo / **Estrellar**, Colectivo Obras Públicas, Dirección: Claudia Echenique / **Fasma**, Creación y Dirección: Macarena Campbell, Rolando Jara, Eduardo Cerón, Ramiro Molina y Julio Escobar / **Glaciar Amalia**, Dirección: Fernanda Águila Rubilar, Realización audiovisual: Luis Ojeda Barria / **Inferno**, Marco Antonio de la Parra, basado en La divina comedia de Dante de Alighieri, Dirección: Daniel Marabolí / **Magalhaes, a 500 años de la primera vuelta al mundo**, Tryo Teatro Banda, Dirección: Francisco Sánchez, CoDirección: Eduardo Irrázaval / **Malen**, Dirección: Ricardo Curaqueo Curiche / **Mentes salvajes**, Dirección: Víctor Carrasco, Dramaturgia: Marcus Lindeen / **Nada es como antes**, Martín Erazo y Sebastián Pereira, Dirección: Sebastián Pereira / **Plano Sutil**, Pablo Zamorano / **Sala 13**, Tomás Henríquez, Dirección: Cristian Keim / **Suite Patagonia**, Composición de Horacio Salinas Álvarez para Inti-Ilumani Histórico y Orquesta Nuevo Mundo / Documental **Vicente Ruiz: a tiempo real + Performance El Gavián**, Dirección: Matías Cardone y Julio Jorquera / **Weibchafe**, Dirección: Ricardo Curaqueo Curiche / **Yorick, la historia de Hamlet**, Dirección: Francisco Reyes, basada en Hamlet de William Shakespeare

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# Acknowledgements

Teatro a Mil Foundation thanks all the people, institutions, companies, groups, civil society organizations, media, universities, international organizations, and service providers that, every year, make it possible for us to have a new Festival.

The Festival is a collaborative project, a sum of wills and visions that trust us and aspire to make the arts relevant in people's lives.

We thank our patron, Escondida BHP, for joining us for 24 years in Santiago, and also making it possible for the performing arts to reach Antofagasta Region. Our gratitude to the Ministry of Cultures, Arts, and Heritage and to the Cultural Donations Committee, who have believed in the contributions of independent management to the cultural development of the country. To the media outlets, and to our media partners—El Mercurio, TVN, Radio Biobío, Litoralpress, Metro S.A, Metbus— who support us with dissemination, so that access is possible.

We thank the international governments of the 60 countries that have presented shows at the Festival, their diplomatic missions, and the organizations at participating countries that make it possible for us to expand our cultural and geographical boundaries through the arts. Special thanks to the bilateral cultural institutes and international institutions that have accompanied us throughout our career: French Institute, Goethe-Institut, Italian Cultural Institute of Santiago, Prohelvetia, North American Chilean Institute, British Council, Cultural Association of China, the Ramón Llull Institute in Barcelona, the Argentinian Ministry of Culture, the Presidency of the Argentine Nation, Acción Cultural de España (PICE), Buenos Aires Festival and Servicio Social do Comércio (SESCO), among many others.

To Unesco, for having given us its sponsorship this year, recognizing the Festival for its substantial contribution to the cultural development of the country.

Also to our international and national partners in our diverse co-productions, such as HAU in Berlin, Theater der Welt in Dusseldorf, KVS in Brussels, City of Buenos Aires, Centre Dramatique National Orléans/Centre- Val de Loire, Theater Und Orchester in Heidelberg, Grec Festival in Barcelona, Piccolo Teatro de Milano, Mau Company, Tanztheater Wupertal, Royal de Luxe, Timbre 4, Centro GAM, Finis Terrae University Theater, Camilo Henríquez Theater, La Memoria Theater, National Theater, Unión UC Theater, Unión Teatro Theater, Nacional Chilean Theater, Cinema Theater, Espacio Czechoslovak, NAVE Creation and Residency Center, Biobío Theater, and Valparaíso Cultural Park.

The soul of our Festival is in the territories, and its activation is possible thanks to the vision of their local governments. Many thanks to the municipalities and cultural corporations of our regional hosts: Ñuñoa Municipality and Cultural Corporation, Pudahuel Municipality, Renca Municipality, Santiago Municipality, and La Granja Municipality. And, of course, to all the municipalities that help Teatro a Mil move around the city, transforming public spaces into meeting points.

In the Metropolitan Region, special recognition is given to the circuit of auditoriums headed by Centro GAM, our official headquarters, which in these three decades, has been joined by various spaces that are relevant to the performing arts, such as Instituto Nacional Extension Center - CEINA, Matucana 100 Cultural Center- M100, La Memoria Theater, Camilo Henríquez Theater, Finis Terrae Theater, Universidad Mayor Theater, Sidarte Theater, UC Theater, Las Condes Municipal Theater, Chilean National Theater, NAVE, Santiago Municipal Theater, Del Puente Theater, Mori Theater, La Julieta Auditorium, Espacio Checoeslovaquia, Fine Arts Amphitheater, Gran Circo Teatro, and Aldea del Encuentro. The Festival's multidisciplinary program has also been present in less conventional spaces such as the Cousiño Palace, Contemporary Art Museum - MAC, Pre-Columbian Art Museum, The Diplomatic Academy, Cinema and Creation Center, Palacio de la Moneda Cultural Center, Chilean National Film Library, at spaces devoted to our memory, such as Casa Londres 38 and Villa Grimaldi, Former Vicariate of Solidarity, Former National Congress, the Museum of Memory and Human Rights, and many others.

We are a Festival that weaves networks of reciprocity. We thank the organizations and events with which we have created alliances, which are part of the collaborative management model of Teatro a Mil Festival, such as the Matices de Ilusión Festival in Cerro Navia, Famfest Festival, Quilicura Teatro Juan Radrigan Festival, La Rebelión de los Muñecos Festival, Paisajes Públicos Festival, Recoleta Theater and Performing Arts Festival, Zicosur International Theater Festival, and The Night of Ideas, along with so many initiatives that, year after year, emerge in the month of January.

To all the institutions and public services that provide their support to Santiago a Mil and its extensions throughout Chile, such as the Regional Intendants' Offices and Regional Governments, the Department of Presidential Grants, the Department of Cultural Affairs at the Foreign Affairs Ministry - DIRAC, ProChile, Imagen Chile Foundation, the Undersecretary of Tourism, Municipal Departments of Culture, the Department of Immigration and Foreign Nationals at the Ministry of the Interior, Regional Ministry Secretaries of Education and Health, Carabineros de Chile, CORFO, the Chilean Ministry of Defense, ENAP, the Ministry of Transport and Telecommunications, CECREA, among other collaborators from the public sector.

With the Territorios Creativos program, established two years ago, curatorial panels from all regions in Chile participate in the Festival: MB2 Social and Cultural Group, Oro Negro, Arica Municipal Theater, Arica Negro Cultural Center, Chinchorro de Camarones Corporation, Altiplano Foundation (Arica Nativa), Yanulaque Cultural House, La Paskana Foundation and Rural Cultural Space, Circo Galpón Jiwasanaka Group, Caudales Company, Arica Municipal Department of Culture, Carnavalón Teatral International Community Theater Encounter, Iquique Cultural Corporation, Improv Akana Theater, Improvisando tu Cuento, FINTDAZ, Cuerpo Festival, Desierto Escénico, Antofagasta Cultural Corporation, FITZA (Zicosur), Pedro de la Barra Theater, Ruins of Huanchaca Foundation, Calama Tourism and Culture Corporation, Taltal Municipal Cultural Center, SACO Contemporary Art Biennial, Identidades Festival, Antofagasta Cultural Foundation, Padre Luis Gill Huasco Cultural Center, Desierto Creativo Foundation, Proyecto Ser Humano Foundation- Artes Escénicas de Atacama Traveling Festival, Atacama Cultural Foundation, Copiapó Cultural Corporation, Vallenar Cultural Center, Estación Caldera Cultural Center, Atacama Dance Group, Los Vilos Cultural Center, Cultural Scene Project at La Serena University, Puerto Theater, Salamanca Municipal Cultural Office, La Cuarta Estación Circus, Palace Cultural Center, Palillos Collective, Gestores del Choapa, Ovale Municipal Theater, FESTILAMBE de Valparaíso, Valparaíso Cultural Park, Valparaíso Síntesis Teatral Festival, GESTA Women Performing Arts Festival, Sala Negra, University of Valparaíso, Corredor de Dance Valparaíso, Rapa Nui Cultural Corporation, Leopoldo Silva Reynoard Cultural Center, Quintero Municipal Corporation of Culture and Tourism, La Calera Cultural Corporation, Teatro Container Festival, Quilpué Municipal Theater, O'Higgins Network of Cultural Spaces, Santa Cruz Street Theater Festival, OHI Crea, Extension Directorate - University of O'Higgins, Lucho Gatica Theater, Quetralmahue Social Circus, San Martín Theater Collective, Curicó Theater Cultural Corporation, Maule Regional Theater, Maule Network of Self-Managed Cultural Spaces, Revuelta Dance, Cinecon Cultural Foundation, Catholic University of Maule, University of Talca, ENTEPACH, Chillan Municipal Cultural Center, Alfonso Lagos Extension Center - University of Concepción Extension Center, San Carlos Cultural Center, The OZ Cultural Group, La Independiente Dance Cultural Group, International Biobío Theatre Festival, Dance Calaukalis Collective, Artistas de Acero, Biobío Regional Government, University of Concepción, Lebu International Cinema Festival, LOFT International Contemporary Dance Festival, Cultural Corporation University of Concepción, Balmaceda Arte Joven, Bandera Negra Theater, Biobío Theater, Los Angeles Theater School, University of Concepción Cultural Corporation, Biobío Open Theater, Muestra Internacional de Teatro, San Pedro de la Paz Cultural Corporation, Temuco Municipal Theater, Villarrica Cultural Center, UFRO Pucón Cultural Extension, Catholic University of Temuco, Escénica Araucanía Festival, Trashumantes Foundation, Padre Las Casas Cultural Center, FICWallMapu, Valdivia Municipal Cultural Foundation, Patrimonial Corporation of Los Rios Region, Espacio en Construcción Cultural Center, Universidad Austral Extension Center, Amigos del Lago Ranco Cultural Corporation, Futrono Cultural Corporation, School of Culture and Artistic Dissemination of La Unión, Centro de Experimentación Escénica - Corredor Sur, Butaca Los Rios, Tupa Marka Folkloric Ballet and Motus Art Academy, Osorno Cultural Corporation, Balmaceda Arte Joven Los Lagos, Del Lago Theater, Arte Molino Machmar Center, CECA - Center for Applied Cultural Studies, Frutillar Creative City, Chiloé Profundo International Traveling Theater Festival, FIIN Festival, Puerto Montt Cultural Corporation - Temporales Teatrales Festival, Puerto Montt Actors and Actresses Group, Bordemar Association, Ancud Performing Arts Group, Patagonia on Stage, Coyhaique Cultural Center Corporation, Austral Theater, Zingara Dance School, Patagonia Aysen Film Festival, Aysen University, Casa Quinta, Aysen Dance Collective, School of Music and Integrated Arts of Patagonia, and Chilean Writers Society (Sech) of Magallanes, Punta Arenas Cultural Foundation, Sharp Foundation, Paralelo 53o 70o Dance Festival - Zur Vértice. And, of course, to the independent cultural agents, and artists participating in previous editions. Thanks so much to each of those people!

And, by the way, none of this would be possible without a committed crew that, with professional dedication and passion for the arts, plans, organizes, and produces the Festival. All our recognition to the team that is here today, and to those who have contributed all these years, as well as to the hundreds of volunteers who join us with energy and curiosity each edition.

We salute the Board of Teatro a Mil Foundation, the Advisory Artistic Council, and the National and Regional Juries of the Festival, for their attentive look at the context, their vision of the art scene, and their work to ensure that the performing arts continue to exist.

With great affection, we thank the audience for making the Festival a place to come together. And, with great admiration, thanks to all the national and international companies, collectives, artists and art workers, who urge us to move forward so that the contemporary performing arts in Chile and the world remain fundamental to the life of the country and of all its citizens.









Credit: Agencia Aton / Fundación Teatro a Mil



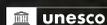
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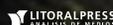
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