



**TEATROCINEMA**  
**HISTORIA DE AMOR (LOVE STORY)**

MARCH 31-APRIL 1, 2016 8:30 PM

APRIL 2, 2016 3:00 PM & 8:30pm

APRIL 3, 2016 7:00 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

**CaLARTS**

# TEATROCINEMA: *HISTORIA DE AMOR (LOVE STORY)*

North American Premiere

Running time: 90 min

Direction: Juan Carlos Zagal

Co-direction: Laura Pizarro

Performers: Julián Marras and Bernardita Montero

Stage Manager: Daniel Figueroa

Art Direction: Vittorio Meschi and Laura Pizarro

Design: Vittorio Meschi, Luis Alcaide, Cristián Mayorga, and Laura Pizarro

Assistant Director: Monserrat Q.A

Design Assistant: José Manuel Aguirre

Original Music: Juan Carlos Zagal

Sound Design: Matías Del Pozo

Multimedia Direction: Monserrat Q.A

Lighting Design: Luis Alcaide

Story Board: Vittorio Meschi and Abel Elizondo

Multimedia and Design Programmer: Mirko Petrovich

Drawing and 3D Modeler: Vittorio Meschi and Max Rosenthal

Animation and Post Production: Ilana Raglianti and Sebastián Pinto

Light Operator: Luis Alcaide

Video Operator: Lucio González

Sound Engineer: Matías Del Pozo

Props: Cristián Mayorga, Catalina Inostroza, and Ingrid Hernández

Costume Design: Laura Pizarro

Costume Makers: Sergio Aravena and Paulina Maldonado

Project Coordinator: Dauno Totoro

International Manager: Loreto Araya

General Production: Sally Silva

Theatrical Adaption: Juan Carlos Zagal and Montserrat Q. A

Spanish Translation: Carlos González Guzmán

English Supertitles: Alexandra Ripp

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

*Historia de Amor* is a co-production between Teatrocinema, Fondart, FITAM, Teatro UC, DIRAC, and the Scène Nationale de Sète. Touring support is made possible in part by the Ministry of Foreign Affairs of Chile, and the National Council of Culture and Arts, Chile. Additional lead commissioning support for this production is provided by the Edinburgh International Festival and the Institut Français-Chile.



Teatrocinema would like to thank its North American touring partners at ArtsEmerson, REDCAT, and MDC Live Arts, and would also like to acknowledge its technology and media partners, Valook and Litoralpress.

“It is an allegory of abuse, mostly about abuse of women . . . But it is broader than that. It is about a lack of rights, about fragmentation, about the devaluing of the human being.” —Laura Pizarro

## SYNOPSIS

The production opens in an underground subway station, as an English professor first encounters a woman named Sofia with whom he immediately becomes obsessed. The audience soon witnesses the incriminating actions of a man who is unable to delineate his fantasy world from that of reality: he follows Sofia from the station to her house and physically assaults and rapes her. The story follows Sofia’s numerous attempts to escape him as his violence escalates. She seeks legal intervention, but she eventually falls victim yet again, this time to the modern penal system, and is left to face her assailant alone.

## FROM THE ARTIST

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

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

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

We do not necessarily strive to send one particular message to the audience, but rather we want to stimulate a broader discussion about violence in today’s world: gender violence, spousal violence, military violence, and even the silent ideological violence of our current socio-economic system. This very system is what continuously strips us of our humanity.

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

## ABOUT THE WORK

Contrary to what the title might suggest, this is not a sentimental love story. After enduring years of abuse, Sofia eventually acquiesces to the professor's unabated advances, but her passivity is in no way to be confused for complicity. Sofia's story of violence is one among countless others that are all too often collectively rationalized as misdirected expressions of love rather than upheld as the transgressive acts they truly are. This piece is uniquely informed by Chile's own violent past; The creators, Juan Carlos Zagal and Laura Pizarro, were both adolescents when General Augusto Pinochet imposed military rule in 1973, and subsequently were deeply influenced by the suppressive politics imposed on the lives of Chilean citizens during seventeen years of the ensuing dictatorship.

Due to the graphic nature of the work, Juan Carlos Zagal and his team sought a visual aesthetic that would make the story more approachable, but that would still position the viewer as a voyeur and even a passive accomplice. The company has worked with a comic-book aesthetic and a black- and- white palette in various iterations since the early 1990s, but *Historia de Amor* necessitated the creation of a new digital program to more fluidly integrate light, sound, and gesture. The company's mission is to make the actors appear to travel as quickly as possible through time and space. To create their signature visual effects, the artists use two projection screens. The first, a translucent scrim, divides the stage from the audience and functions as the screen onto which animated images are projected and with which the actors are able to interact. Behind the stage is another screen that the company utilizes for the projection of background images and scenography. Through a deft combination of mirrors, digital imaging, and intricate staging in which the actors must operate as a synchronized band, Teatrocinema achieves a seamless integration of live art and cinema. The fusion of the two media uniquely highlights the fragmented, solitary psyches of Sofia and her captor with more nuance than theater or film could accomplish separately.

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

Given the myriad of technical achievements necessary to bring the company's vision to fruition, it is not surprising that *Historia de Amor* required a production team of more than nineteen people. Teatrocinema strives to create a fully integrated experience; aesthetics and sensorial input are as important to the company as the viewer's intellectual experience of the work. It is without question that this piece is a visual

celebration of Teatrocinema's technical mastery. Even if you disagree with the content, we should be careful not to disqualify this piece from serious consideration as it remains a legitimate, albeit unsettling, exploration of the intersection among art, politics, and the politics of art.

## ABOUT THE AUTHOR

**Régis Jauffret** is considered among literary circles to be one of the most influential living French novelists. He has authored more than twenty works, and was the recipient of the prestigious Prix Femina in 2005 for his novel, *Asile de fous*. He received the France-CultureTélérama award as well as the Grand Prix de l'humour noir for his work, *Microfictions*, which he published in 2007. *Historie de Amour* was published in 1998, and like Teatrocinema's theatrical adaptation, it tells the tale of a man with a diminished emotional capacity who forges a violent and dysfunctional relationship with an unwilling partner. Jauffret's style often blends tragedy with elements of farce, and like many of the characters he writes, Jauffret is not immune to controversy. His novel *Claustria*, which he published in 2012, speculates on the life of the Elisabeth Fritzl, the Austrian woman who was held captive by her father for twenty-four years and gave birth to seven of his children. It was the source of numerous protests in Austria after it was first published in France.

## ABOUT THE ARTISTS

The highly regarded Chilean theater ensemble, **TeatroCinema** is touring the United States this year with *Historia de Amor*, the final work in its "love" trilogy. The first production in the trilogy, *Sin Sangre (No Blood)*, premiered in Santiago, Chile in 2007, and was subsequently presented at the 2010 Edinburgh International Festival in repertory with *El hombre que daba de beber a las mariposas (The Man Who Fed Butterflies)*. *Historia de Amor* premiered at the Catholic University Theatre in Santiago on June 26, 2013.

**Juan Carlos Zagal** (Director, Writer, and Composer) and **Laura Pizarro** (Art Director) were born in Santiago—Zagal in 1961 and Pizarro in 1963—and both trained at the Catholic University of Chile. They cofounded La Troppa Theatre Company in 1987. Zagal directed, performed, wrote, and composed the original music for the company's plays while Pizarro wrote, directed, and performed in them. Prior works include *El Santo Patrono* (1987); *Salmon-Voodoo* (1988); *Rap del Quijote* (1989); *Pinocchio* (1991), which toured to Argentina, Colombia, Venezuela, Brazil, the United States, Puerto Rico, Spain, and Portugal; *Lobo* (1992); *Viaje al Centro de la Tierra* (1995), which toured to Venezuela, Brazil, the United States, Argentina, Colombia, Portugal, Spain, the Dominican Republic, Belgium, Canada and France; *Gemelos* (1999), which toured to Argentina, Portugal, Spain, Belgium, Germany, the Netherlands, Italy, Mexico, Brazil, South Korea, and France, including performances at the Festival d'Avignon and the Odéon, Paris; and *Jesús Betz*

(2003), which toured to France, Belgium, Austria, and Hong Kong. In 2005, Zagal and Pizarro paired up with filmmaker Duano Totoro and founded Teatrocinema for which they have written, directed, performed, and composed the music for *Sin Sangre* (2007) and *El hombre que daba de beber a las mariposas* (2010). Both works have toured internationally and were presented at the 2010 Edinburgh International Festival. Their most recent collaboration, *La contadora de películas*, premiered in 2015; Zagal served as the director, composer, and co-adapter alongside Pizarro. Pizarro returns to the ensemble cast to perform as the work's main protagonist.

**Julián Marras** (Ensemble Member) was born in 1983 and studied at the Catholic University of Chile. In 2010, he was invited to work as the director and writer for the musical theatre company, Alzares, Marras directed and cowrote *Tirana, tamarugal legend* a production that required a team of thirty actors and a live orchestra of more than twenty musicians. This is his second production with Teatrocinema. Marras appeared in the company's production of *El hombre que daba de beber a las mariposas* in 2011 and recently co-wrote the company's latest production, *La contadora de películas*.

**Bernardita Montero** (Ensemble Member) was born in 1979 in Santiago, Chile, where she trained at the Universidad Finis Terrae. Her previous collaborations with Teatrocinema include *Sin Sangre*, which toured to Italy, France, Spain, Belgium, Germany, Switzerland, Israel, South Korea, Singapore, Hong Kong, Macao, Taiwan, Argentina, Brazil, Colombia and Mexico; and *El hombre que daba de beber a las mariposas*, which toured to Italy, France, Belgium, Switzerland, Israel and Brazil. Montero joined Teatrocinema as an ensemble member in 2005. Both plays were presented at the 2010 Edinburgh International Festival. Montero is the founder of the Nerven & Zellen Channel which facilitates cultural exchanges between deaf communities and listeners. [www.nzcanal.com](http://www.nzcanal.com), Art and music videos

**Luis Alcaide** (Technical Director and Lighting Designer) was born in Santiago, Chile, in 1962. Alcaide studied as an electrical technician at the Industrial School in Santiago. He was the former technical director at the Catholic University Theatre. He joined Teatrocinema in 2006 as the technical director and lighting designer and his credits with the company include *Sin Sangre*, *El hombre que daba de beber a las mariposas*, and *Gemelos*, all of which have toured internationally.

**Montserrat Quezada** (Writer and Multimedia Designer) was born in 1986 in Santiago where she trained as a film director at the Universidad de Artes, Ciencias y Comunicación. She has worked with Teatrocinema as an assistant director, writer, editor and multimedia designer since 2010 on productions such as *Sin Sangre* and *El hombre que daba de beber a las mariposas*.

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

## UPCOMING PERFORMANCES AT REDCAT

### April 16-17

Isabelle Schaad and Laurent Goldring: *Der Bau (The Burrow)*

The intoxicating dance-theater work *Der Bau*, created by Berlin-based choreographer Isabelle Schaad and French artist Laurent Goldring, is inspired by Franz Kafka's unfinished novella of the same title. *Der Bau* is the latest in a series of influential visual art collaborations by Schaad and Goldring, a former dancer with the internationally acclaimed company Ultima Vez (Wim Vandekeybus), as well as noted dance innovators Olga Mesa, Felix Ruckert and Eszter Salamon.

### April 23-May 7

REDCAT International Children's Film Festival

The 11th annual REDCAT International Children's Film Festival features three weekends of exhilarating short-film programs to mesmerize moviegoers of all ages. Magical, adventurous works made by acclaimed filmmakers and up-and-coming auteurs showcase work from around the globe—including Colombia, France, Russia, Taiwan, Argentina, Korea, Iran, and Mexico— to inspire the whole family.

### April 27

Tetsuya Umeda

Osaka-based sound and installation artist Tetsuya Umeda creates surprising sound scores with an intriguing variety of found objects, inventions and environmental or architectural elements. Umeda creates his work through a dialogue with everyday tools and scraps, re-purposed machines and toy parts, creating elaborately related systems of cause-and-effect. Powered by gravity, wind, centrifugal force or falling objects, Umeda's work often creates unpredictable, unstable sonic and visual environments.

### May 11-13

Steve Paxton: *Bound*

Choreographed by pioneering and multi-award-winning choreographer Steve Paxton, and performed by exquisite Slovenian dancer Jurij Konjar, *Bound* is re-staged and re-imagined by Paxton, who first premiered it in 1982. A stellar example of his 40 years of research into the fiction of cultured dance and the 'truth' of improvisation, Paxton has created a performance composed of isolated vignettes, combined with eclectic music and images that are not immediately logical.

### June 2-4

Rosanna Gamson/World Wide: *Still/Restless*

Virtuosic, intimate and volatile dancing is at the center of acclaimed choreographer Rosanna Gamson's dance-theater work *Still/Restless*, which continues her kinetic investigation of dream states and the neuroscience and history of dreaming. The action is set against an eclectic sonic landscape ranging from 17th-century French court composer Marin Marais, to new world post-rock band instrumentals.

For more information visit [redcat.org](http://redcat.org)

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