

panamerican **ROUTES** **RUTAS** panamericanas

Aluna Theatre Brings Groundbreaking International Performers To Toronto

Toronto - Aluna Theatre is proud to announce the second panamerican **ROUTES | RUTAS panamericanas** : an International Performing Arts Festival taking place between **February 27 and March 9, 2014**, at the newly opened Daniels Spectrum (585 Dundas St. East). This prestigious theatre event will bring Canadian, Indigenous and Latin American artists from across the Americas including Argentina, Peru, Colombia, Mexico, the United States and Canada.

Also new this year is Aluna Theatre's festival partnership with the oldest and most important Indigenous theatre company in Canada, **Native Earth Performing Arts**.

For more information on panamerican **ROUTES | RUTAS panamericanas**, the festival line-up, or the company, please visit www.alunatheatre.ca

A limited number of All-event Festival passes are on sale for \$120 (a 50% savings – only until January 14) at www.nativeearth.ca

Group rates (10+) are available to schools and universities at a 50% discount until January 14, 2014 through info@alunatheatre.ca or by phone: 416 203-2535.

Individual tickets will go on sale (regular student discounts are 25%) on Tuesday, January 14, 2014 at www.nativeearth.ca

International Shows



Witness to the Ruins

Mapa Teatro (Colombia)

A multi-media piece documenting the disappearance of one of the oldest and most dangerous "barrios" in downtown Bogotá, El Cartucho, as it was redeveloped into a modern city park. *Witness to the Ruins* is the result of five years the company spent with the residents of El Cartucho before, during, and after its razing.

Mapa Teatro is one of the foremost artistic companies in Colombia, and one of the favorites on the world stages in Europe and Latin America. This work is a co-production with the Wienerfestwochen and the Zuercher Theaterspektakel, Zurich. Since its first presentation in Vienna in 2005, it has traveled to festivals in Berlin, Geneva, Prague, Madrid, Buenos Aires, Mexico, Sao Paulo, Yale and Columbia Universities, and many others.



NK603: Action for Performer and e-máiz

Violeta Luna (Mexico / San Francisco)

Renowned Performance Artist Violeta Luna returns to the panamerican **ROUTES Festival** with a provocative confrontation between capitalist science and ancient ways of life. Máiiz plays a symbolic role in ritual, and is a key traditional food source from the American Southwest to Patagonia. NK 603 is the name of one of the many genetically modified corn seeds available in the market.

Violeta is a recipient of a San Francisco Arts Commission award, is a member of La Pocha Nostra, and has toured extensively with her performance pieces throughout Latin America, Europe, Africa, and the USA.



Antigona

Grupo Cultural Yuyachkani (Perú)

Beautifully performed by one of Peru's greatest actresses, Teresa Rallí, this one-woman show is an astounding retelling of the classic Greek tragedy, set in Peru after 20 years of bloodshed surrounding the internal conflict of the 80's and 90s in that country. This version was developed through interviews with families of the "disappeared" by Peruvian poet José Watanabe, based on both on Sophocles' original text and on a contemporary understanding of the trauma.

Yuyachkani is a Quechua word which means "I'm thinking / I'm remembering". The group is recognized worldwide as one of the greatest exponents of Peruvian and Latin American Theatre. They were awarded Peru's National

Honors for Human Rights in 1999 and worked with Peru's Truth Commission investigating crimes against humanity committed during the 1980s and early 1990s.



Diego y Ulises

Diego y Ulises Cia (Argentina)

Inspired by the world of cult filmmaker Gus Van Sant, this Argentine love story fuses theatre and dance to thrilling effect. Two young men wait for the day to go by. They laugh. They fight. They drink Coca Cola. Imperceptibly, everyday actions take on a profound poignancy. Wordless, completely modern and athletically danced, this is beautifully crafted theatre dance. Winner of the Igualdad Cultural Prize in Argentina, the work has toured extensively in Europe and Latin America.

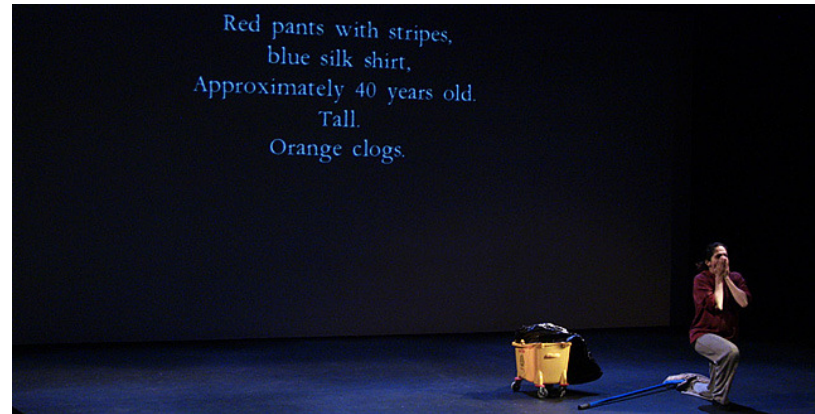
National Shows



What I learned from a decade of fear

Aluna Theatre (Toronto)

A Karmic Accounting / Interrogation Ritual to atone for a decade of repression, war and paranoia. The Dora-winning team behind *Nohayquiensepa (No one knows)* eulogizes the human costs of our collective safety through the medium of security technology. This premiere will go on to run in New York City at LaMama ETC.

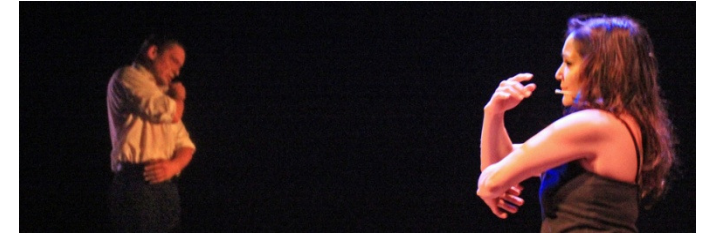


El Refugio de Freidel / The Refuge of Freidel

The Freidel Collective and Aluna Theatre (Toronto)

Inspired by the plays of one of Colombia's most controversial playwright /directors, José Manuel Freidel, this compelling one-woman show is a poetic biographical account of the forced exile and refugee experience of a Colombian actor now living in Canada. A brilliantly performed piece presented at the Impact Festival, Harbourfront Centre's Ritmo y Color, and the And Social Justice For All Conference in Montreal.

Aluna Theatre is an artistically driven company that makes theatre in an environment of cultural diversity – with a focus on Latin-Canadian and women artists. Aluna brings human rights concerns into their practice through creation of original works that form a new and distinct language of theatrical (re)presentation. Their critically acclaimed work has 17 Dora nominations and 5 awards.



Alicuanta

Gitanjali Jain Serrano & David Ryshpan (Montreal)

The legacy of General Francisco Roque Serrano (1889-1927), an influential yet mysterious figure of the Revolutionary era who was assassinated by his opponent in the midst of a presidential campaign, is told by his great-granddaughter, Gitanjali. Song and story draw forth an ancestor in an attempt to make peace with the tumultuous history of 1920's Mexico. An hour-long suite for voice, piano, drums, cajón, and string quartet.



Quilchena

Native Earth Performing Arts (Toronto)

A moving story of love and loss – based on the true story of Monica Jack, who went missing from her home community in 1978. Written and directed by one of the most important young talents in Canada, Tara Beagan. Tara has been a beacon for contemporary Indigenous artists, working deep and broad across all kinds of boundaries.

Native Earth Performing Arts is the oldest professional Indigenous performing arts company in Canada. They have been central in the development of a community of theatre artists, and have contributed to the creation of several plays that have become canonical in Canadian theatre. NEPA has been awarded 7 Dora Mavor Moore Awards and 27 nominations.

Conference:

Performance and Human Rights in the Americas

February 28, March 1, March 7, and March 8, 2014
Daniels Spectrum, Regent Park, Toronto
\$5 / session

Aluna Theatre and Native Earth Performing Arts, in partnership with Brock University's Department of Dramatic Arts, the University of Toronto's Graduate Centre for Drama, Theatre and Performance Studies, and York University's Graduate Program in Theatre and Performance Studies, present a "Conversatorio" on performance and human rights in the Americas as part of the 2014 panamerican ROUTES | RUTAS panamericanas Festival. Our "conversatorio" brings artists, activists, and community leaders together with scholars in the social sciences and humanities for a series of urgent conversations with the public on the human rights issues addressed in the festival's featured performances from across the Americas. This year's theme is **How we live together**.

The genesis of our "conversatorio" lies in a shared desire among the proponents to query Canada's place within the hemisphere and examine the ways in which performance draws on cultural heritages and practices as a mode of agency, strength, and resistance among populations that have been displaced and dispossessed in the Americas. Building on the successes of its inaugural festival-conference in 2012, which drew over 3,000 participants to Toronto's Theatre Passe Muraille, the 2014 event draws on an exciting partnership between Aluna Theatre and Native Earth Performing Arts with the aim of building strategic alliances among communities whose populations



share histories of colonial and neo-colonial invasion. All conference sessions will be held at the stunning Daniels Spectrum cultural hub in Toronto's Regent Park: <http://regentparkarts.ca/visit/>

Panel discussions are designed to enhance university course curricula devoted to equity studies, social justice, Indigenous theatre and performance, political theatre and performance, postcolonial studies, interculturalism, feminism, and contemporary performance in the Americas. These sessions offer a rare opportunity for students to be exposed to the work of important artists, activists, and scholars from across the Americas who are engaging in a series of collaborative inquiries and conversations. Please contact the Aluna Theatre at info@alunatheatre.ca to arrange student group bookings for festival performances, workshops, or any of the "conversatorios" listed below.

Conversatorio 1: Welcome

February 28th, 2014, 10am-12pm

An opening keynote address by Diana Taylor, Professor of Performance Studies, New York University



(Co-sponsored by York University's Graduate Program in Theatre and Performance Studies and the Performance Studies (Canada) Speaker Series, the University of Toronto's Graduate Centre for Drama, Theatre and Performance Studies, and Brock University's Department of Dramatic Arts)

Conversatorio 2: “Truth and Reconciliation: Performing Interventions”

February 28th, 2014, 2pm-5pm

This session emerges from the festival performances of *Antigona* by the internationally acclaimed Grupo Cultural Yuyachkani (Peru), an adaptation of Sophocles’ tragedy based on the company’s work with Indigenous women in rural areas as part of Peru’s recently formed Truth Commission. This session queries truth and reconciliation commissions in Peru and Canada inviting a comparative examination of histories of state violence, the fraught process of reconciliation through testimony, and the ways in which performance serves as an act of redress.

Conversatorio 3: “Re-Staging Treaty: Embodied Memories, Written Records, Living Archives”

March 1st, 2014, 10am-1pm

This panel session will begin with a verbatim theatre piece created by Aluna Theatre based on the transcriptions discovered in Daniel MacMartin’s 1905 diary of the making of Treaty no. 9 in what is now northern Ontario. Following the performance, the panel will examine the tensions between the act of treaty as oral performative, the agreements that are sustained through embodied memory and oral traditions, and the written record.

Conversatorio 4: “Maiz(e) in the Americas: Tradition, Big Agriculture, and Resistance”

March 1st, 2-5pm

In response to festival performances of *NK 603: Action for Performer & e-Maiz* by Violeta Luna (Mexico-US) and photography exhibit *Mujer, Maiz, y Resistencia* [Women, Corn, and Resistance] by Julio Pantoja (Argentina), this conversation focuses on the Indigenous women involved in protests against the corporate control of corn production and genetically modified crops that are displacing traditional farming practices. The discussion moves from a consideration of the sacred place of maize in the mythologies of Indigenous populations in the Americas to the pervasive forces of genetic engineering and Big Agriculture.

Conversatorio 5: “The Displacement and Migration of Youth in the Americas”

March 7th, 10am-1pm

This panel session on the displacement and migration of youth in the Americas begins with a reading of *La Maleta*, a story about a ten-year-old refugee’s journey to Canada and her uncertain future. Following the performance, the panel discussion will consider the barriers undocumented youth face in Canada, the experiences of youth detained in Canada’s refugee holdings cells, and strategic aims for immigration reform.

Conversatorio 6: “Urban Displacement and Renewal from Regent Park to El Cartucho”

March 7th, 2-5pm

This session is inspired by the festival performance of *Witness to the Ruins* by the internationally acclaimed company Mapa Teatro (Colombia), a “performance-lecture” about the process of disappearance of the El Cartucho neighbourhood in Bogotá, Colombia. It begins with a performative ‘Urban Intervention’ by displaced youth and members of Aluna’s youth training program. This session examines the fraught process of urban displacement and “renewal” inviting a comparative discussion that telescopes on El Cartucho and the festival site of Toronto’s Regent Park.

Conversatorio 7: “Femicide in the Americas”

March 8th, 10am-1pm

Our final conversatorio is a response to playwright Tara Beagan’s new play *Quilchena*, to be premiered at the festival, about the 500 Aboriginal women who have been murdered in Canada, and Colombian-Quebecois performance artist Claudia Bernal’s *Monument to Ciudad Juárez* about the femicide occurring in Chihuahua, Mexico. The panel marks International Women’s Day by inviting a comparative analysis of these sites of femicide in order to unearth the systemic violence that accounts for both the continuation and disavowal of femicide in the Americas.

Conversatorio 8.

March 8th, 2-5pm

A closing keynote address, to be announced.

2014 Master Class Series

panamerican ROUTES | RUTAS panamericanas

For more information about hours, prices, and registration please visit <http://www.alunatheatre.ca/panamerican-routes/workshops/> or contact us at workshops@alunatheatre.ca

Photography: “Bodies and Territories”

Dates: February 24 to March 5, 10am – 1pm

Price: \$200

Course Description

This workshop covers the technical and conceptual guidelines to generate visual narratives. It also reflects on the role of photography, its use, and its potential as a tool for social construction—and therefore of realities.

Instructor

Julio Pantoja (Argentina) is a documentary photographer, journalist and academic. He is the director of the Argentine Biennial Show of Documentary Photography and has exhibited work in the Americas and Europe.

Voice Training: "The Body of Voice”

Dates: February 19 to 22, 10am – 1pm

Price: \$ 200

Course Description

Based on the theatrical discoveries of Yuyachkani, Teresa Ralli sees the voice as a muscle, and therefore a part of our body, life and spirit. It is vibration, so it projects out of our bodies onto space transforming into action. This extremely physical work uses movement to build the muscle of one’s own voice.

Instructor

Teresa Ralli is one of Peru’s major theatre practitioners and a founding member of Yuyachkani. An extraordinary actor, director and teacher, she has presented this workshop throughout the Americas and Europe.

Directing and Creation “Tools for the Performer/Creator in the Creative Process”

Date: Feb. 19 to 22, 2:30pm – 5:30pm

Price: \$200

Course Description

Geared toward the creation of solo pieces, the goal is to develop a set of tools for the performer/creator and director, to generate material on their feet, derived through improvisations.

Instructor

Miguel Rubio is the director of Grupo Cultural Yuyachkani, one of the oldest and most important theatre collectives in Latin America. They have been working since 1971 at the forefront of theatrical experimentation, political performance and collective creation and were honoured with Peru’s National Human Rights Award in 1999.

Performance Art: *The Body in Action: Paths Towards a Personal Cartography**

Date: February 22 to 26, 2pm – 6pm

Price: \$ 250

Course Description

Participants will make use of their personal memory and identity as the expressive territory where they will chart a vocabulary of stage actions. Drawing on their use of body, participants will also work on imagery related to their individual and social understanding of gender, sexuality and race.

Instructor

Violeta Luna is a performance artist, actress and activist based in San Francisco. Her work explores the relationship between theatre, performance art and community engagement. She is an associate artist of the collectives: La Pocha Nostra and Secos & Mojados.

* presented with the 35th Rhubarb Festival, Buddies in Bad Times Theatre, and Hub14

Stand-up Comedy for beginners with Martha Chaves

Dates: March 3 to 7, time TBA

Price: \$200

Course Description

This class is perfect for anyone who wants to learn the basics of stand-up comedy, or improve their public speaking skills, and better understand how they see themselves, and how the world sees them.

Instructor

Martha Chaves has been a professional comedian, touring as a headliner, for more than seventeen years. Her infectious, candid style and her natural ability to relate to any audience have made her very popular at comedy clubs and events.

Music: Learning how to play Gaita

Instructors: Maria José Salgado and Urián Sarmiento

Dates: March 3 to 5, time TBA

Price: \$200

Course Description

Gaita music is an ancestral tradition that is part of the mixed cultures of the Caribbean region of Colombia. Participants will learn to play the gaita flute, as well as history and musical theory surrounding the instrument.

Instructors

Maria José Salgado is a professor in percussion and ensembles at the INCCA University of Colombia. Her main focus is in intercultural languages and musical fusions. Urián Sarmiento is the founder of Corporación Cultural Sonidos Enraizados and a member of Aterciopelados, winners of a 2006 Latin Grammy Award.