

**CASA / Out of the Wing's at King's College London and the Institute of Latin American Studies**

**The Urgency of Latin American Theatre**

**Friday 27 September 2013**

**Institute of Latin American Studies**

**Room G22 / 26 Senate House, Russell Square**

This event is an opportunity to debate ideas and themes that arise from the practice and translation of Latin American theatre. We will focus on practices of theatre making across Latin America and the political voices that arise. We will be asking how translatable these practices are and we will explore the urgency of voices from Latin America theatre in Britain now.

**Session One: 10.00 – 13.20 [Each presentation will be 20 minutes, with 20 minutes discussion at the end of part 1 & 2.]**

**Session 1- The Translatability of Theatre Practice**

*In this panel we will debate ideas and themes that arise from the practice and translation of Latin American theatre. We will focus on practices of theatre making across Latin America and the political voices that arise.*

**Part 1: 10.00- 11.20 [3 x 20 mins papers, total of 60 mins with 20 minutes Q & A]**

Taller de Investigación Teatral: Clandestine Theatre in Argentina during the Dictatorship, Argentina

Marta Cocco

Teatro Experimental de Cali. Collective Creation in Colombia, Colombia

Paul Cunniffe

Translating and Practising *Investigation. A Training Notebook for Performance in Shanty-town Theatre*, Chile

Catherine Boyle

**Q & A: 20 minutes**

**30 minute tea & Coffee break**

**Part 2: 11.50-13.20 [ 3 x 20 mins papers, total of 60 mins with 20 minutes Q & A]**

Corporality and Translation of Cuban Theatre, Cuba

Kate Eaton



The Practice of Devised Theatre in Salvador, Brazil

Almiro Andrade

The Agency. A Project by Battersea Arts Centre, Contact theatre and People's Palace Projects,  
Brazil/UK

Liz Moreton

**Q & A: 20 minutes**

### **Session 2: The Translatability of the Classics**

**14.30 – 16.00** [Each presentation will be 20 minutes, with 10 minutes discussion.]

*Latin America has a strong tradition of translating classic texts for contemporary performance. This panel will explore the questions that arise from this; particularly of the political and cultural translatability of a classic text from one culture and its transmission to another.*

Griselda Gambaro and the Classics, Argentina

Dr. Gwen Mackeith

Stagings of *La Celestina* on the Latin American stage, Argentina and Spain

María Bastianes

Translating Cervantes, Spain

Dr. John O'Neill

### **Session 3: Translating the Classics**

**16.30– 18.00** [Each presentation will be 20 minutes, with 10 minutes discussion.]

*In this final session, we will run a roundtable discussion on the topic of the translation and adaptation of the classics, led by the following practitioners. We will focus on Cervantes and Shakespeare, both of whom are represented in the CASA Festival: Hamlet de los Andes (Teatro de los Andes, Bolivia); La razón blindada (Teatro Malayerba, Ecuador).*

Chair: Catherine Boyle

Participants: John O'Neill; Sue Dunderdale; Renato Rocha.

## Speaker Biographies

### **Dr. Marta Cocco**

Is a theatre practitioner and holds a doctorate from King's College London, where she completed her PhD entitled "Cultural Resistance Under the Military Dictatorship in Argentina 1976-83: Clandestinity and Representation in a State of Terror" in 2012. She is now working on the publication of book *Teatro de Investigación Teatral [TiT]* and has contributed to documentaries reclaiming the memory of the TiT. Marta is one of the founders of TiT and contributed to the *Perder la forma humana* exhibition that took place in the Museo Sofia in 2012, which focused on the rebuilding of the memory of the Latin-American political and artistic activism of the 80's.

### **Dr. Paul Cunniffe**

Is a theatre practitioner and holds a doctorate from King's College London, where he completed his PhD entitled "Enrique Buenaventura and Teatro Experimental de Cali: el acto rebelde de hacer cultura" in 2007. He has worked and acted with TEC and Enrique Buenaventura in Colombia.

### **Professor Catherine Boyle**

Catherine is professor of Latin American studies at King's College London. She directs the AHRC-funded project on the research, translation and performance of Spanish language theatre, 'Out of the Wings': [www.outofthewings.org](http://www.outofthewings.org). She also runs the 'Translating Cultural Extremity Project' working with theatre practitioners interested in testing the possibilities of translating experiences that seem remote from ours. She is co-director of Head for Heights Theatre Company whose most recent production was *Beasts* by Juan Radrigán.

### **Sue Dunderdale**

Sue is a freelance director and writer and Head of Directing at RADA. She directed *Beasts (Las brutas)* by Juan Radrigán for Head for Heights at Theatre503. She has directed numerous dramas for television and short films, and has two films in development. During her career as a director she has been Artistic Director of Pentabus Theatre Company, the Soho Theatre and Greenwich Theatre.

### **Dr. Kate Eaton**

Kate Eaton has worked for many years as an actor and is currently working as a Spanish-English, English-Spanish freelance literary translator (mainly plays, but also poetry and novels). She finished her doctorate at Queen Mary London in 2011 entitled: 'False Alarms and False Excursions: "Translating Virgilio Piñera for Performance"'.

### **Almiro Andrade**

Almiro has studied acting and directing at the Universidade Federal da Bahia, Brazil. He has completed an MA in Writing and Devising for the stage at Kingston University, and is now embarking on a PhD entitled *Brazilianism - Translation and Adaptation of Contemporary Brazilian Drama through Devised Performance for an English-speaking audience* at King's College London.

### **Dr. Gwen Mackeith**

Gwen has taught at University College London and the University of Westminster, and was appointed as post-doctoral research assistant to the Out of the Wings project (KCL) in 2008. Her research interests are centred on the prose, poetry and theatre of Argentina. In 2011 her translation of Griselda Gambaro's *Los Siameses/Siamese Twins* was performed, and published with Oberon books.

### **María Bastianes**

María completed her MA at the Universidad de Salamanca. She is currently completing her PhD entitled *La Celestina en escena (1909-2012)* at the Instituto del Teatro de Madrid (Universidad Complutense). Her research focuses on the reception of the staged productions of Fernando de Rojas' *La Celestina* during the 20th and 21st century.

### **Renato Rocha**

Renato Rocha is an actor and director from Rio de Janeiro, Brazil. He has a strong connection with London through the Royal Shakespeare Company, where he worked in 2006 on *The Complete Works*. He has been guest director at The Royal Shakespeare Company in London, for the WSF and directed *The Dark Side of Love*, an RSC, Roundhouse and LIFT co production for the World Shakespeare Festival.

### **Dr. John O'Neill**

John's doctoral thesis centred around a digital edition of Cervantes' *La entretenida /The diversion*, which is a major contribution to the Out of the Wings project: <http://entretendida.outofthewings.org/index.html>. This edition presents a new perspective on Cervantes as a dramatist, and incorporates features that will be of interest to academics, theatre practitioners and translators alike, providing four versions of the Spanish text and a translation, all with performance in mind.

### **Liz Moreton**

Liz is a producer at Battersea Arts Centre. *The Agency* was inspired by an existing project in the favelas in Rio de Janeiro, *Agencia redes para juventude*, which uses a creative methodology that enables young people to express their ideas and gives them the support to set up their own social enterprises. The Agency uses an artistic approach that encourages young people to fail, to take risks and become agents of their own future.