

STREET THEATER OF BOGOTÁ

Translation by: Alicia Gerstein

Produced by: Nemcatocoa Teatro

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CULTURA, RECREACIÓN Y DEPORTE
Instituto Distrital de las Artes IDARTES

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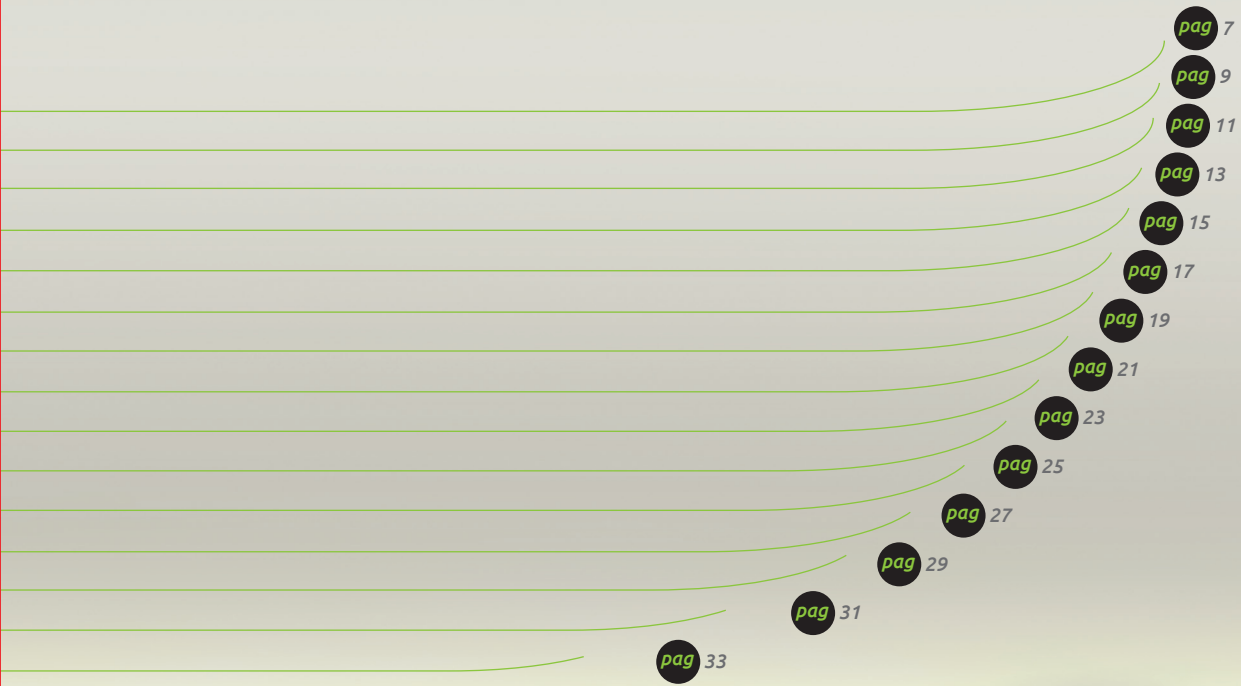
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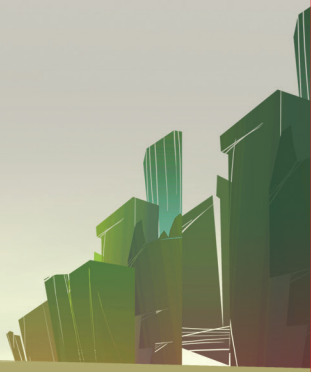
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COLOMBIA: THEATER AND STREET

In the theatrical panorama of Colombia, outdoor theater or street theater, as it is generically called, has recently become established and recognized as a form of expression by Colombian audiences.

Street theater has encouraged the growth of new audiences for theater and has developed important opportunities for cultural experience like the parades movement in Bogota and the creation of festivals and community theater conferences.

The presence of street theater in almost every cultural, artistic, social and political event has left a notable mark on the development of theater arts in Colombia.

In Bogota there are fifteen professional theater companies that make up the street theater sector, which in the last few years has created and organized events such as international conferences for reviewing street theater; national and regional festivals; the publication of "Open

Stage," a newspaper specializing in street theater; international training workshops; and theater fairs, in which the artists and the community work together to produce new cultural events in poor areas of Bogota and the rest of the country.

Fortunately, the artistic output is diverse and the public has a variety of options. There are groups dedicated to exploring the language of stilts, the abilities of the body, and traditional music as alternative forms of expression. Likewise, other groups have a critical language expressed through a combination of theater, celebration, and performance art. Others work with the construction and de-construction of poetic imagery in the street, and still others turn to oral sources of narrative to create plot and characters.

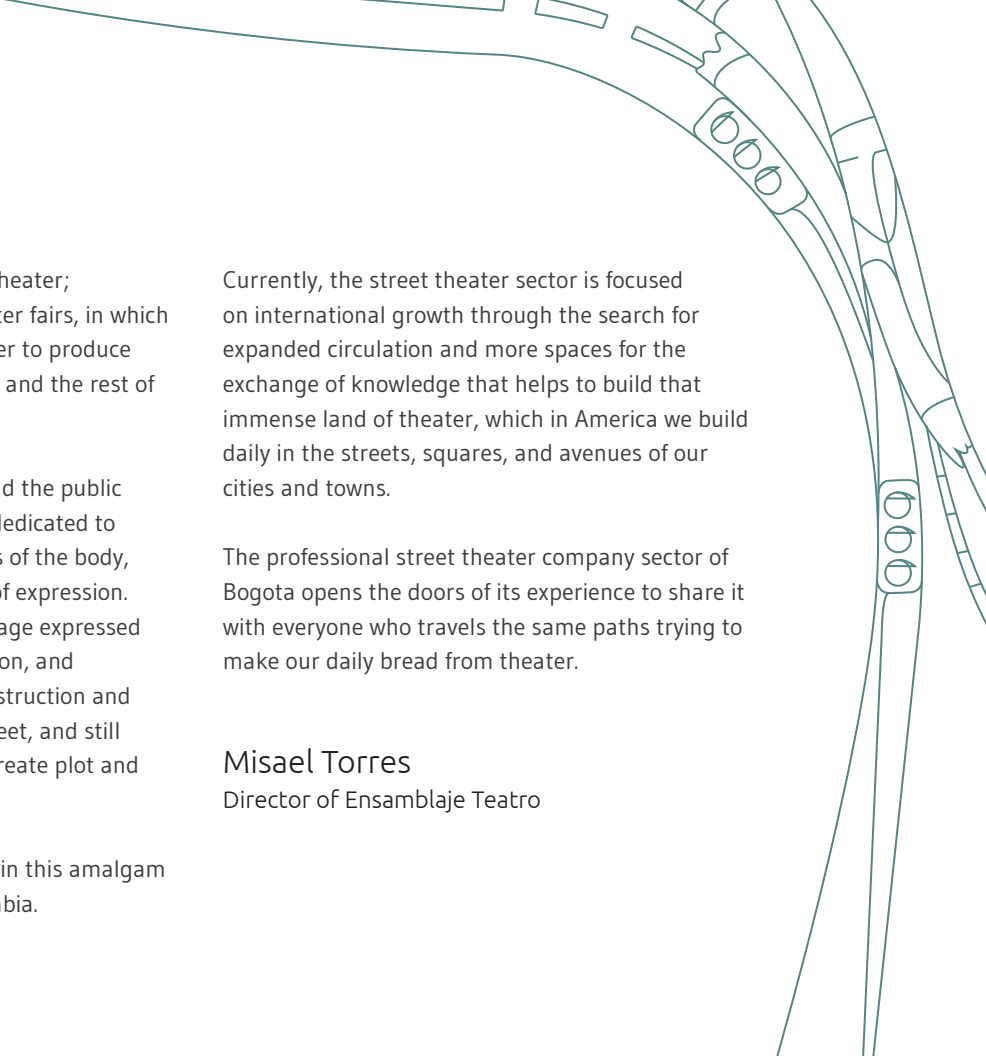
The creative strength of our experience lies in this amalgam of manifestations of street theater in Colombia.

Currently, the street theater sector is focused on international growth through the search for expanded circulation and more spaces for the exchange of knowledge that helps to build that immense land of theater, which in America we build daily in the streets, squares, and avenues of our cities and towns.

The professional street theater company sector of Bogota opens the doors of its experience to share it with everyone who travels the same paths trying to make our daily bread from theater.

Misael Torres

Director of Ensamblaje Teatro







www.teatrotallerdecolombia.com

Contact

tetacol@etb.net.co

(57 + 1) 2835189

(57 + 1) 2836444

(57 + 1) 3364232



**Teatro
Taller
de
Colombia**

Teatro Taller De Colombia 1972

Director: Mario Matallana

Teatro Taller de Colombia is one of the pioneering groups of theater in Colombia. In the headquarters, located in the Candelaria neighborhood of Bogota, they conduct administrative, pedagogic, and artistic activities. Their research began in 1972, and since then they have focused their work mainly on the actor as the principal expressive instrument of theater. Through the years they have tried to solidify a group philosophy and culture, in interpersonal relationships and group organization. This is what they call the "Theater Laboratory."

In 1993, the International School of Street Theater and Circus Arts was started as a pedagogical project to train new actors in this language and style of theater. The school is in Bogota with a branch in Jagua, a small village near the town of Garzon in the department of Huila. In 1997, Teatro Taller founded and organized the International Street Theater Festival "Al Aire Puro," a biennial event that has taken place eight times, bringing more than one hundred theater groups to Colombia from six continents.





www.teatroexperimentalfontibon.org
<http://teatrofontibon.blogspot.com/>

Contact:

experimentalfontibon@yahoo.es
 (57 + 1) 2985520
 (57) 311 2795455



Fundación Cultural Teatro Experimental Fontibón (Tef) 1979

Directors: Emilio Ramírez – Ernesto Ramírez

The TEF is a non-profit organization dedicated to the promotion, spreading, development, and strengthening of popular theater in open spaces, also known as “Street Theater.” Since 1979 they have worked to construct a language specific to Colombian theater. Their mise-en-scenes reference the contemporary conflicts of Colombia and the world. Their interest is to maintain the maximum professional rigor for the sake of forming aesthetically and ethically discerning audiences. For twelve years they have been practicing the method of Theater of the Oppressed, with a focus on rights and gender; with the goal of contributing to the development of a critical political culture to strengthen democracy and the search for peace. The TEF considers art to be an instrument for spiritual growth and the development of new sensibilities in individuals and communities based on principles of solidarity and cooperation.





www.tecal.8m.com

Contact:

tecal42@yahoo.com

producciontecal@hotmail.com

(57 + 1) 3341481

(57) 321 2221624



Fundación Teatro Estudio Calarcá Tecal 1981

Directors: Mónica Camacho - Crispulo Torres

The TECAL Theater is one of the most prestigious Colombian theater groups dedicated to investigating dramatic art in public spaces. Their work has represented the nation in the most renowned festivals of Colombia and the world. *"Domitilo, el rey de la rumba,"* and *"Pequeño Poder,"* were included in the hundred best plays of the 20th century in national theater. Their play, *"El album,"* has been one of the most moving shows performed in recent years in the country, and their show *"Ciudad vacía"* won the National Dramaturgy Prize, awarded annually by the Ministry of Culture.

TECAL performs both indoor theater and street theater and has given rise to theater that takes the best from urban culture and has created a dramaturgy that reflects the contradictory universe of the city streets.

TECAL has met with great success in the biggest festivals of the world in Asia, Europe, and the Americas. They have visited countries such as Spain, the United States, Venezuela, Mexico, Nicaragua, Panama, Costa Rica, Ecuador, Germany, Russia, Korea, Argentina, France, Peru, and more. They have participated in the main national festivals of Colombia, such as the International Festival of Manizales, the Iberoamerican Theater Festival of Bogota, and the International Street Theater Festival "Al AirePuro."





www.ensamblajeteatro.blogspot.com

Contact:

ensamblajeteatro@yahoo.com
 ensamblajeteatro84@gmail.com
 (57 + 1) 2675476
 (57) 315 8478348
 (57) 311 4230905



Ensamblaje Teatro

1984

Director: Misael Torres

The group Ensamblaje Teatro has been in constant theatrical action for twenty-nine years. The company started during a creative party in the International Theater Festival of Manizales in September of 1984. Since then, the group has been inquiring into the relationship between theater and festivity, guided since the beginning by the Colombian director Misael Torres.

Their artistic productions result from research around theater which takes place in outdoor places, in non-conventional spaces, and in celebratory spaces. Carnaval, a popular festivity; rituals, and myths are the principal sources for Ensamblaje's creations. The oral tradition, traditional devil characters, and the novel *One Hundred Years of Solitude*, by Gabriel Garcia Marquez, have marked the creative pathways on which Ensamblaje has traversed the world of theater.

In 2012 they inaugurated their headquarters, *El Parche Nacional*, which serves as a permanent laboratory for theatrical activity.



Fundación Cultural Artística y Teatral Chiminigagua 1985

Director: Cesar Grande

A theatrical, artistic, cultural, social, and community organization created in 1985. The process was founded and directed by Venus Albeira Silva until 2002 and Cesar Grande since then.

Their theatrical work is produced by a professional team of actors, actresses, acrobats, pyro-technicians, dancers, and musicians trained in the heart of the foundation. There, they have prepared, researched, and strengthened their theatrical technique called, *"Joy, Strength, Rhythm and Energy, an original acrobatic theatrical and circus language for a socially transformative theater."* This technique has brought them recognition for their dramaturgy, their live music, their colorfulness, acrobatics, and stilts on roller-skates (a technique discovered and patented worldwide); reenacted in some of the thirty shows that they have created including parades, street theater, theater in non-conventional spaces, and indoor theater.

Chiminigagua has done seven international tours, representing Colombia in three continents (Africa, Europe, and America), in more than thirty countries and eighty festivals of a global scale, in which they have left the mark of Chiminigagua, synonymous with quality, innovation, and creativity.

www.chiminigagua.org

Contact:

Invasioncultural@yahoo.es
(57 + 1) 7791504
(57) 311 5228681

In Europe

23 ARTS BROTHERS PROJECTIONS
(34) 609309019
arts@abaforum.es







www.teatroluzdeluna.com

Contact:

contacto@teatroluzdeluna.com
 teatroluzdeuna@gmail.com
 (57 + 1) 2332155
 (57) 313 2823651



Asociación Cultural Colectivo Teatral “Luz De Luna” 1987

Director: John Ángel Valero C.

Luz de Luna carries out an artistic process that focuses on the street as a living stage, participating in that stage with theatrical proposals bound to reality and re-inventing stories that affect people with their poetic and symbolic language. To create on a stage like the street, the group turns to resources collected throughout their experience and research, strengthening an aesthetic project, nourishing it with new currents and perspectives in theater arts, and recognizing the input of each of its members. Luz de Luna has a wide repertoire of medium and large format, involving stilts, choreography, live music, collective creation, and acting. With their work they have gone to different festivals and conferences in Colombia, Cuba, Venezuela, Ecuador, Brazil, Argentina, Peru, Belgium, and Holland.





www.teatrotierra.org

Contact:

teatrotierra@hotmail.com

(57 + 1) 2838954

(57 + 1) 3201750



Teatro Tierra 1987

Director: Juan Carlos Moyano

Teatro Tierra has forged a path in direct contact with open spaces, exercising aesthetic freedom and proposing essential drama as a possibility for communication with diverse audiences. The group has created work for indoor theaters, parks, streets, bays, stadiums, monuments, fountains, urban architecture, and natural spaces.

Teatro Tierra works starting from cultural roots in daily life, surpassing the limits of reality and offering dramatic meaning in accordance with the spaces and circumstances that take place in the streets and public spaces.

Their interventions break with urban monotony and alter the logic of routine, and have become a language that takes by storm the attention of passers-by and offers a dramatic dimension where expressive relationships arise beyond the foreseeable.





www.vendimiateatro.blogspot.com

Contact:

vendimiateatro@hotmail.com
 (57 + 1) 2789882
 (57) 320 4634512



VENDIMIA
 TEATRO

Vendimia Teatro 1987

Director: Carlos Araque

The VendimiaTeatro Cultural Foundation explores language committed to the country's social and political situation and theatrical creativity. Vendimia succeeded in positioning itself on the Colombian stage by researching training techniques, including forms of dance training, acrobatics and combat. This led to shows that are the result of the research and training process, such as action and role, the relationship between the character and the actor's training, and the body and its freedom of expression in the space.

This research allows the development of proposals within the group, both in the professional training of the group and of individuals, generating a relationship with pedagogy and going beyond artistic frontiers. The group's artistic and cultural work lead them to participate in the Ruta de Intercambio Teatral (Theatrical Exchange Route), which began at the end of 2005 and which meets to organize theatrical itineraries in several countries and regions.

Currently, one of Vendimia's interests is to connect with cosmopolitan theater circuits, creating artistic, pedagogical, and academic exchange, and facilitating the circulation of plays and visual art.





www.nemcatacoateatro.org

Contact:

nemcatacoa2000@yahoo.com
 nemcatacoateatro@gmail.com
 (57) 314 6671591
 (57) 312 4989807

In the US

(1) 617 852 19 16



Nemcatacoa Artistic And Cultural Group Foundation 2000

Director: Nicolás Cifuentes

Nemcatacoa is a group focused on the training, exploration, and use of stilts as an instrument for the actor. They have created eleven theatrical productions directed towards the investigation of physical theater, an acrobatic stilt language, and spatial composition for the outdoors.

Forming as a group allowed Nemcatacoa the opportunity to be part of the Colombian Community Theater Network (Red Colombiana de Teatro En Comunidad), and the RIT (Route of Theatrical Exchange) and to join the theater movement on a local, national and international level, in countries such as Cuba, Ecuador, Mexico, Denmark and US where they perform and lead workshops as well.

Actually Nemcatacoa is working on a collaborative project “Dios de la Adrenalina” with the US companies The Carpetbag Brigade and Verbo-bala and Hojarasca from Colombia. Besides this the ensemble is developing an investigation about the Tradition of Stilwalking in Colombia.





www.gotademercurio.weebly.com
www.gotademercurio.com

Contact:

gota.mercurio@gmail.com
 gotademercurio@hotmail.es
 (57) 314 3975621



Gota de Mercurio Arte Escénico 2002

Director: Luis Vicente Estupiñán

An artistic group specializing in the creation of professional shows in all areas of the dramatic arts, directed at different kinds of audiences. They design and implement theater workshops for children, youth, and adults; and they offer services to businesses in advertising and educational campaigns that incorporate theater arts as a tool.

They use techniques drawn from theater, dance, circus, visual arts, music, object manipulation, and clowning in their shows. Gota de Mercurio was founded in 2002 and has participated in numerous festivals on a national and international level. The group is currently directed by Luis Vicente Estupiñán, whose schooling has been with important Colombian street theater groups.





www.teatrociclovital.com

Contact:

contactos@teatrociclovital.com

(57) 312 4313462

(57) 300 5756881



Ciclo Vital 2002

Directors: Junior Bautista – Carolina Chavez

The Ciclo Vital theater collective is a Colombian artistic group dedicated to the research of theater and circus arts.

Created in 2002 to provide a space for experimentation in physical theater, circus, music, voice, mime, and dance, it has succeeded in creating a unique language and dramaturgy.

Pioneers in mixing theater and contemporary circus for street performance, the group works in a variety of social and cultural spaces, bringing aptitude, commitment, experience, and creativity to achieve their productive objectives starting from their genuine artistic work. They have been the winners of creative grants, touring grants, and national and international recognition; as well as touring in Colombia, Peru, Chile, and the United Arab Emirates.





www.terceracto.com

Contact:

corporacionterceracto@hotmail.com

corporacionterceracto@gmail.com

(57 + 1) 2096136

(57) 300 2414942



Corporación Cultural Tercer Acto *2004*

Director: Luis Daniel Castro

CorporacionTercer Acto is an organization that focuses itself on dramatic development and community development through parades and theater. They have created seven theatrical pieces and seven parades, characterized by a heightened sense of aesthetics and innovative design in the visual aspects of their shows. At the same time, they have developed a training process with children, youth, and adults using theater, stilts, make-up and dance. Since the beginning they believed in the dream of building a home in which to carry out their artistic endeavors and their training. They saved for more than five years for this, and in 2012 they inaugurated the Casa Tercer Acto, "A space by and for everyone," which not only encourages the collective's work, but also makes other artistic and cultural experiences possible.





www.corporaciondc-arte.com

Contact:

dcartecorporacion@gmail.com
 (57) 310 2347533
 (57) 300 3132527



Corporación DC Arte 2004

Dirección: Enrique Espitia

DC-Arte Corporation is a non-profit organization founded in the year 2004. It is an artistic and cultural organization that has created four street theater plays, the same number of parades, and diverse educational plays with the goals of cultural and civic development. Since their beginning they have been working on building the Colombian Community Theater Network (Red Colombiana de Teatro en Comunidad) and the Capital Street Theater Network (Red Capital de Teatro de Calle), with which the group has participated in events, festivals, and conferences in the city and the nation. In this way they participated in the creation of the Latin American Community Theater Network (Red Latinoamericana de Teatro en Comunidad), for the creation of the show "El Quijote Latinoamericano," with ten groups from across South America, in the city of Sao Paulo, Brazil.

DC-Arte is made up of professional artists who have made inquiries in form, style, and proposals with which to approach art, specifically theater, in outdoor public spaces as well as community theater.



ARTES
nario
móvil
Artés Artes y Artes



<http://tlhuella.blogspot.com/>

Contact:

huellateatro@gmail.com
laborteatral@yahoo.com
(57) 311 8645905



Teatro Laboratorio *La Huella* 2005

Director: Mauricio Córdoba

Teatro Laboratorio La Huella's creative process experiments with dramatic actions that re-signify the relationship between citizens, art, and the city's diverse spaces. The structure of their theatrical concept begins with a poetic visual narrative, through which the group uses principles of theater anthropology, performance art, contemporary dance, and Butoh. They create work in which they explore alternative and non-conventional outdoor spaces for theater, as well as ambulant interventions. They have done tours in Mexico, Peru, Ecuador and Chile, and they currently have three shows in repertoire.



PINTO



www.teatroesperanzadelosremedios.com.co

Contact:

paraisoamerica@yahoo.com.mx

paraisoamerica@gmail.com

(57 + 1) 2494974

(57) 313 4646398



Teatro Esperanza de los Remedios 2005

Directors: Ricardo Carvajalino - Vilma Castillo

Founded in 2005, this project aims to turn public space into an aesthetic space that allows the intimacy of theater. Teatro Esperanza Remedios seeks out architectural places that the city offers, which allow them to establish a visual and acoustic link with any person passing by. This paradoxically can develop hearing and sensitivity within an environment full of noise and chaos.

The theater turns to memory and ancestral history, and from there reflects on the contemporary human. It is a theater of medium size format in which words, live music, and dramatic action have the power of communication.

STREET THEATER OF BOGOTÁ

