

MIRAR FROM THE OTHER SIDE



A landscape of the circus
and art in public space



Cover photo: "Gèlède, Photoperformance ", Raúl Zito. Mexico, 2018.

MIRAR

FROM THE OTHER SIDE

A landscape of the circus
and art in public space

Circostrada Digital Research Trip, Mexico 2020

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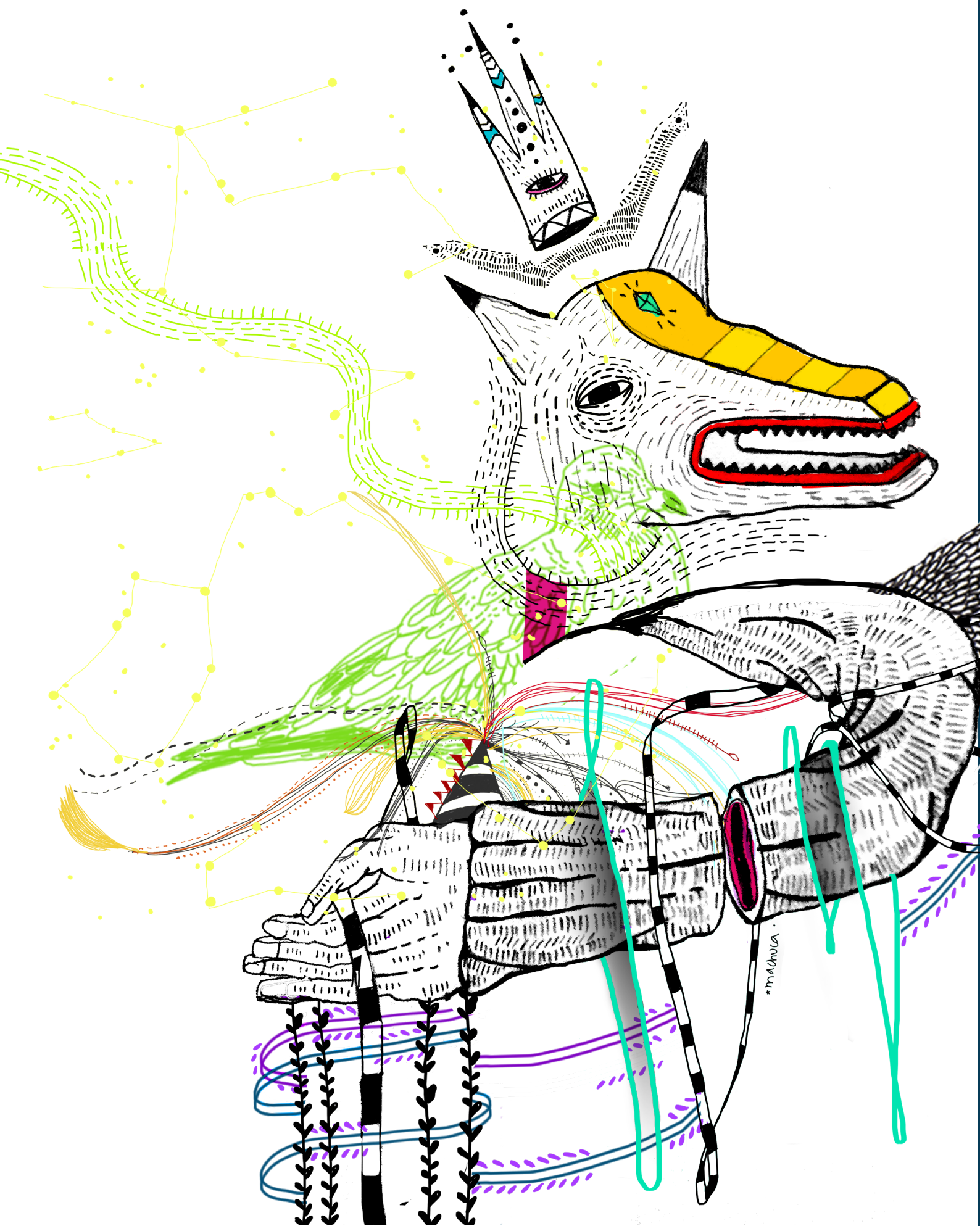
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"... asking ourselves for the possibility of thinking new imaginative territory in the circus and street arts, of exploring common grounds or creating new contaminating spaces". Jorge A. Vargas



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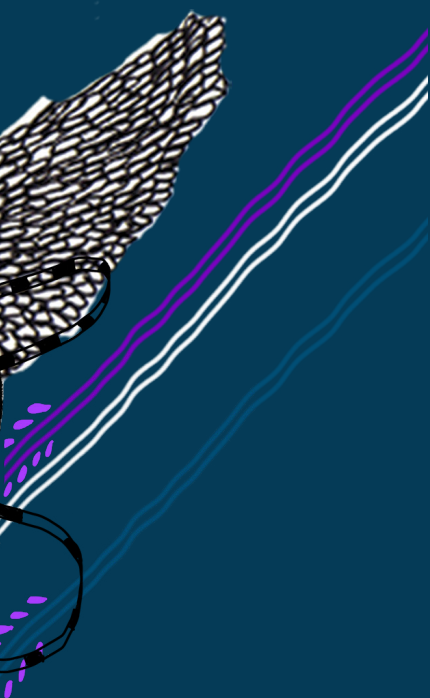
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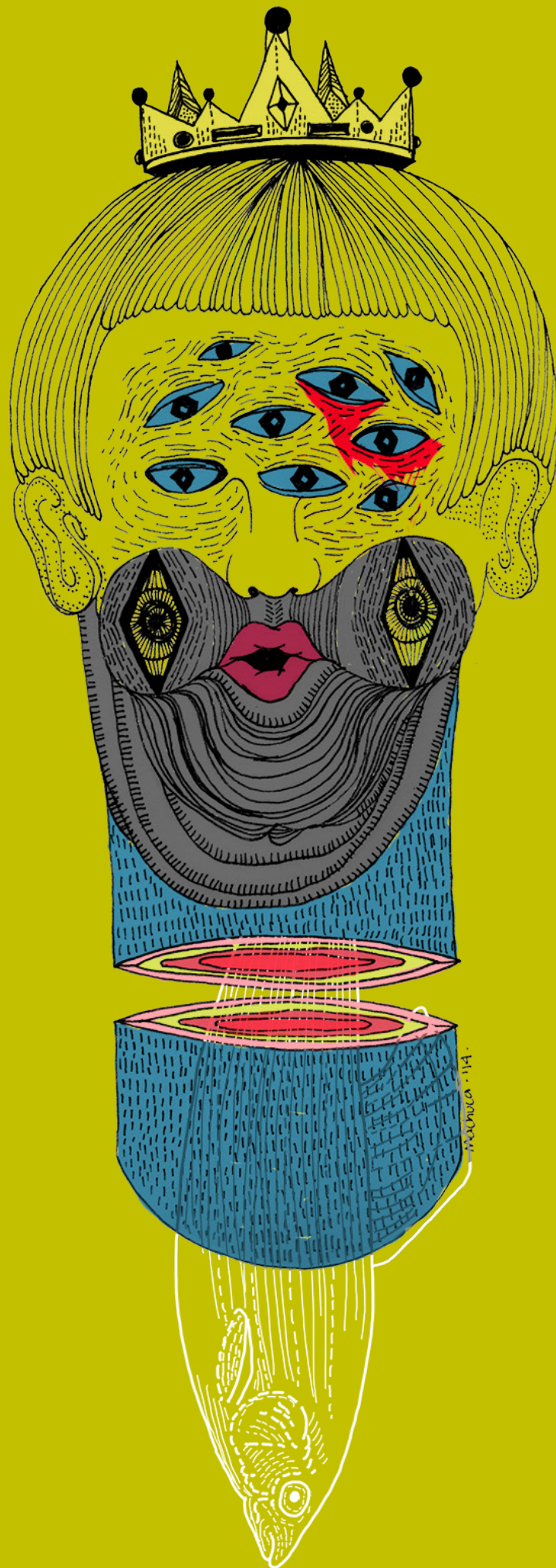
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Faced with the impossibility of postponing the Circostrada's research trip in Mexico, in July 2020, Stéphane Segreto-Aguilar, Circostrada Coordinator, and his team partnered up with Juan Méndez, director of Periplo, AC, and Netty Radvanyi, French circus artist living in CDMX and co-director of Ohtli Producción AC, to devise a new virtual project.

The 2020 Circostrada Digital Research Trip to México aims to showcase the work of Mexican circus companies, festivals, collectives and spaces, as well as urban arts, and street theater, in an online event with videos, podcasts, spaces for dialogue, op-ed pieces, and also this magazine.

During the visit to the location, an artistic meeting was planned between Circostrada's members and the participants of circusnext lab mex organised by Ohtli Producción AC. The initial intention of this project was create a space that showcases "emerging artists" that are not in the spotlight, in the context of Circostrada's virtual trip to Mexico. This magazine has captured the spirit of that intention.

Jorge Vargas, Mexican world-renowned Director of the Teatro Línea de Sombra Company (TLS), became a great friend to Ohtli Producción AC, using his years of experience to support the development of young artists. With his support, we built the editorial board of this magazine and chose its title: MIRAR, from the other side. This Editorial Committee includes Netty Radvanyi, co-founder of Ohtli Producción AC, Elena Gore, actress and executive assistant of Ohtli Producción AC, Sophia Taouri, Circostrada's production assistant, Eduardo Bernal, architect, visual artist and dramaturg (TLS Company). To represent the urban and visual arts, we have also extended an invitation to Said Dokins, contemporary and graffiti artist, calligrapher, and philosopher.

We have embraced this polysemic title because MIRAR can refer to the public gaze of artistic work, the artists' critical approach to their creations, or the curious glance of European professionals, observing them from the other side of the ocean. "From the other side" might also refer to the artists' outlook on our society from the margins and peripheries.

The artists we represent here, who responded to our call, come from different artistic fields (circus, theater, dance, the visual arts). However, they all have one thing in common: an unconventional, critical, and intimate view of their country and the world around them.

The magazine is divided into four sections organized around topics or issues traversing their artistic work:

- The first one deals with art as political activism in the urban context of illegal migration to the United States.
- The second refers to community action, taking into account that many artists in Mexico are involved with specific communities, and the local political context that fuels their artistic work.
- The third unifies artists who put the body at the center of their research and practice.
- The fourth focuses on artists who investigate the concept of "animal" from diverse perspectives, namely, Mexican mythology, motor skills, and the preservation of animals in sculptures, masks, and within Afro-Latin cultures.

This magazine aims to value the work and individuality of each artist by presenting their career, their artistic process, and an external and critical view offered by the editorial committee members to contextualize their work.

Thanks to this magazine, we were able to launch a national call that allowed us to discover new artists from distinct disciplines and geographical contexts in the country. Now, our mission is to put forward a project with ten artists, from September 2020 to August 2021. The objective is to gather a working group of multidisciplinary collaborations (circus, dance, theater, urban arts) for exchanging information on creative processes, mobilizing aesthetic vectors. From it, hopefully, new creations will arise.

Netty Radvanyi



MIRAR, from the other side

In the Mexico of today, artistic practices increasingly survive in interdisciplinary spaces by going far beyond the particular fields of the arts. By locating themselves in radically different fields such as anthropology, science, economics, politics and sociology, these displacements allow us to reconsider what has been deemed as artistic, regardless of its disciplinary specificity.

There has been a relatively recent recognition of objects, artistic genres, processes, and mechanisms that we could call as “frontier,” for example installations, performance, circus, community art, participatory art, urban art and what “the street arts” category includes more generically.

Undoubtedly, the circus is a fertile field for creators and performers, as well as scholars and promoters. Potentially, a productive way of engaging with a revision of circus and urban art performance at a global scale would be, paradoxically, pinning down some entry points for regional analysis. Could it be a call for studying the multiplicity of local narratives the methodological approach

for a deeper understanding of expressions beyond global trends, similar to Circostrada’s studies in Europe and France?

We present here a small selection of artists, pieces, and circumstances that, in some way, account for the different paths that circus and arts in urban space are painting in Mexico today. It is possible then to observe an exciting assortment of intentions, explorations, and desires formulated in the current socio-political context. Femininity, ecological preservation, ancestral roots, marginalization, and violence are themes that the artists are presenting here to address the complex subjective views and thoughtful strategies of social interaction. In response to the persistent aphorism claiming “Bread & circus!” the artists of today seem to proclaim: Circus, street, and freedom!

Eduardo Bernal

LA BESTIA

URBAN ACTIVISM

La bestia

"The routes taken by undocumented migrants in their journey across the Mexican territory coincide with railroad routes. On these routes, the train is of vital importance. It is the means of transportation that carries thousands of undocumented immigrants to the north. But this is not an easy and free-of-charge trip, nor a danger-free one. On this train, which Central Americans call '*la bestia*'."

Carrasco, Gonzalo. Central American migration and its transit through Mexico to the United States. Mexico, 2005.

Lapiztola / Rosario Martínez y Roberto Vega

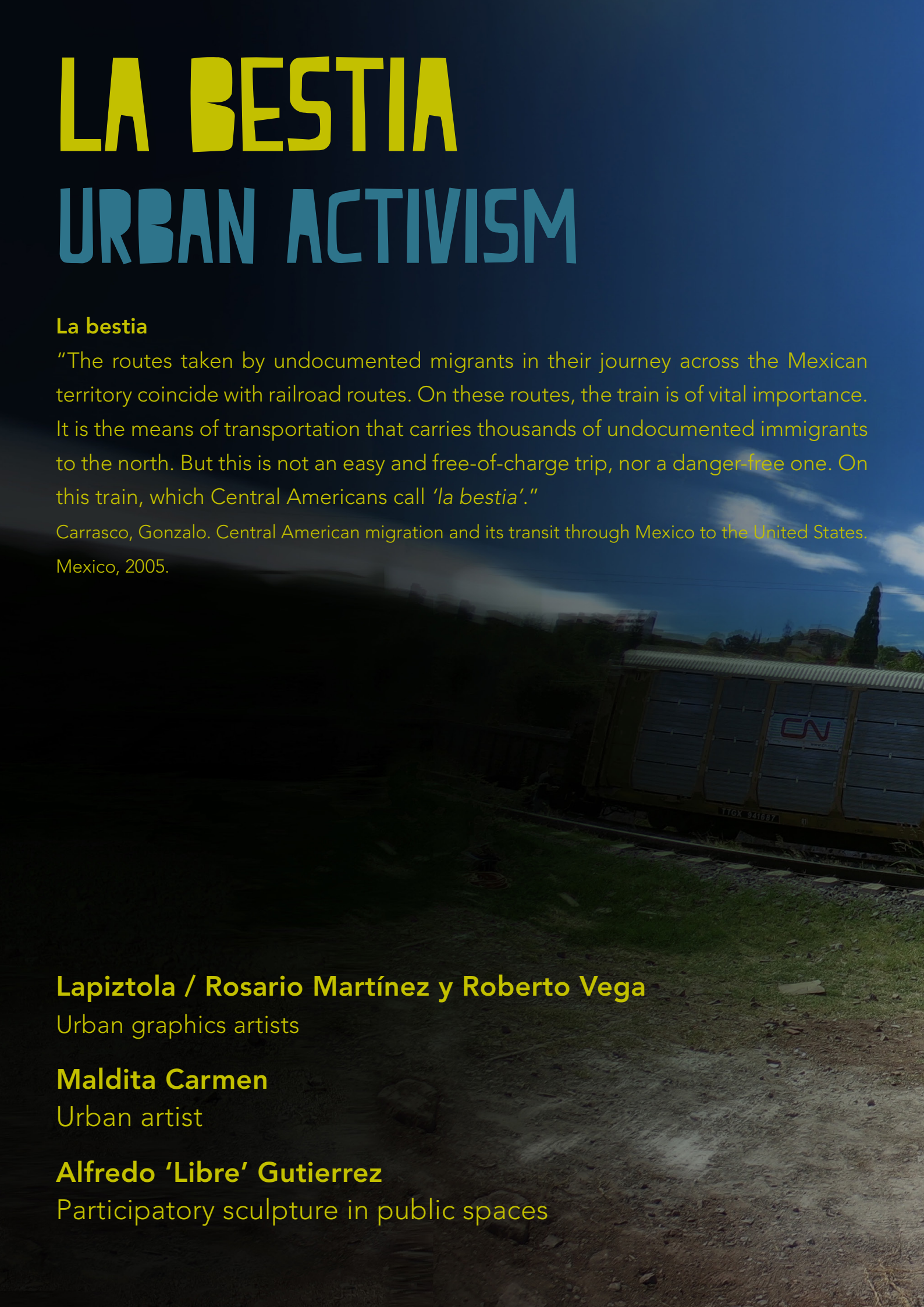
Urban graphics artists

Maldita Carmen

Urban artist

Alfredo 'Libre' Gutierrez

Participatory sculpture in public spaces





Lapiztola / Rosario Martínez y Roberto Vega

The graphic weapon

"We consider our interventions as urban graphics, with which we seek to foster a visual dialogue with society. Mainly, we use stencil and screen printing as our technical support. Then we create modules or printed tapestries, and we work with them until the image brings a personal trait to a given space".



Memory and endurance. Throughout history, periods of great social upheaval and emancipatory political processes run alongside an increased awareness of the images in the world around us, what they mean to us and how they can propel us to mobilize into action. In the magisterial conflict that occurred in Oaxaca in 2006, these visual repertoires resulted from the confluence between graffiti writers, the Oaxacan graphic tradition, and the political agenda of the magisterial popular movement, radically impacting on the representation game and struggles with the media and the official discourse. The Lapiztola collective was born in this context. Alongside with other groups and graphic artists, it joined the revolt by appropriating walls, and by

doing so, contributed to the subjectivity-construction process of the social movement that transformed the urban space into a site of enunciation and resistance. That was, for Lapiztola, the beginning of a profuse production of vindictive images, which, as its name might imply, brandish the pencil and use artistic creation as a weapon of social denunciation. Lapiztola's work takes up popular modes of urban life and well-known barrio characters such as la vendedora de tortillas, el maestro Mescalero, or the carnival's devil. It renders visible the stories narrated from margins, of those muted, to build new spaces of memory from the community experience. / Said Dokins and Claudia de la Garza Gálvez.

Lapiztola, Oaxaca, Mexico (2006). Urban graphics collective formed by graphic designers Rosario Martínez and Roberto Vega. Their work can be found on the streets of Oaxaca and in many cities around the world. Their artistic work has been exhibited at the Havana Biennial in Cuba, at the Casa de la Memoria Indómita, at the Museum of Mexico City, at the Museum of Anthropology in Vancouver and at the Mission Cultural Center in San Francisco, among others. <https://lapiztola.tumblr.com/>



"Brothers and sisters, let us open our hearts like a flower that awaits the ray of sun in the morning. Let's plant the seed of dreams to reap hopes, remembering that our construction can only be done on the ground, to the left, in the side of the heart." Betty Cariño







Maldita Carmen *Basic Needs*

"I have found in acrylic painting and spray my main work tools. In terms of large size work, murals or illegal graffiti are my main resources. The streets are the best way for me to show what I do. [...] My references are objects, bottles, containers that probably would never tell you anything otherwise. I capture them. Then, by using phrases that synthesize particular situations that I have lived, I tweak them to express what is going on inside my head."



Intimate signals: edible subjectivities. We live in a consumer society driven by the desiring capacity of its members, where happiness, as Zygmunt Bauman has pointed out, is no longer determined by fulfilling aspirations, nor by the appropriation or control that guarantees our comfort. Rather, by the permanent increment of the intensity and volume of desires, which in turn produce an endless line of ephemeral products, created for their disposal and replacement. That is the context in which Maldita Carmen's work positions itself, through illustrations that break into the public space to overturn common relationships between text and image. Her graffiti and sticker tagging on walls, urban signage and train wagons refer to intimate and everyday situations. They do so through ironic and challenging phrases placed as labels for personal consumption items like medicine vials and boxes, which are promises of the system that break away from the same social condition it produces. In the urban landscape, these images open a dialogue with the elements around them, forming symbolic interweavings that transform the artist's personal experiences into satirical comments on politics, culture, and interpersonal relations in contemporary society. / Said Dokins and Claudia de la Garza Gálvez.

Illustrator and urban artist, born in Mexico City. She studied Visual Design and Communication, Painting and Illustration at the UNAM Faculty of Arts and at the Academia de San Carlos. Her work has been published in independent magazines, books, and fanzines. She has collaborated with museum institutions such as the Alameda Art Laboratory, as well as various urban art collectives. Her work can be seen on the streets of various states of the Mexican Republic.

<https://www.instagram.com/maldita.carmen/>



"Rarely has an era been so violently agitated by desire, but also rarely has desire been so empty."

Tiqun





MALDITA
CARMEN
STP 19



TODA

89% ALC.VOL.
960 ml CONT.NET.

HECHO EN MEXICO.

Alfredo “Libre” Gutiérrez *Resilient*

“I think we are all children of migration. Every time we travel, we carry with us our colors, our towns or cities, our culture, our music, our food, always with us ”.



Rethinking borders. The northern border of Mexico is a highly conflictive area: violence, displacement, hundreds of people waiting to “cross to the other side.” In contrast, this is also the space of profoundly creative cultural expressions, which critically examine the horror and injustices experienced day by day. The artistic practice of “Libre” Gutiérrez began in the streets of Tijuana, next to one of the oldest graffiti collectives in the country: Hecho En México (HEM). His murals and sculptures explore social issues, mainly migration and the environment. Mobility is an intrinsic characteristic of living beings. Thanks to permanent human displacement, we have built cities of great wealth and cultural diversity. The works of “Libre” address this aspect through large-format murals and sculptures of recycled material that articulate nature with the urban landscape. Community and participatory action are essential in his projects, for example, in Transportapueblos, a series of sculptures located along the Mexican migratory route, which have become referential milestones used to share maps, codes, and even supplies to migrants. His artistic creation is a collective process of knowledge exchange, empathy, and discovery. It took him to experience riding “La Bestia,” the popular railway network used by migrants to travel across Mexico, collecting first-hand testimonies of those who dared to give a try to their yearning desire to reach the north. / Said Dokins and Claudia de la Garza Gálvez.

Architect and visual artist born in Tijuana, Baja California, Mexico. Graduated from the Tijuana Technological Institute, he has been involved in urban art projects and exhibitions in national and international galleries, collaborating with important institutions such as the Mayor of Los Angeles, California, the German Embassy, Fundación Hogares, Amnesty International and UNESCO, to name a few. https://www.instagram.com/libre_hem/



14

**"To survive the borderlands
you must live sin fronteras
Be a crossroads".** Gloria Anzaldúa



15



16





KAS
Rio
Eagle Pass
Laredo
McAllen
Brownsville
Matamoros
Nuevo Laredo
Reynosa
Tampico
Oaxaca
Belice
Guatemala
Ciudad de México

Golfo de México

DEJA ALGO
TOMA ALGO

← FRÍO?

TOBA

MITOTE

COMMUNITY ACTION

Mitote:

From the náhuatl *mitotl* Feast or indigenous ceremony in which participants, holding hands, formed a large choir, in the middle of which they raise a flag, and next to it, a vessel with a drink, from which, while they moved to the sound of a drum, they keep drinking until they got drunk.

Mex. Fuss, party, turmoil.

Saúl López Velarde

Transitional performance

Luis Andrés Villegas

Performing arts, performance, clown

César Martínez Hernández

Social circus, bamboo



Saúl López Velarde *The Balcony*

"[...] The Balcony at the Central de Abastos in the city of Oaxaca has proper theatrical origins, with a title that refers to a famous piece by Jean Genet. Among other things, the original text describes a group of parishioners in a brothel, who transmute into a bishop, a general and a judge, while a revolution takes place outside. At the beginning of the project, our company tried to follow the dramatic text, re-enacting some of its parts from a local theater's balcony with the participation of public officials. Very soon, our interest changed and focused on the Central de Abastos, which prompted our "transitional actions" as strategies to "enter the community". We all know that a packed, busy and buoyant market is a very different place to that of the museum and the theater. People observe and pay attention here, so the tenants have constructed their meaning of our work. In the end, it is the people and community that interests us the most".



A "stockbroker" at the Central Market. The work that Saúl López Velarde has carried out at the Central de Abastos in the City of Oaxaca might be perceived as a kind of "shabby" sociological practice focused on spontaneous force of action as an accelerator of collective events. His artistic interest lies in thinking about how one perceives his world within a shared space and how the time of waiting for sales acquires symbolic value. By doing so, over nine years, López Velarde has become a sort of "stockbroker" at the Central; that is, an agent that brings tension to the sale system of commercial products by bringing speculative time, with no fixed price, into the stock market of the Central de Abastos. Arguably, his primary function has been to transmute buyers and sellers into characters who participate in an unusual game of artistic asset exchange, freely circulating between the fields of need and desire, while a revolution takes place outside. / Eduardo Bernal

Saúl López Velarde studied Sociology, Performance and Theater in the city of Oaxaca. For twenty years he has participated in projects that reflect on performance and the public space. In 2011, he began with El Balcón as device at the Central de Abastos de Oaxaca, where up to now it has carried out more than 300 actions aimed mainly at children.

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



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Luis Villegas *Pacts Expert*

I am interested in creating artistic experiences in real-time that break into everyday life to generate an interactive relationship between the characters in the play and strangers, and by doing so, outlining random endings, including the failed act. Working on the streets allows us to encounter the unpredictable and the unlikely. In the piece, "Pacts expert," the leading character was "El Diablo," embodied by Agustín Hernández Hernández, who wandered the streets while insisting on getting a date with an unknown person to dance together on stage. Although some people accepted the invitation, no one wanted to dance with the poor devil. Thus, the "Souls in Disgrace" came about as the "Devil's entourage", with the mission of successfully getting him a date, despite the eccentricity of the proposal. At least some of the people invited did accept the clearly extra-ordinary invitation. Eventually, "El Diablo" did get a date, the three acts of the piece were performed, and the pact was consummated."



The pact with the devil. The signature, the waiting, and the consummation are the three acts of an immersive and interactive choreographic proposal. In this piece of work, Luis Villegas examines, finely and grotesquely, the notions of trust and keeping your word as the basis of any interpersonal relationship or social project. He touches on pertinent points in a country where corruption and historical truths (or official lies) are widespread, achieving his goal in an intelligent, festive, and responsible way. He often uses elements of popular culture such as traditional Michoacán masks and cumbia music; whilst also making more specific references to Murnau's "Faust." / Netty Radvanyi

"Art is a call to

Performer, clown. Luis Villegas studied at the INBAL Choreographic Research Center, and Communication and Management of Culture and the Arts at the Communication University. Since 2016 he is a performer of the performing arts company "Foco al Aire Producciones". He created his project "UNDERCLOWN" in 2015 and the "Cia. Left Feet" in 2018, with which he developed proposals such as "Cincuenta: Acción para no olvidar, acción para ponernos en pie". For his project "Expert in pacts" he received choreographic guidance by Ana González. www.luisvillegas.com.mx

PACT EXPERT

Act one: The Signature

The devil San Agustin Hernández wanders the street looking for a good-willed soul for a pact to be made.



Act two: The waiting

The agreement has been stipulated. The rubric is in place. Now, let's give time to time; maybe someone to the appointment will arrive.



Act three: The consummation

The deadline has expired. Has he finally got it? Hopefully, there will be someone that her promise can keep



action."





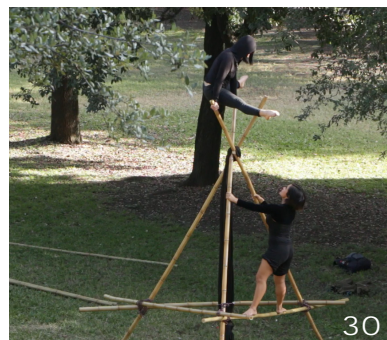
César Martínez Hernández *Bamboo-henekén*

"For me, bamboo means strength, flexibility, and fragility. Through the social circus, I was able to open a dialog and present my ideas on bamboo to a family of artisans from Veracruz, who gave me invaluable support for developing the "Lúdika" project, which I could hardly imagine at that time. However, a group of artists from Monterrey supported me so I could put my contemporary circus proposal, "Bambú-henekén" into practice. Finally, thanks to another group of cultural managers, the "Bambúteka" was set in motion with the participation of children and the general population in public spaces in Monterrey City."



Bamboo, art, and life. César Martínez's interest in bamboo goes beyond the idea of a show because, thanks to this initiative, he created a life project inspired by the Latin American philosophy of liberation. This philosophy proposes to improve the lives and situations of those oppressed by capitalist economic systems of global exclusion by its implementation in Latin America models of regional development. Martínez put this philosophy into practice as a life project together with the method "Movimiento integral bambú," proposed by the Brazilian Marcelo Rio Branco, to develop his artistic work. Bamboo has become the raw material to create educational, social, ecological, business, circus, and creative strategies through workshops for children, for the production of recyclable and natural circus materials, with the participation of artisans and stage producers, respectively. Through his project, he has contributed to the foundation of the Red Mundial Arte Cuerpo Bambú as an active member. / Netty Radvanyi

He studied Philosophy at the Autonomous Metropolitan University (UAM), Circus at the Circo de Mente and Performing Arts at the Casa del Teatro. He has worked at the Dramatic Center of Michoacán and the AC Machincuepa Circo Social since 2010. In 2019 he participated in a residency at the Cia Nós No Bambu in Brasília (Brazil) where he co-founded the worldwide network Arte Cuerpo Bambú. @artecuerpobambumexico IG: #redcuerpobambu



"For us Zapatistas, art must be studied by creating multiple imaginations, reading in the gaze, studying in listening, practicing."

Subcomandante Insurgente Moisés, EZLN.



MACHINCUEPA

BODY

Machincuepa:

From the náhuatl *mayotzincuepa*; Rolling like a pumpkin. Mexico. Cartwheel, pirouette.

Mariana Fernández Prieto

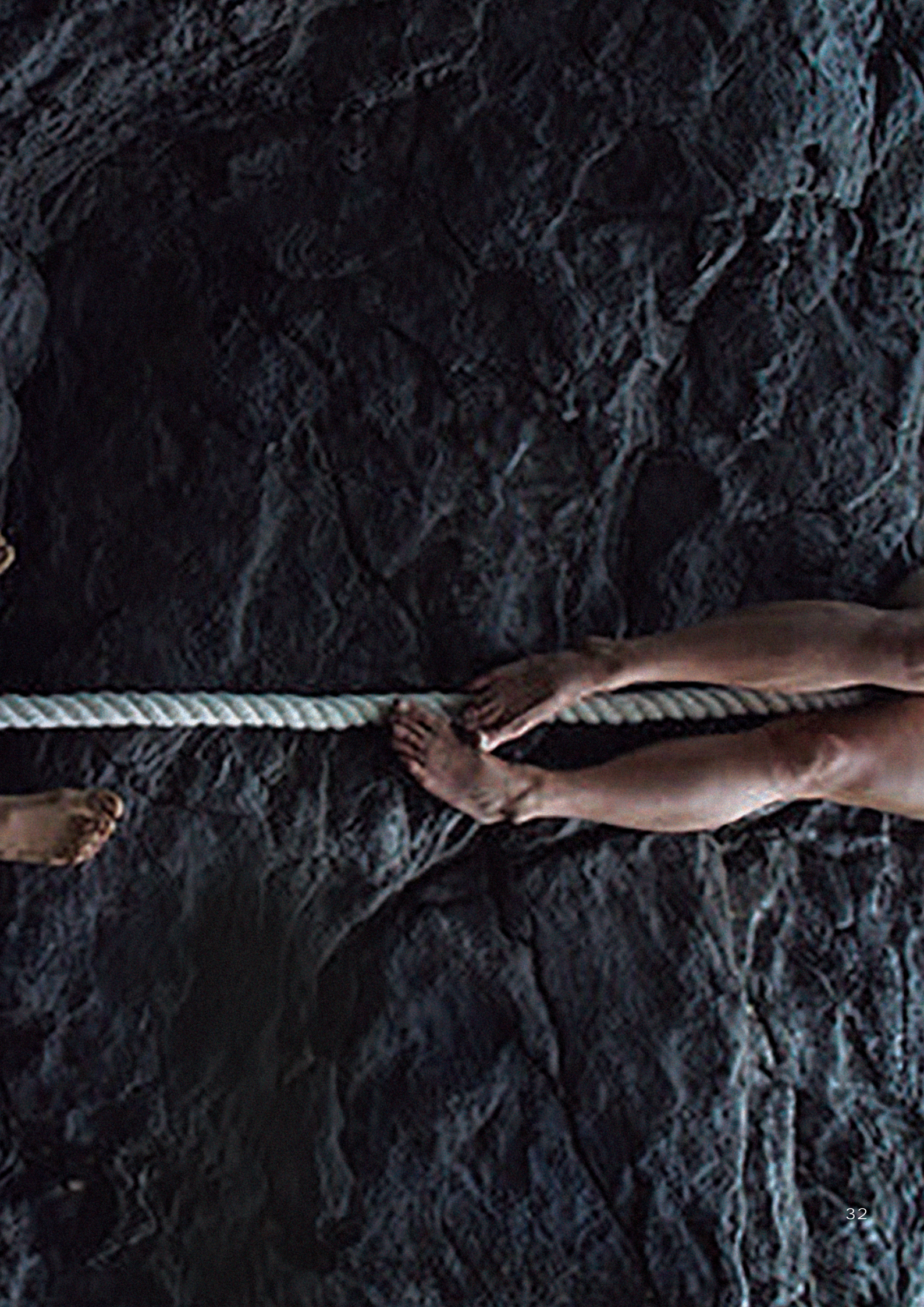
Trapeze and contemporary dance

Juan Pablo Góngora & Carina Herrera Luna

Juggling, contemporary dance, acrobatics

Vladimir Garza

Aerial arts and performance



Mariana F. Prieto *The Little Unknown*

"The Little Unknown is the 9 Grams Collective opera prima, co-directed with the performer, Joyce Islas. The starting point of this piece has been identifying suicide as a repeated event by analyzing our family trees. This led us to create our first video dance, in which we used cotton ropes as extensions of our hair and our bodies to represent our ancestral roots. Thus, we stage a piece in which we use these same ropes to symbolize a feminine duality in different physical and spiritual states. The piece ends with us bathing in silver paint as a metaphor for the cleansing of our lineages".



Two women bonded by their hair. The Little Unknown's central idea is cleansing the violence through the sacred space of the performing stage, a necessary ritual for the human being. Through the fusion of circus, dance, theater, and video image, the collective proposes a model of "contemporary ritual." Two women bonded by their hair through a rope, representing femininity to their genealogies. This composition provokes physical, mental, and emotional states to offer alternative modes of female identity. For the idea of hair as a container of genetic material, we found inspiration in the belief of Quechuas indigenous peoples who conceive hair as a physical extension of our thoughts and the individual's spiritual state. / Elena Gore



Trapeze artist and performer, trained in Cirko de Mente (Mexico), Cirko Vertigo (Italy) and Arc en Cirque (France). As an artist and teacher, Mariana F. Prieto has participated in international festivals such as FICHo (Mexico), Sul Filo dil Circo (Italy), Cirq'ule (France), FIDA (Costa Rica), Circus Sessions (Canada) and West Coast Aerial Festival (USA). She is also co-founder of the 9 Gramos Collective as a producer of performing arts and experimental video. <http://colectiva9gramos.com>



35



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"[...] they weave the ages of a woman's life and tie them together [...]". Clarissa Pinkola Estés



37



38





Juan Pablo Góngora & Carina Herrera Luna

It is what it is

This piece of work 'It is what it is' demonstrates how two bodies discover each other in amazement as they go through unsuspecting events. It is almost impossible to share a personal experience exactly as it was lived to an anonymous audience, so we try to communicate our experience through memory. In creative laboratories, we work with elements of biodiversity and matter states as triggers. Then, we redefine our bodily identities through the encounter of each other's body, searching for a dialogue that leans towards empathy out of contemplation."

"The nature of

The contemplation becoming. Carina Herrera and Juan Pablo Góngora are a couple of creators and life partners, who, together observe the evolution of natural events and rehearse contemplation as a "listening" device that triggers their creative processes by responding to the simplicity or complexity of what they observe. Likewise, these actions describe a "method" for the couple's creativity in search of a symbolic synthesis, and by establishing a series of dialogues with the multiple artistic languages they share (juggling, dance, and floor acrobatics). They seek to generate in the spectator a similar contemplative, evocative experience of nature, which sparked this creative exercise in the first place. The performance was inspired by the underlying patterns and principles of balls juggling and improvisational dance. It aims to design states of presence and bodily movement, interdependent of object manipulation techniques. Daily events, a leaf falling from a tree, or an object suspended in the air, are motifs reflected in the images, textures, and atmospheres generated in "It is what it is." / Elena Gore

Originally from Chihuahua, Mexico, Juan Pablo has collaborated as a performer, advisor, programmer and teacher in various companies such as Cirko De Mente, Apoc Apoc, Perpetuum Mobile, among others. He has participated in festivals such as the International Circus and Chou Festival (FiCho), Berlin Lacht Festival, Scenic Festival, among others. He is co-founder of the NA I Circus and Dance Festival, held in Chihuahua, Mexico, which has seven editions to date.

Originally from the city of Puebla, Puebla, Carina has a degree in Dance from the University of the Americas, she received the mention for the Best Female Interpretation, awarded by the Cultural Artistic Integration of Mexico in the National Choreographic Competition "New Dance Talents (2008). Invited to the program "New Talents of the Mexico-Cuba Dance" in Havana, Cuba (2008). She has collaborated with artists such as Ray Schwartz, Tania Pérez Salas, Jaime Camarena, Sebastián Rojo, Howard Richard and Damien Jalet.

<https://juampigongora.wixsite.com/contacto/sobre-juampi> <https://www.youtube.com/watch?v=OctdxPQ9ZZw>



observing invariably leads to a creative drive."

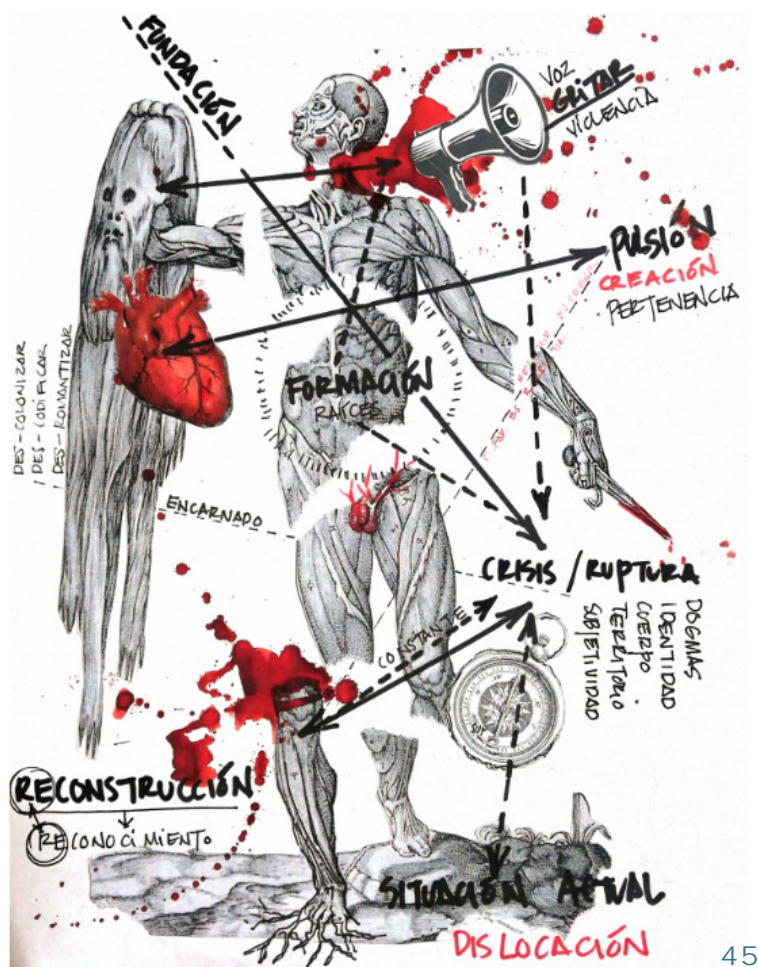






Vladimir Garza *Multiple Fracture*

"Multiple Fracture is an individual piece that has its origins in the experience of surgery on the right knee due to a meniscus tear. This imposed state of immobility resulted in feelings of anger and anxiety. A forced pause that allowed me to think about the idea of the body and since then, I have been interested in sharing my experience with other people whose bodies have suffered some type of injury or fracture in the processes of training, professional, and work development. "



Multiple fracture and repaired cracks. The experience of immobilization of a wounded body, when it is conceived as a working tool, forced Vladimir Garza to rethink the complexities of the body and corporeality beyond a simple utilitarian consideration. To do this, he started some research and interview processes, which allowed him to review various stories about the body and its injuries, not only physical, but emotional and social. It is likely that the surgical experience allowed Garza to size what an injured body keeps, depending on its level of involvement. To repair the damage, he takes up the idea of the Japanese Kintsukuroi technique, which is used to restore broken ceramic pieces, and which consists of filling the cracks with a mixture of resin, gold or silver powder. In his way, Vladimir believes that the multiple pieces of a fractured corporeality can also be amended and recognizes them not only as a symbol of fragility but also strength. / Elena Gore

Vladimir Garza is a borderless Mexican, aerial acrobat, teacher, director / mediator in creative processes and architect trained in the Autonomous University of Nuevo León, beneficiary of the Creadores Escénicos program of the National Fund for Culture and the Arts (FONCA), in the discipline of circus arts (2015-2016) and second place in the 1st. National Circus Creation Contest of the "I Festival Internacional de Circo y Chou de México" (2011). <https://youtu.be/OJ02juJKYCE>



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The show must go on!



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ejemplo:
Langosta



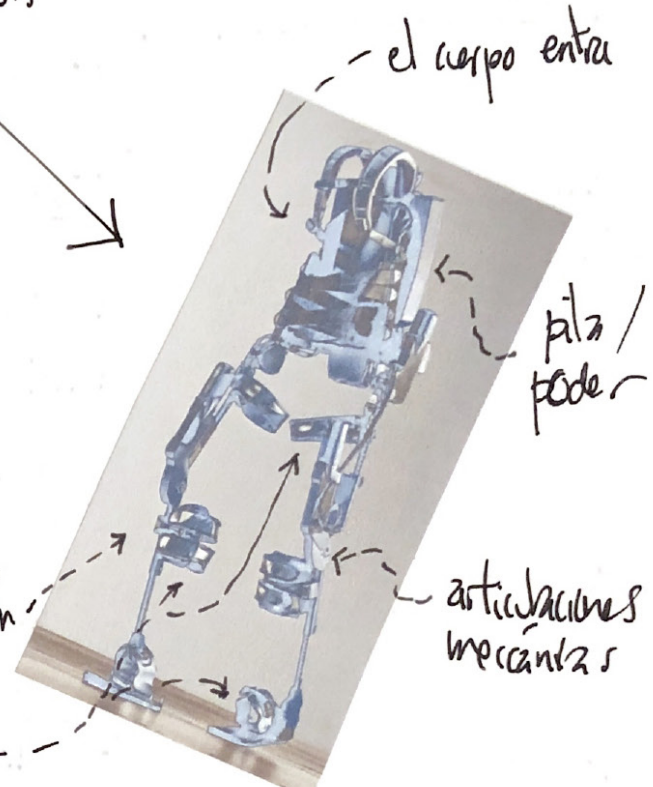
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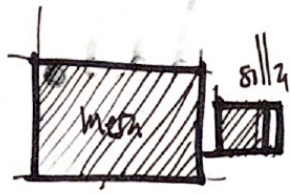
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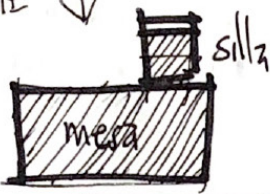
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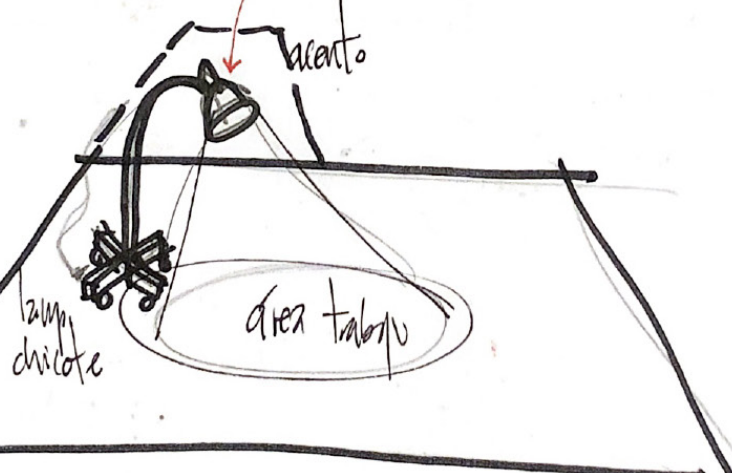
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NAHUAL ANIMAL

Nahual:

From náhuatl nahual o nagual derived from nahualli: "to disguise", although can be also translated as 'double' or 'projected'.

According to Jacinto de la Serna's *Treatise on idolatries, superstitions, and customs*, there are in Mexico supernatural beings that walk rural roads or city streets at night. A common man, but capable of taking the shape of some animal, perhaps a big black dog with ravenous fiery eyes, a talking snake, or a donkey without ears or tail.

Toztli Abril de Dios

Performance, contemporary puppetry

Jabber Daniel Bonfil

Circus artist (rope)

The Elastic Theater League

Object theater and animated figures



Toztli Abril de Dios *Gèlède, PanAfroAmerica*

"Toztli Abril de Dios, performing arts creator. Raúl Zito, visual artist... We started this project as a game for the enjoyment of the party that surrounds the mask tradition in the Afro-mestizo context. It began as a coincidence, but soon became an artistic collaboration that has found a place in the public space. Our actions start and end in the street. We search for the edges, the cracks, and fissures, in a word, the non-obvious places from which we run away and deny unanimous classifications. The project started in Mexico and has gradually found its way to other countries. We want to give some shape to the mapping of the African diaspora in Latin America through the use of masks and we believe in the symbolic power of the images.



A time surplus. It is difficult to know whether the importance of chance lies in the fortuitous encounter, in the awareness of that unforeseen event, or in what contingency can trigger. We know that Toztli and Raúl ran into each other randomly because one of them had plenty of time, so they decided to capitalize on that surplus. Just like someone rolls a dice, they identified three work objects: a mask, a body, and an image. Besides, they chose the street as a space for operations, and adopted a rule of action: "nothing that we do should disrupt the public space." The strategy was simple: in principle, she created a mask that allowed her to hide her identity and, at the same time, transformed her into an entity. Together, they scoured the streets searching for action, and perhaps, actions. The event happened, and we do not know if someone noticed this presence or if someone understood what happened. We know that there are photographic images of the happening, which have been exhibited in the public space in large formats. It is interesting to notice how a random encounter could transform a "time surplus" into an "image plus." / Eduardo Bernal

Toztli Abril de Dios is a graduate of the Mexican Dance Academy, the INBAL National School of Theater Art and the National School of Puppet Arts, Charleville-Mézières in France. She studied her master's degree at the Faculty of Paris III. She has worked with Grand Réservoir, Théâtre Elabore, Cie Zmachine, Tof Théâtre, Frank Soehnle, Gavin Glover and Teatro Línea de Sombra. Her artistic interests are oriented towards creative research processes in diverse communities based on dance, narrative practice, participatory arts and the language of puppets. She is currently a beneficiary of the Creadores Escénicos program promoted by the National Fund for Culture and the Arts (FONCA). <http://www.proyectogelede.com>



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Jabber Daniel Bonfil *Offering*

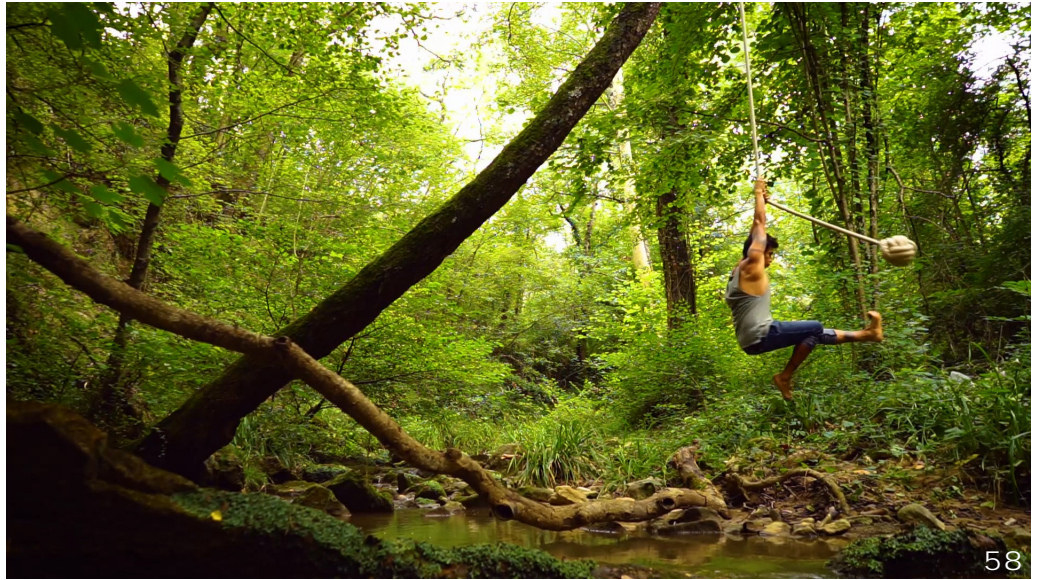
"My grandmother is a healer in the Oaxacan mountains. Since I was a child, I have been immersed in a reality that flows in parallel to everyday life. Offering began as a stage creation, which became a journey back to my roots, a reconciliation with Mexico, the home I left several years ago to live in Europe. When I returned to my country, I discovered the importance and symbolism of traditional clothing. I met men and women who keep a pearl of ancient wisdom transmitted through their word. I was initiated in the temazcal ceremonies and sacred dance circles. This experience transformed my life and changed the way I understand reality. It also established a pattern that I want to preserve in my upcoming creations. To get closer to ancient traditions in the world. To be inspired by their mythologies, their worldview and to stage universes around it. "



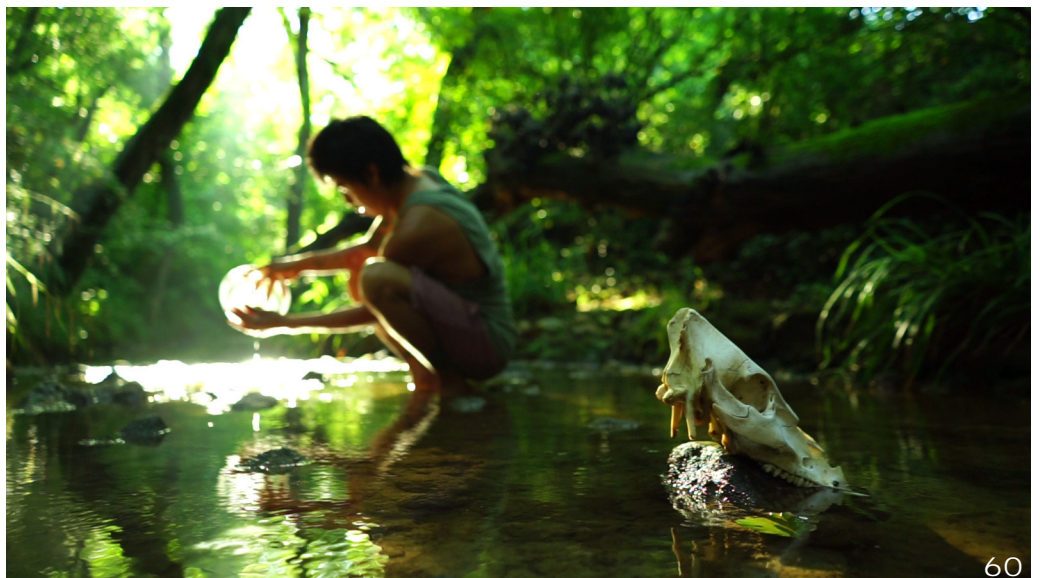
A "rural" street show. Offering is Jabber Daniel Bonfil's opera prima, who presents a fiction that takes place during the Day of the Dead festival, in which he plays a young initiate, a grandmother-devil and a nahual, who is a Mexican mythological capable of transforming himself into an animal. During the piece, he performs a series of actions from an authentic initiation ceremony in which he uses different ceremonial objects such as deer horns, tree roots, and animal skulls that give strength and meaning to the action onstage. This is a nostalgic vision of Mexican culture developed from the distance, based on a deep, intimate, ethnological quest and from the knowledge of Mexican traditions such as medicine and the craftsmen's textile production. It is a "rural" street show written to be performed at the foot of a tree at dusk, bringing the public into a mystical and fantastic atmosphere./ Netty Radvanyi

Circus artist (rope). Jabber Daniel Bonfil studied Photography and International Relations at UNAM. He started his circus career in Mexico with the Cirko de Mente and continued his training in Europe (Italy, France and Belgium). In 2018 he founded the Circo Nagual Company in France and the Omeyocan Association (an ecological and artistic park in the Gard, southern France).

<http://www.circonagual.com>



"Living life without fear so not to fear death."







The Elastic League-Theater *The beasts dance*

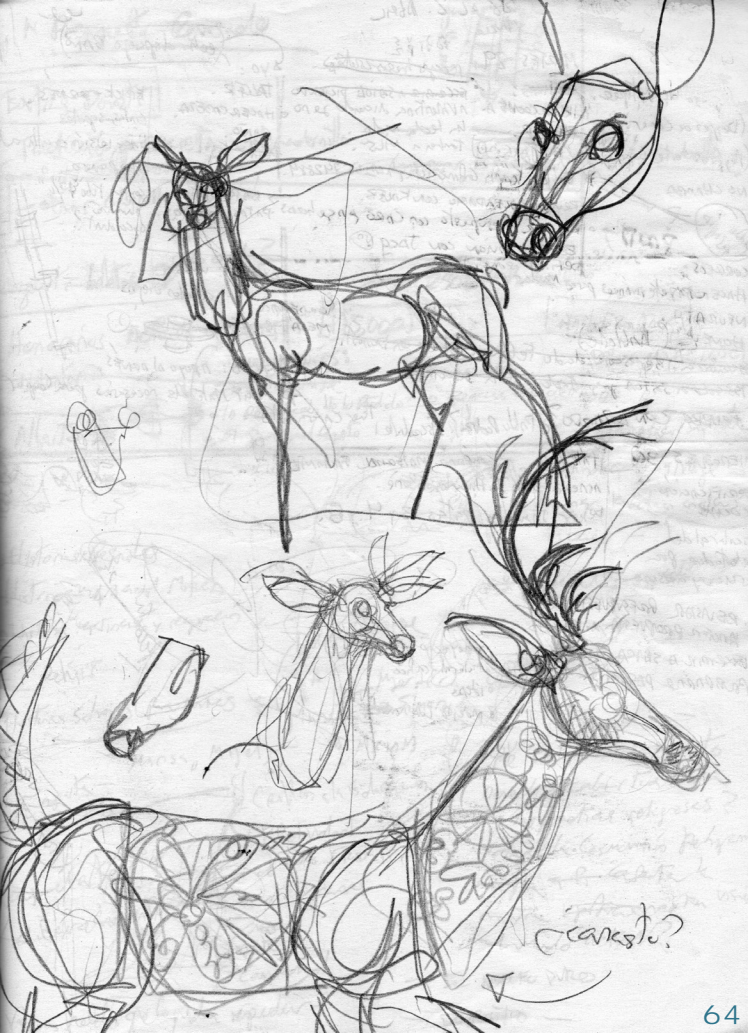
"We, the Company members, love matter and movement. We approach theater as an elastic object. With it, we tie, thrust, ride, bounce, weave and, above all, link up what is distant. For us, objects speak, the public performs, and matter owns half of the authors' copyright for each production. In our projects, we always try to collaborate with diverse artists located at the limits of their disciplines, as we care about the cross-pollination of diverse knowledges. Our interest centers around contemporary manifestations of object theater, puppetry for children, and participatory street theater".



The small pack of animated machines. The Mexican wolf (*Canis lupus bailey*) was an endangered species. Until a few years ago, it was not possible to see this animal in the wild. Today, thanks to an international collaboration program, there are about 300 specimens in different reserves and zoos in Mexico and the United States. In 2014, it became known that a litter of five cubs was born in the wildlife of Sonora, northern Mexico. The Elastic League-Theater has undertaken preservation actions similar to those of environmental organizations. From their workshop-laboratory, they have formulated and created their genetic materials for the reproduction of six adult wolf puppets and a deer. This small pack of animated machines has been conceived with the same delusional imagination and constructive devotion that characterizes La Liga's work. The company, like scientists and prophets, know that doing is not enough. It is necessary to understand how to protect what is done. Hope remains that, one day, wolves will change the course of festivals, just as in Yellowstone, wolves altered the river's course. / Eduardo Bernal



The Elastic League-Theater is a Mexican company of object theater and animated figures. Founded and directed by actress and director Jacqueline Serafín and by sculptor and puppet inventor Iker Vicente. Their work has been presented both in small communities and neighborhoods and in museums, squares, theaters and international festivals across three continents. The Elastic Theater League won the Award for Excellence in Stage Design at the Prague PQ 2019 Scenic Design Quadrennial for the project *Las Bestias Danzan o el Sigiloso Conjuró de lo Salvaje*. <http://laligateatro.com>



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Editorial committee of the magazine "MIRAR, from the other side"

A landscape of circus and art in public space



Said Dokins

He studied arts at the National School of Plastic Arts, today the Faculty of Arts and Design (FAD) at the National Autonomous University of Mexico (UNAM). He also studied in philosophy at the Faculty of Philosophy and Letters, UNAM and critical theory at the University Museum of Contemporary Art, MUAC in the Zonas de Disturbio program of Campus Expandido, UNAM. His cultural practice involves artistic creation, interventions in public space, research, curatorship and cultural management. Co-curator of the samples Visible invisibility. Approaches to the subject of violence, Museum of the City of Querétaro (2013-2014), Urban Interstices, International Exhibition of Urban Art, Cultural Center of Spain in Mexico, CCEMx (2011), He is a member of the curatorial committee of the 2013 and 2020 CALLEGENERA Festival. His work as an artist has been exhibited and published nationally and internationally, in countries such as Spain, Germany, the Netherlands, Belgium, the United Kingdom, France, Argentina, Chile, Brazil, El Salvador, Peru, among others. Photography: Leonardo Luna



Netty Radvanyi

French circus artist and director, graduated from the French National School of Circus (CNAC), the National Study of Contemporary Arts (Fresnoy) and the Paris Institute of Political Studies. She created her company Z Machine in 2008, and since then she has directed 4 shows (Inua, Stryptique, Brut and Mujer Sin Nombre) and 2 films (The Shadow of Salah and Circus off the track) for which she received several incentives and awards (Défi Jeune, circusnext, Premio de los amigos del Fresnoy...). She has also collaborated with several French directors and choreographers. In Mexico, she worked as a teacher at the Cirko de Mente, and as a manager for artistic exchange projects between France and Europe (circusnext, Circostrada, IFAL). In 2019, together with the puppeteer Toztli Abril De Dios, she created the artistic agency Ohtli Producción AC. Photography: Milan Szypura



Eduardo Bernal

He holds a degree in architecture at the Autonomous University of the State of Mexico (UAEMéx) and a Master's in visual arts from the National Autonomous University of Mexico (UNAM). He was coordinator of the degree in Graphic Design (1989-93) and director of the Faculty of Arts (2001-05). He is co-author of the Master's in visual studies and the Editorial Department of the Faculty of Arts. He has worked as an academic, draftsman, museum designer, curator, cultural promoter and playwright. He was director of the House of Culture of the UAEMéx. Curator of the Mexican Pavilion at the Quadrennial of Set Design 2015, in the city of Prague. He participated as an adjunct creator in the scenic project *Horse's Edge*, a piece that was commissioned by the Museum of Contemporary Art, Chicago (MCA) in 2018. He wrote and directed the piece *"Sin Ítaca"*, that has been presented in Fira Tárrega, Prato and Tenerife. Currently, he is a Professor at the UAEMÉX Faculty of Architecture.

Photography: Tania Barrientos



Elena Gore

Actress and producer graduated from the University Theater Center (CUT) of the National Autonomous University of Mexico (UNAM). As an actress, she has been directed by David Olguín, Haydeé Boetto, Juan Carrillo, Antoine Chalard (France), Abilio Tabares (Brazil), Ernesto Collado (Spain), David Atencio (Chile), among others. In cinema, she has been directed by Julián Hernández and Roberto Fisco. She has participated in festivals such as the International Festival for Contemporary and Experimental Theater in Cairo, Egypt; the Fira Tàrrrega Street Theater Festival in Catalonia, Spain; the Manizales Theater Festival, Colombia, among others. In 2014 she received the awards for Best Actress for her participation in the play *"El manantial de los santos"* and Best Cast for the play *"Verdades como Puños"*, at the XIX International University Theater Festival of UNAM.

Photography: María José Alós Estudio



Circostrada

Circostrada is a European network of circus and street arts. It was founded in 2003 with the central mission of promoting the development, empowerment, and recognition of these fields at European and international levels. Over the years, the network has become an important anchor point for its members and a key interlocutor for the dialogue with cultural policymakers around the world.

Ohtli Producción A. C.

Ohtli Producción AC is an international arts agency devoted to creation and promotion within the field of artistic exchanges between Mexico and Europe, particularly for the disciplines of circus and contemporary puppetry.

Periplo A.C.

Periplo Desarrollo y Cultura AC is an independent organization organizing circus projects such as the Periplo International Circus Festival and the Foro Periplo Cultural and Artistic Center in Guadalajara, the third most important city in the country and self-appointed "tierra de circo".

Artcena

Created by the French Ministry of Culture, Artcena is a national meeting point that aims to strengthen the foundation and growth of the circus, theater, and street arts. From an open and active spirit, it works closely with professionals in the sector while attending the needs of teachers, students, and researchers.



Co-funded by the
Creative Europe Programme
of the European Union



Photo credits

- 1 *Eltransportapueblos albino* by Alfredo "Libre" Gutierrez, Querétaro, México.
- 2 *Flammable*, Lapiztola. Oaxaca.
- 3 *Devil*, Lapiztola. San Martín Tilcajete, Oaxaca.
- 4 *A refuge*, Lapiztola. Roma, Italia.
Photograph by Francesca Lacroce.
- 5 *Extinct freedom*, Lapiztola. Londres, Inglaterra.
- 6 *Corn for the hen*, Lapiztola. IAGO, Oaxaca.
- 7 Maldita Carmen's urban intervention.
- 8 Maldita Carmen's urban intervention.
- 9 Maldita Carmen's intervention in the city.
Photography by Vlocke @vlocke_negro.
- 10 Maldita Carmen's urban intervention.
- 11 Maldita Carmen's urban intervention.
- 12 *Ubuntu ship* by Alfredo "Libre" Gutierrez. Cape Town, South Africa. Photography by @toast_trailer.
- 13 *Ubuntu ship* by Alfredo "Libre" Gutierrez. Cape Town, South Africa. Photography by Lygia Stebbing
- 14 *Eltransportapueblos* by Alfredo "Libre" Gutierrez. Lechería, Estado de México. Photography by Olmo Decont.
- 15 *Eltransportapueblos* by Alfredo "Libre" Gutierrez. Lechería, Estado de México. Photography by Carlos Prieto.
- 16 *Latransportapueblos* by Alfredo "Libre" Gutierrez. Tapachula, Chiapas.
- 17 *Eltransportapueblos* by Alfredo "Libre" Gutierrez. Lechería, Estado de México. Photograph by Carlos Prieto.
- 18 Music production workshop, B.b. Mango. & Dispositivo "El balcón" de Saúl López Velarde. Pasillo de las empanadas, Central de Abastos, Oaxaca.
- 19 Murals. Manuel Valdez & Dispositivo "El Balcón" de Saúl López Velarde. Colonia Arboleda, Central de Abastos, Oaxaca.
- 20 Kamishibai and Butoh Dance by Traditional Japanese Narration BC & Device. "El Balcón" de Saúl López Velarde. Cuadro del Pan, Central de Abastos, Oaxaca.
- 21 Storytelling Festival, Biblioteca Infantil & Dispositivo "El Balcón" de Saúl López Velarde. Zona del tianguis, Central de Abastos, Oaxaca.
- 22 Performance "Prolongaciones" Tania Bohórquez & Dispositivo "El Balcón" de Saúl López Velarde. Zona de tolerancia, Central de Abastos, Oaxaca.
- 23 Poster, *Pact Expert* by Luis Andrés Villegas.
- 24 Diagram, *Pact Expert* by Luis Andrés Villegas.
- 25 Performance *Pact Expert* by Luis Andrés Villegas, México. Photography by Alicia Vázquez.
- 26 Exploration *Pact Expert* by Luis Andrés Villegas, México. Photography by Alicia Vázquez.
- 27 *Lúdika*, instruments project for Circus and Social Circus by de César Martínez Hernández.
- 28 Bamboo, Body, Art, México by César Martínez Hernández
- 29 Bamboo, Body, Art, México by César Martínez Hernández
- 30 Bamboo, Body, Art, México by César Martínez Hernández
- 31 César Martínez Hernández. Photography by Tais Mallon.
- 32 Photo shoot for The Little Unknown. Photography by Carlos Cornejo.
- 33 *Little Unknown* performance. Photography by Julio López.
- 34 *Little Unknown* performance. Photography by Julio López.
- 35 Sketch of *The Little Unknown* by Joyce Islas
- 36 Y'U Video Dance *Tenía Cosas que Hacer en el Otro Mundo*. Photography by Julio López.

- 37 Photo shoot for *The Little Unknown*
Photography by Carlos Cornejo.
- 38 Y'U Video Dance *Tenía Cosas que Hacer en el Otro Mundo*. Photography by Julio López.
- 39 Photo shoot for *The Little Unknown*
Photography by Carlos Cornejo.
- 40 *EsloqueEs* by Juan Pablo Góngora & Carina Herrera Luna. Photo by Joshua Franco.
- 41 *EsloqueEs* by Juan Pablo Góngora & Carina Herrera Luna. Photo by Joshua Franco.
- 42 *EsloqueEs* by Juan Pablo Góngora & Carina Herrera Luna. Photo by Joshua Franco.
- 43 *EsloqueEs* by Juan Pablo Góngora & Carina Herrera Luna. Photo by Joshua Franco.
- 44 Sketch for *EsloqueEs* by Juan Pablo Góngora.
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- 46 Vladimir Garza's *Multiple Fracture*. Photograph of ISOPTICA.COM.MX. Gerardo Castillo. Teatro Orientación, Ciudad de México.
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- 49 Vladimir Garza's *Multiple Fracture* working sketch.
- 50 Vladimir Garza's *Multiple Fracture* working sketch.
- 51 *The Beasts Dance or the Stealthy Spell of the Wild*, The elastic theater league. Centro de Guadalajara, Jalisco. Photography by @halejandrocortes
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- 53 *Gèlède*, Photoperformance by Toztli Abril de Dios, Photo by Raúl Zito. Ciudad de México.
- 54 *Gèlède*, Photoperformance by Toztli Abril de Dios, Photo by Raúl Zito. Ciudad de México.
- 55 *Gèlède*, Photoperformance by Toztli Abril de Dios, Photo by Raúl Zito. Ciudad de México.
- 56 *Gèlède*, Photoperformance by Toztli Abril de Dios, Photo by Raúl Zito. São Paulo, Brasil.
- 57 *Isatis* sketch of Jabber Daniel Bonfil.
- 58 Jabber Daniel Bonfil's Offering Project.
- 59 Jabber Daniel Bonfil's Offering Project.
- 60 Jabber Daniel Bonfil's Offering Project.
- 61 Jabber Daniel Bonfil in a Cirko de Mente show.
- 62 *The Beasts Dance or the Stealthy Spell of the Wild*, The elastic theater league. Chapultepec, Mexico City. Photography by @andreac.stephens
- 63 *The Beasts Dance or the Stealthy Spell of the Wild*, The elastic theater league. Chapultepec, Mexico City. Photography by @andreac.stephens
- 64 Sketch of *The Dancing Beasts or the Stealthy Spell of the Wild*, The elastic theater league.
- 65 *The Dancing Beasts or the Stealthy Spell of the Wild*, La liga teatro elástico. Coyoacán, Ciudad de México. Photography by @andreac.stephens
- 66 *The Beasts Dance or the Stealthy Spell of the Wild*, The elastic theater league. Tlatelolco, Ciudad de México. Photography by @andreac.stephens
- 67 *The Beasts Dance or the Stealthy Spell of the Wild*, The elastic theater league. Centro Histórico, Ciudad de México. Photography by Alberto Pacheco Salgado.

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