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GLOBAL CROSSING CHILE



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This publication
was edited
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EUROPEAN NETWORK FOR
CONTEMPORARY CIRCUS
AND OUTDOOR ARTS

Circostrada is the European Network for contemporary circus and outdoor arts. Created in 2003 with the core mission of furthering the development, empowerment and recognition of these fields at European and international levels, over the years the network has become an important anchoring point for its members – 156 organisations from over 42 countries – and a key interlocutor in the dialogue with cultural policy makers across Europe.



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FOREWORD

Between January 13 and 22, 2023, a handful of Circostrada members had the opportunity to fly overseas to create connection the Chilean contemporary circus and outdoor arts scenes. Through key visits and meetings, co-organised by Paisaje Público in the frame of Cielos del Infinito festival (Punta Arenas), Santiago a Mil festival (Santiago de Chile) and of the first Feria PRO Paisaje Público supported by the Creative Economy Secretariat of the Ministry of Cultures, Arts and Heritage of Chile and thanks to the strategic collaboration of Francesca Ceccotti and Macarena Simonetti, the participants had the chance to engage with key actors of the sectors. This international field trip was the second of a series of Global Crossing in the framework of Circostrada's European project, running from September 2021 until August 2024.

The following publication was designed to benefit members who did not get the chance to join this experience and more broadly all cultural professionals eager to learn more about the Chilean context of contemporary circus and outdoor arts. It provides a general historical context, share points of view of key figures working in those sectors that will allow the reader to have a general understanding of the current issues Chilean actors are dealing with. This is not a scientific nor an exhaustive overview on contemporary circus and outdoor arts in Chile, but an attempt to deliver an accurate report of the knowledge acquired by the network during a one-week research trip.

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TABLE OF CONTENTS

FOCUS	5
<hr/>	
● An Overview of Contemporary Circus in Chile An article by Juan Pablo Corvalán Ahumada	5
● Conceptual Wanderings: A Brief Look at Outdoor Arts' Recent History in Chile An article by Mauricio Barría Jara	11
THE INTERVIEW CORNER: VOICES AND VIEWS OF CULTURAL LEADERS AND ARTISTS FROM CHILE	17
<hr/>	
● Interview with Macarena Simonetti	17
● Interview with Antonio Altamirano Fernández	20
● Interview with Katuska Valenzuela	23
● Interview with Matías Pilet	25
SECTORIAL MAPPING OF CHILE	28
<hr/>	
ABOUT CIRCOSTRADA, ARTCENA AND PAISAJE PUBLICO	36
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AN OVERVIEW OF CONTEMPORARY CIRCUS IN CHILE

By Juan Pablo Corvalán Ahumada



Juan Pablo Corvalán Ahumada graduated in theatrical performance from the University of Chile. He is an actor, circus artist, director and cultural manager, and his work is focused on exploration rooted in the performing arts, circus and theatre and multidisciplinary exploration and performance research. He has been a director, performer and artist in the [Circo Virtual collective](#) since 2001, and it is with the collective that he conducts researches and creative works based on contemporary circus, finding the links between theatre, music, drawing and new media. His work is specialised in Chile and the wider world.

Contemporary circus is still a fairly young discipline in Chile, with a lot of vitality and freedom. It is a very attractive and interesting movement that is developing fast. While it is concentrated in the capital at the moment, it is also rolling out across our country. There are contemporary creations in a variety of formats, as well as festivals and initiatives to support the work's professionalisation and visibility.

In order to write this article, I decided to talk with colleagues, meet them, send them emails, chat and drink coffee, so that we could share our views. Hopefully I was able to incorporate their perspectives into this landscape.

Tents, bunting, melancholy and happiness

When September arrives in Chile, there is a festive atmosphere because it is the month of national holidays but also circus. The holidays make people want to go out for a walk or ride, and enjoy the start of spring. Thinking about the circus reminds me of childhood memories of going to fiestas, “fondas” (or public parties) in O’Higgins Park, and multicoloured tents to see a show,

where there would be animals, trapeze artists, motorcycle acrobatics, contortionists, human cannonballs and unforgettable numbers of Chilean “tonys”¹.

Nowadays, if you tour Chile in September and the following months, you are sure to find a circus tent. It may be large or it may be modest in size. Whichever one you go to, you will be

able to experience scenes of joy, entertainment, dreams, strength, delirium, pleasure and also nostalgia.

Today, we see the traditional circus scene converging with circus acts, as well as new circus techniques and props, with most of the latter maintaining traditional structures.

Contemporary or current circus in Chile

Reflecting on the contemporary circus landscape in modern day Chile is both interesting and challenging. Personally, I am very curious about it because

its origins are not entirely clear. Circus was actually a series of movements that was allowed to start up, and they were diverse, hybrid and impossible to disas-

sociate with the political, social and economic processes of a Latin America that has been ravaged by dictatorships. Circus’ development bears witness to our

¹ “Tony” is the word for “clown” in Chile.

country, its economics and quality of life and its citizens' desire to live a good life. It speaks to us of a certain intermingling and sense of revolt, and a beautiful, varied and vast area that is sometimes dif-

ficult to connect together in a country that tends to focus on its capital city.

In this article, the term "contemporary circus" refers to modern day circus

and the performances being done at the moment, in all their diversity and hybrid nature, and it includes new and contemporary work.

Reappropriating public spaces: bringing people back together

It is true to say that contemporary circus' beginnings in Chile were marked by a few great milestones which, in one way or another, boosted its development. On the one hand, there was generation shaped by the different cultural movements that were taking up space in our country in the early 1990s as a result of the so-called "return to democracy", after we freed ourselves from Pinochet's 17-year dictatorial regime. It was within this context that people saw a need to reappropriate public places, share with others and express themselves through different art forms. People started to want to get together again, and this made the possibility for change a reality.

It was in this spirit that the Parque Forestal movement came about in Santiago. Every Sunday, the park would spontaneously start to fill up mainly with young self-taught jugglers, as well as musicians, dancers and outdoor arts performers, among other artists. This took place religiously every Sunday, and people from different neighbourhoods and social classes showed up, united by a need to share, practise, swap tricks and perform in the open air. They wanted to get together, feel like they weren't alone and be out on the street again.

When night fell, fire - and light-based props lit up and kept the party going. The meetings begin to move to different ma-

nor houses, country homes, and cultural and experimental centres such as Perre-ra Arte. Celebrations of different styles of music or performances also took place, including the famous Spandex fiestas², which symbolised freedom and diversity. In this way, the city and wider country began to use spaces with greater freedom after long years of dictatorship. Around this time, in 1995 El Circo del Mundo³ circus school was founded, alongside a vocational training school for circus artists. This was the first and only professional training centre at that moment in time. These two spaces begin to interact, making circus arts more visible and accelerating their development.

Hybrid and mixed arts, contemporary circus and theatre

As public spaces were being reappropriated, a process got underway to hybridise street theatre, and circus began to play a bigger part. As artistic languages and disciplines hybridised, the work of El Gran Circo Teatro (led by Andrés Pérez), Teatro del Silencio (led by Mauricio Celedón), and Circo Imaginario (led by Andrés del Bosque) provided a great reference point for imagining other ways of staging contemporary circus, exploring new formats and including new themes in creative works. Thanks to their connections (mainly with France), these companies were able to build bridges that facilitated experimental staging, international travel and the use of public space, where circus began to



Tripulacion Paraíso performance by Disparate Circo ©Nathaly Arancibia

² These fiestas were, however, soon censored and bothered by the authorities, and they were shut down after a couple of years.

³ El Circo del Mundo came out of an initiative by Cirque du Soleil and Jeunesse du Monde which undertook an international cooperation project in 1995 with La Corporación el Canelo de Nos. They provided circus workshops for Chilean artists (mainly actors and dancers) so that they could use their skills to help disadvantaged children and young people.

intermingle and take place. New and contemporary circus had begun.

Another important milestone took place in the late 1990s with the first *Convenciones de Circo y Arte Callejera Chilena* (or “Chilean Circus and

Outdoor Art Conventions”). What made these meetings important was that they provided the main meeting space for circus arts, bringing together professionals and amateurs alike, and included training workshops, shows and acts in the big top and street. The

conventions provided the setting for new friendships and encounters which led to the formation of groups, organisations, companies and affinities that are still running today, spearheading contemporary circus’ development throughout the country.

Needs, challenges and the current situation

Training

On a national level, circus training is self-managed, sometimes with support from state funding via competitive funds. But most of the time, it is self-managed by artists and managers who have decided to promote it. In Chile there is a professional circus school, *El Circo del Mundo*, a preparatory school, *Elevarte Circo Yoga* (both located in the capital) and a large number of circus clubs, as well as groups and artists who offer short workshops and courses all over our country. Training is mainly technical and physical and aimed at beginners and intermediates. To a lesser extent, there are bodies dedicated to integrating different art forms in support of creativity and reflections on the creative process. However, theatre and dance have now been incorporated as necessary subjects in artists’ training. In recent years, creative and managerial laboratories have also emerged, albeit in isolation. They usually come out of festivals, conventions and regional organisations, include artists and national and international instructors, and run for limited periods of time. All this has led to circus artist training being mostly self-taught and intuitive.

Unfortunately the state has taken no long-term view on vocational training, which demonstrates the need to keep working towards professionalisation. We are still waiting for a national circus school. In the absence of more intensive training programmes, artists who reach an intermediate or high level of technical ability (either by teaching themselves or attending a school of

some sort) seek to improve their skills abroad so that they can continue to develop and build a career that offers better employability, more artistic tools and a better quality of life. Some of these artists then move between Chile and Europe to develop their work while also contributing to local development by sharing their knowledge, as is the case for Andres Labarca, Fernando González, Denisse Mena, Yerko Castillo and Carlos Muñoz, among others.

Funding

In Chile, we have different types of state-level competitive funds, which allow us to choose from funding pots for creation, research, training, infrastructure or management, among others. However, they don’t meet the industry’s need to keep professionalising its work, nor do they make up for the absence of a stable funding policy for medium-term or long-standing or-

ganisations. These funds undoubtedly contribute to development, and they have now become the main funding instrument from the state. However, in the best cases they offer finance for up to two years, so organisations get caught up in an endless bidding cycle. At present, the maximum amounts organisations can request for different professional areas have been reduced.

Competitive bidding is an exhausting process for the circus medium and art more widely. These funds don’t provide continuity, so any medium- to long-term plans are subject to funding. This inflicts a certain amount of wear on the art industry and causes labour shortages. Unfortunately, it is practically impossible to generate sufficient income through the shows and circus works, because there are limited options for hiring spaces. These financing mechanisms need to be rethought to provide



Foja Cero performance by Los Nadies Circol ©Ramón Vasquez

continuity, professionalisation and stability for the industry.

A few years ago, the Ministry of Culture did create some programmes that

sought to strengthen and give parity to the circus arts sector at a national level via artistic, technical and management training, but unfortunately this initiative was cut short and wasn't implemented

throughout the country. Currently, no new state programmes supporting professionalisation at a national level have been resumed or implemented, but they are an absolute necessity.

Performance spaces and visibility

Festivals

Performing arts festivals have become increasingly available and diverse across the country for the past 15 years. Although initially most performing arts and outdoor arts performances took place in January via the Santiago a Mil International Festival, the scene has been hugely diversified thanks to an initiative to create regional festivals such as the Cielos del Infinito Festival, Santiago Off Festival, Famfest Festival, Identidades Festival and Teatro Ftb Bio-bio Festival, among others. Fortunately, over time all these festivals have started to diversify their programming and have started to incorporate circus, although it is still less represented than theatre and dance.

There are also festivals and gatherings dedicated purely to contemporary circus, such as Charivari, Valparaíso Circo, Lacustre Fest and Festival de Circo en Patagonia. Unfortunately, almost none of these events have been sufficiently funded to offer continuity, and they have seen their capacity, hiring and programming interrupted. This has affected relationships with audiences, training, artistic exchanges, and their ability to generate paid work. To date, only one performing arts festival is directly state-funded, demonstrating the need for state-level commitment to cultural decentralisation.

Theatres

Although most theatres such as Matucana 100 or Centro Cultural Gam, and cultural centres such as Centro Cultural de San Joaquín, San Antonio, or Lo Prado have been incorporating circus and increasing its presence in

their programmes, it is only consistently available and visible in a very few cases. Generally speaking, curators take a narrow perspective and see circus primarily as family-based entertainment, limiting the space for experimenting and finding languages for other audiences. Some theatres and festivals with more resources, such as Teatro Municipal de las Condes or Festival Internacional Santiago a Mil, prioritise international circus over Chilean performers, generating a dichotomy. On the one hand, this offers a way of sharing different approaches to the circus and new reference points for local creation, both for artists and audiences; but on the other hand, it reduces the space for national cultural programming, affecting its visibility and employment opportunities. However, there have been calls for inter-regional programming in recent times and networks of venues and festivals have been set up to improve dialogue and collaboration.

Public space

There has been a slight increase in the number of acts, shows and contemporary outdoor circus works, mainly through busking⁴ and, to a lesser extent, hire agreements. This itinerant, autonomous format has allowed artists to present their works on various stages. While there have been outdoor art festivals with a circus component, they haven't achieved continuity. Further work is needed to get the best out of presentation spaces. Increasing state and private funding would allow a national circuit to develop, helping an audience to form and rewarding artistic endeavours.

Regional development in a vast country

It is important we keep training and sharing this beautiful practice with children from an early age, so we can frame circus as a way of developing personally, artistically and professionally. There are several regional projects driving this approach. They do this primarily in a self-managed way, out of a belief in its importance. Festivals, conventions, workshops, residencies and meetings are set up for presenting work and sharing ideas. These same artists (who manage their own projects) also set up regional training organisations. These meetings are opportunities to centre work away from the capital, meet with other artists, exchange knowledge, introduce new techniques and apparatus, and diversify ways of approaching creation and research, all while finding audiences and allowing performers to perfect their skills. An example of this is what has been driven by Circo Lacustre and Espacio Ko-Panqui in Villarrica, Galpón Jiwasanaka in Arica and Carpa Azul Circo in Valparaíso.

For the most part, the regional work starts with social circus and gradually expands into artistic creation, as in the case with Circo del Sur in Punta Arenas. It's important to add greater depth to this creative sphere by involving other professionals. Specialist directors, designers and musicians are invited to see the works in order to exchange knowledge and nourish processes, and they include the Colectivo Artístico Circo Virtual and Los Nadies Circo in the region around the capital. Regionally and nationally, there is a desire for contemporary circus to gain

⁴ Buskers rely on audiences' willingness to offer a little money at the end of a show.



Lipika, sobre la creación del caballo performance by Circo Virtual ©Bastian Yurisch

recognition as a discipline, and to be recognisable and identified by the community, places that schedule performances, and other areas of human development as well.

Infrastructure

There is a need to improve existing infrastructure (especially warehouses, gyms and circus tents), and to build new spaces for circus arts. This ar-

chitecture should be appropriate for professional development, in accordance with each region's needs around equipment, safety and weather conditions. One highlight is the Centro de Artes Aéreas de la Reina, a space designed exclusively to house circus arts. It would also be helpful to have stable fees that allow teachers and artists to provide longer and more regular training, creation and research processes. There is interest in continuing to develop conditions that allow people to create in the areas where they live and, in this regard, think about Chile in terms of its geographical diversity and support development and professionalisation nationwide. Chile is a huge and diverse country, and hopefully this diversity will become an advantage rather than an obstacle to connecting far-flung places.

Creation rooted in current circus, themes and aesthetics

Contemporary circus has been taking up more and more space and has been slowly professionalising; however, artistic creation is still scarce compared to the theatre or dance that takes place in our country, as is funding. Nonetheless, the desire and need to make circus comes from a vital imperative from the artists themselves, and this has led to new companies, artists and managers being formed and maintained, all of them seeking out different strategies to uphold artistic practice and creativity across the country. Generally speaking, more of what we might qualify “new circus” is currently being produced. By this, we mean works incorporating contemporary techniques based around a particular theme and maintaining more traditional dramatic structures, where acts (and skills) are still a big part of the picture. On the other hand, there are more “contemporary” creations that seek to explore new uses for apparatus, try out different formats, and also explore themes

and other types of circus language that challenge traditional modes.

There has been a tangible increase in the creation and diversity of new themes in local work, both regionally and in the capital. We have seen one-man or one-woman outdoor art shows both short and moderate in length and commercially leaning shows and cabaret, as well as medium and long - format works led by a single creative, and companies or collectives that explore creativity with circus as their starting point. They might include multidisciplinary interactions and sometimes include physical theatre, dance and new technologies. This has also given rise to experimental creations focused on research. A trend has developed for complementing technical handling and skills with contemporary themes. Artists feel the need to reflect on what they are doing and why; explore local identity, territories, memory and the multiple influences of colonisation and

hyper-connectivity; and investigate the hybridisation of dramatic, linear, fragmented, reflective and performative languages. Questions about what the circus is and isn't are beginning to arise, which is interesting in itself, as it opens the way to a new dimension from which artists can think about, create, imagine and research circus.

Although there is an increase in circus programming, there is still a need to contribute to spaces that promote the form's creative and research processes, creating conditions for exploring new ways of approaching creation. Spaces or settings that encourage research are required, and we need to continue exploring circus as a political tool which invites audiences and the artists themselves to think more and more deeply about what they do.

To maintain circus' development in our country, we need to keep encouraging people to meet, but also to fos-

ter possibilities for imagining, reflecting, discussing, persevering, creating and researching. Through this, we will contribute to circus arts' professionalisation and visibility in Chile.

Thinking about and doing contemporary circus in Chile means trying to gather together all these different geographies, memories and histories and have them converse in the here and

now, so that circus arts keep developing. The realisation that significant progress has been made but much remains to be done is both challenging and motivating. It gives us the creative freedom to experiment. This in turn allows us to discover new possibilities and foster a desire to keep researching, creating and professionalising circus arts.



CONCEPTUAL WANDERINGS: A BRIEF LOOK AT OUTDOOR ARTS' RECENT HISTORY IN CHILE

By Mauricio Barría Jara



Playwright and theatrical researcher, Doctor of Philosophy specialising in Aesthetics and Theory of art at the University of Chile, Mauricio Barría Jara is also as Associate Professor with the Department of Theatre at the same university. He is currently developing a research project entitled “Intensities of presence: time, perception and counter-trends in contemporary performance”.

When we talk about performances or action arts in public spaces, a huge and at times unfathomable constellation of experiences opens up. Before October 2019, the streets, public spaces and areas outside theatres in Chile were already places specially reserved for action. Then, after the lockdown and a return to the perplexing normalcy of a country that rejects the possibility of change and prefers to place its trust in a traditional political class, the street became opaque, no longer broad boulevards but a turbulent space for unconditioned expression. Perhaps this is also where we should go to seek answers to questions that will guide the future.

Before we undertake a panoramic overview of the art of action in public space, there are some preliminary considerations to take into account as we narrow our field. The first thing is to place this exercise of affective choices within what we might describe as one area of theatrical production. That means leaving out proposals from dance, circus or performance which use visuals as their basis. We want to consider those poetics that converse with the street as their backdrop, even

though the street is often inscribed within an open space where the relationship between private and public is strained: experiences in a park, the esplanade of an institutional building or the courtyard of a house differ from experiences that work in unconventional spaces, but reiterate the movement towards interiority. I know that the boundary is blurred, so all we can do is accept it, and accept that any selection is always arbitrary. Finally, the act of writing also imposes its own

boundaries. Much as we would like to, it is not possible to touch on each and every creation, but it may be useful to shine a light on some examples that allow us to draw a preliminary cartography of contemporary street theatre. This cartography also provides insight into genealogical lines, influences and dialogues in procedures, both coincidental and invariable. What we can say for sure is that this brief panorama is nothing more than that.

From carnival to machinery

Street theatre or theatre performed in open spaces has a long and strong tradition in our country, from the iconic companies that emerged in the 1980s such as the Teatro Urbano Contemporáneo (TEUCO) directed by Andrés Pérez and Juan Edmundo González, the Gran Circo Teatro directed by Andrés Pérez or the Compañía Tea-

tro Provisorio (now known as Teatro Onirus) from Horacio Videla. In the 1990s, a series of groups emerged that would consolidate an enormously impactful theatre language and circuit: the Teatro del Silencio directed by Mauricio Celedón (founded in 1989 but its first première, the processional work *Transfusión*, took place in 1990); Equili-

brio Precario (1994), which brought the theatre of objects to the street; and later La Patogallina (1996), Teatro Mendicantes (1997) and La Patriótico Interesante (2002), among others¹. Common to all these groupings is the place the body occupies as the expressive subject. The stage shows' narrative impulse relied on the body. These were no lon-

¹ For an overview of street theatre in Chile in the 1980s, see ateca.cl

ger simply “performances” amplifying gestures and voices. A recognisable technique started to be consolidated in which the circus and its constellation of acrobatics, clowning, dramatic miming and forms of physical theatre more generally became intermingled. In the work of masters such as Andrés Pérez, Andrés del Bosque, Oscar Zimmerman and undoubtedly Mauricio Celedón, this practice acquired a fine stylisation that changed the face of street theatre forever. The other common feature of these shows was the role of music as an articulator of the story, and it was often performed live². On the other hand, objects and gestures typical of carnival, such as stilts, masks, expressionist make-up and giant figures in various guises dominated the stage area. Over the years these “props” tended to become more sophisticated, metamorphosing into spectacular grand machinery. The emergence of the latter coincided with a change in the role of the theatrical designer, who began to get involved in performance direction.

The much remembered Compañía Los Mendicantes founded in 1997 is emblematic of this period, and its inquiries were particularly focused on popular theatre. Its first creation *La Procesión*, used the structure of a parade to perform a procession of lepers recounting a biblical narration of the world’s creation, while its 2003 work *Entránsito* brought together movement, masks and music to again weave a parable about discrimination in Chilean society of the era using biblical references. Also worthy of note is the première of *El Gran Baile Gran* (2007) at Matucana 100. This work traced Chile’s history from the 1920s to the present day, based on choreographic and musical resources. Mendicantes, like other late-20th century groups, had a characteristic drive to rescue the expressive forms found in popular culture, such as the processions, *comparsas* (dances) and

cofradías (congregations) that link directly to carnival’s expressive language.

Another highly influential group is La Patogallina, which emerged a year earlier. Its first creation, *A Sangre e’ Pato* (1997-8), was strongly influenced by circus, and was followed by one of its most recognisable works, *El Husar de la muerte* (1999) based on the movie of the same name by Pedro Sienna exploring the life of Manuel Rodríguez. The film functions as a kind of document, while the stage version is a type of archive *recreation* (or reanimation). The documentary form acquired a certain allegorical quality, since it was made from overlapping texts that read into one another - theatre and cinema - to converge into a highly visual and bodily street show that marked a turning point in the usual ways of thinking about street theatre technique. The incorporation of multimedia and audiovisual processes added to the body-based work which is so characteristic of these art forms. From its extensive repertoire, I would also highlight 1907 *El Año de la Flor Negra*, a 2004 work which looks at events that took place in northern Chile, namely a general strike linked to the well-known massacre at the Santa María de Iquique School. In this work, film and audiovisual presentation again came to the forefront.

It is interesting to observe how this late 20th-century street theatre scene moved towards techniques in which the presence of structures and large objects became relevant. As competitive funding became available, companies sought out greater spectacle. Unfortunately, this precarious financing system did not guarantee companies’ long-term sustainability, so this particular creative period came to a swift end. Without a doubt, the French group Royale de Luxe, which first visited Chile in the late 1980s with *Photo Roman*, made a significant contribution to this

imaginative approach. In 2004, its director Jean-Luc Courcoult founded the company La Gran Reyneta with Chilean artists. Perhaps its most memorable creation is the *Pequeña Gigante y el Rinoceronte Escondido* (2007). This work used a large doll manipulated by a group of actors and actresses. Setting aside the spectacular size of the puppets, the acrobatics required to bring the object to life were a spectacle in themselves and attracted public attention. La Patriótico Interesante was founded a few years earlier (2002), directed by Ignacio Achurra and aided substantially by its two designers, Pablo de la Fuente and Katuska Valenzuela. Thematically speaking, La Patriótico’s work revolves around social issues, with an emphasis on popular languages but also references to popular culture. While many of its shows were *parades* (*La Victoria de Víctor*), perhaps one of its best remembered is *Kadogo: Niño Soldado*, which premièred in 2008. Although La Patriótico responds to outdoor arts traditions, its use of objectalities is one of the features that has marked it out.

A special mention is due to the company Valparaíso Teatro La Peste, one of whose characteristics is to constantly question the spaces where works are exhibited. Directed by Danilo Llanos, since its foundation in 2001 La Peste has continually combined the language of theatre auditoriums with strong experimental nuances and the theatre of public spaces. Its first work, *Desarmados* (2003), took the form of a parade through the hills of Valparaíso. Then in 2010, it staged *La Playa un Trabajo*, which questioned theatre, heritage and popular imagination and was created and exhibited on San Mateo beach in Valparaíso. That same year, the company launched *Todo es cancha* which was presented in several cities in lots of different venues, both indoor and outdoor. But perhaps its most iconic

² On this and in relation to other groups, I refer to two books by Martín Farías: *Encantadores de serpientes: músicos de teatro en Chile 1988-2011* (2012) and *Reconstruyendo el sonido de la escena: músicos de teatro en Chile 1947-1987* (2014). The same author has created a web archive: Música Teatral: Archivo de la música en el teatro chileno.

project is Proyecto Vitrinas (2014 and 2015), whose first version looked at how to stage a work in the window of a store on a hill in Valparaíso, while the second version called on five directors to submit proposals for shows in a number of the city's shop windows. All these works focused on the site-specific and aimed to help us interpret the city. For La Peste, the city is not simply a script, it is a dramatic space out of which they compose the stories they want to tell. This period also saw work by El Colectivo Obras Públicas (COP), directed

by Claudia Echenique, which started its series of shows with a strong documentary component in 2010. This cycle was titled *La trilogía ciudadana*. The first of these was *Clotario*, created in January 2011 on one side of the conservatory in Quinta Normal Park³. The next was *Brigadas* (2012) at the Centro Cultural Matucana 100. This work tells the story of muralist collectives such as *Ramona Parra* or *Elmo Catalán* which emerged in Santiago and constituted a cultural phenomenon that launched a whole language and poetry for street-

based and popular identity. The last was *Constitución* (2014), which used resources from one type of educational theatre to explain the need for constitutional change. COP managed to both consolidate a technique for making street theatre and exhaust it at the same time. This approach left room for other, less mimetically representational expressions closer to performance and activism.

From theatre to performance and from performance to activism

The social movements that have resurfaced in Chile since 2006 and coalesced in 2011 have undoubtedly changed the face of our theatre forever. The stage became politicised. References to contingency take on a critical, historical dimension. Gradually, another street scene more closely linked to performance and activism emerged. Rather than shows, ephemeral actions or interventions began to emerge in public spaces.

One creation we might consider to be a turning-point in this regard is *Comisión Ortúzar: Acciones en torno al legado de una/la refundación* by the Centre for Art, Politics and Community at the University of Chile, directed by Ana Harcha. It premiered in the amphitheatre of the Faculty of Architecture and Urbanism (FAU) in March 2015. This stage-based work focused specifically on the extensive documentation from the minutes of the Ortúzar Commission which, between 24 September 1973 and 5 October 1978, was tasked with discussing and creating a preliminary draft of Chile's new political constitution. The work stemmed from an art research process that brought together an interdisciplinary group of creators and intellectuals. The group numbered performance artists, visual artists, historians and constitutional lawyers, who made



Comisión Ortúzar ©Cristián Muñoz

it possible to identify the basic tenets of the document and highlight the problems derived from it in citizens' daily lives. The creation constructed a kind of palimpsest dramaturgy mixing together various kinds of staging, from action using street signs to dramatisation using puppets to represent sessions of the Commission. In short, this cross-disciplinary work gave viewers an experience of heterotopia in the public space.

A number of activist and countercultural groups came to the fore as part of the 2018 feminist movement. One of

these was *La Yeguada Latinoamericana* directed by Cheril Linett. Fellow activist Aliwen describes her work as follows:

“Through both the launch of an inquiry into the animal imagination of the “horse” and civil disobedience via the synthetic tail emerging from the coccyx, and the evolution of the *yeguada latinoamericana* performance and the problems related to patriotic symbols, the sorority of feminised bodies and the gender violence that ensue, Cheril Linett activates spaces of intersection between art, activism, dance, dissent,

³ There is, however, a precedent in the work by Arturo Rossel, *Clotario Blest*, created with puppets and *La Compañía Equilibrio Precario* (2008).

trans/feminism, photography, theatre, media and performance: a space of critical questioning about the stage for bodily action, institutionalisation and the boundaries between art and politics in contemporary Chile.” (Aliwen p 82)⁴

One group that had been working in this direction for some time was Los Diablos Rojos de Víctor Jara, a dance-music collective formed in 2009 to honour the eponymous singer-songwriter on the day of his funeral. Ever since, it has participated in annual events commemorating political detainees and executions committed by the military dictatorship, as well as other sporadic demonstrations. The collective is an example of a type of street action that restores the place of popular languages primarily linked to carnival, but hybridises them with the symbolism of popular culture and advanced artistic techniques. In fact, contemporary dance choreographer Lucía Piñume leads Los Diablos Rojos de Víctor Jara. These transitional languages simultaneously preserve and renew a culture. They aim to play a part in traditional culture, but the truth is that the niche they identify is often politi-

cally highly cohesive. Another notable example is La Guerrilla Marika, which transcends the sexist rules of carnival bands by reversing gender roles⁵.

Between 2016 and 2019, the Núcleo Arte Política y Comunidad developed its Acción Lana, which aimed to bring to life a series of questions about memory. It asked how we relate to our memory and how we generate collective practices around memory. There was also a

strong emphasis on potential possibilities for collaborative and collective memory generation today.⁶ They decided to work with wool as their material and collectively wove or knitted a huge warp that sat in parts of the Plaza de Armas. During various activation efforts in the Plaza, they invited not only passers-by to join in the making of this great fabric, but invited activist artisans to take part in this sensitive thinking process focused on how we build memories together.



Resistir Bailando, Los Diablos Rojos de Víctor Jara

Street-sound wandering

In recent years, we have seen interesting movement in outdoor arts' use of sound, in which the idea of theatricality itself is thrown into crisis. This is first because sound disputes the centrality of our sense of sight, something which has defined theatricality from its earliest days, and second because it redefines the concept of being together.

In 2013, Martín Erazo (La Patogallina) and Cristóbal Carvajal founded the company Teatro del Sonido and, in 2014, they performed their first work in

various locales in Santiago. It was called *Viaje N°9*. The audience was encouraged to experience this participatory street show via their senses. The *Compañía de Transportes Acústicos* intervened in public spaces, turning them into an airport where audio-spectators were invited to embark on a journey into nature and memory. Its next show was *La Zona* (2017), an urban intervention that blends elements taken from parades, site-specific work, cinematic soundtracks and radio plays. In *La Zona*, audio-viewers were invited to immerse

themselves in the stories of a changing neighbourhood that is on an inexorable path towards its own disappearance. The public was invited to cycle to a certain place, then embark on a walking tour through two blocks of a city neighbourhood (specifically named *La Zona*). They wore a radio receiver and headphones through which the soundtrack of the show was transmitted.

In fact, a number of proposals for work in public spaces (such as tours or audio tours) emerged over just a few years.

⁴ Aliwen, “#Renuncia piñera: Arte chileno urgente ante estado de excepción”. In *Los futuros imaginados*. Santiago Foro de las Artes/DICREA Universidad de Chile, 2019

⁵ For a very extensive list of activist collectives and groups, see <https://registrocontracultural.cl>

⁶ <http://www.tramalana.artepoliticacomunidad.cl>



AppRecuerdos - Under the title "Stories of women and resistance" the app commemorated Women's Day with an audio tour through the voices and experiences of women in the 70s and 80s © Verónica Troncoso

All of them were committed to honouring the memory of some aspect of our urban history. The first work was the emblematic AppRecuerdos (2017), an archive of more than 95 stories told by various people about something that happened to them during the 1970s and 1980s in Santiago. In their various forms, the stories recounted the violence suffered during the dictatorship and the narrator relayed them in the place in the city where they actually occurred. Somehow, every time we went back there, the story kept resonating in our bodies even though we weren't listening to it. This work was produced by the Goethe Institut and entailed collaboration between the German collective Rimini Protokoll and the Chilean collective SonidoCiudad⁷ who, for a year, collected the stories and tested how they worked in the street. During that same year, Roberto Cayuqueo and Macarena Andrews created *Panerife*. This was a tour of a small area of central Santiago. The tour's focus was the story of Eugenio Paillalef, leader of the National Confederation of Bakeries, 93% of whose members are Mapuche.

From this, Cayuqueo sought not only to reconstruct a memory, but also to make visible both the role of the Mapuche people in Chilean history and how Chilean historiography has tended to erase the mark they have made. Similarly, *Santiago Waria, pueblo grande de winkas* examined the use of an audio-tour and performance experience in public space. On a larger scale, this work was part of a bigger project, *Mapsurbe, la ciudad invisible: un mapeo mapuche de Santiago de Chile*. This research into urban Mapuche displacements was led by Italian anthropologist Olivia Casagrande, Mapuche historian Claudio Alvarado Lincopi and stage artist Roberto Cayuqueo. The latter was in charge of creating the work. The tour lasted approximately three and a half hours and was structured into stations, each of which produced a performance. The journey began at the Quinta Normal, a meeting point for the participants and an emblematic place for Mapuche migrants arriving in Santiago. It continued on the metro to Plaza de Armas; from there, the tour took a bus to Plaza Pedro de Valdivia

and from there, it went back to the Cerro Huelén (Saint Lucia) where it culminated. La Quinta was where Mapuche women, who mostly worked as housekeepers, met men, who often worked in the bakery trade. The audio generally consisted of testimonies and historiographical data, as well as stories told by a narrator. Other elements included actions that had, in some cases, a fictional character, while others were more discursive or involved poetry readings. Rather than an audio tour, *Santiago Waria* was a large-scale interdisciplinary intervention in the city.

We should also note *Galaxia Sur-Realista* by José Miguel Neira, a tour and cartographic exploration of the city of Concepción via a "micro" bus, which took place in 2017. One interesting feature of this work is that the sound device was developed via the vehicle's own radio, which transmitted a special program to suit passengers' journey.

Finally, in February 2021, the Paisaje Público festival hosted the première of *Cómo se recuerda un crimen* by Cecilia Yañez, Camila Milenka and Josefina Cerda. *Cómo se recuerda un crimen* was an audio tour in an audio guide format. It tells the story of the iconic Villa San Luis, a social housing project that emerged during the Unidad Popular government in the area of Las Condes and which aimed to fight against the urban classist segregation that has dominated Santiago's history. After the coup d'état, residents were violently evicted and relocated to various towns in the outlying areas of Santiago, while the homes were handed over to soldiers and their families. In 2022, the same group would carry out another audio tour, this time around the GAM (the Centro Cultural Gabriela Mistral) and its surroundings. It told the story of the iconic building, which was first the

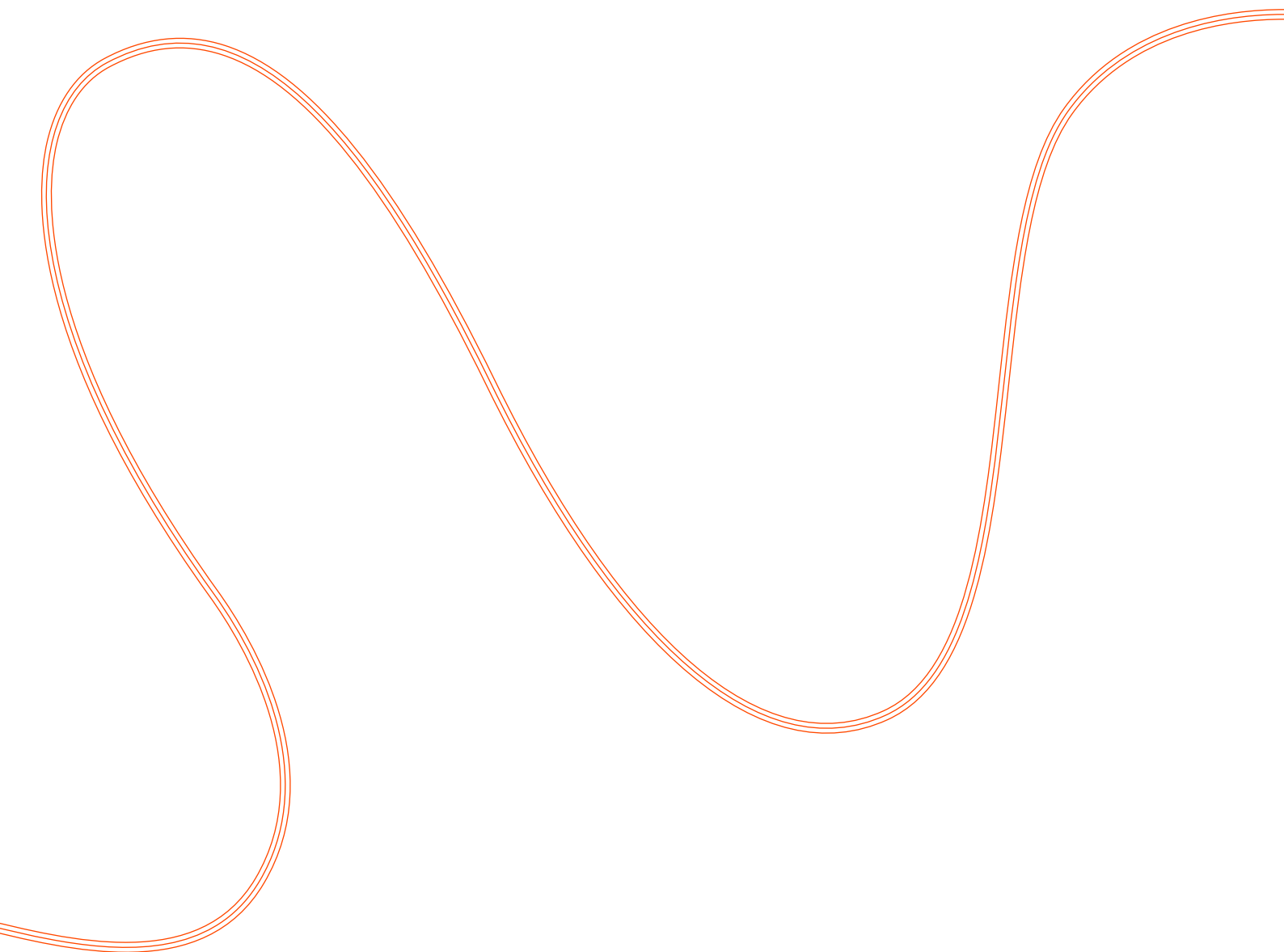
⁷ This group consisted of artist-researchers Mauricio Barría, Verónica Troncoso and Gonzalo Dalgarralando and researchers Javiera Bustamante, Valeska Navea and Marsida Luca. It should be noted that Barría has created several sound experiences in public spaces. 2010 saw part of the project "Audioguides: Experiencias colaterales para espacios de expositivos" directed by Leonor Castañeda. This work performed the fictional audio guide Echo at the Museum of Fine Arts. In 2015, the project joined forces with sound artist Rainer Krause to make KafCage para mall. This sound-based experience took people on a tour of shopping centres. In January 2023, the project was invited to create Decolonial Gaze Capitulo uno: el salitre with the Kampnagel theatre in Hamburg. This audio tour with augmented reality looked at the vestiges of the salt industry in Santiago's Estación Central area. To see some of this work, go to <https://www.sonora.media/>

centre for UNCTAD III, then government headquarters for the dictator Pinochet, before ultimately becoming the Gabriela Mistral Cultural Centre.

One of the great problems in outdoor arts today is making it through to a second performance, especially due to money problems. This makes it difficult for new companies proposing a new poetry to emerge. On the other

hand, many of these groups are reluctant to experiment with new formats. The present does not seem very auspicious. However, interest in taking over the street again with more complex, less immediate proposals could grow as we move beyond the pandemic. The tipping point that sparked the October 2019 uprising and the pandemic lockdown that followed forever changed the way the street is

understood and, today more than ever before, in the face of a resurgent populist right and an ideology of the denialism of violence committed against human rights, I think that the street will once again become the space for unconditioned expression and a symbolic fight against the discourse of a political class that controls mass media.



THE INTERVIEW CORNER: VOICES AND VIEWS OF CULTURAL LEADERS AND ARTISTS FROM CHILE



INTERVIEW WITH MACARENA SIMONETTI



Macarena Simonetti is an anthropologist, photographer and cultural manager linked to performing arts through working with companies, venues, festivals and research. She is part of CircoChile Association, with whom she creates and organises the *Chilean Convention of Circus and Street Art*, the *Festival Charivari*, the platform *Circoteca.cl* and the *Training Program for Circus Instructors*, along with being part of various networks. She develops researches crossing audiovisual, ethnography and circus, as *Memoriasdetonys.cl* and *Mujeresenelcirco.cl*; and is part of urban arts festival as *La Puerta del Sur*.

Can you tell us a little bit about the history, objectives, curatorial axes, and specificities of Charivari Festival?

“Charivari” is the term used in circus to denote the call that goes out to all artists telling them to take the stage at the end of a show and join in a big celebratory embrace. It has been the name of the Festival and Open Fair for contemporary circus since 2010, which has had seven iterations, including national and international shows. The festival was initially annual, but it is now biennial.

The first three festivals were held in Quinta Normal Park, while the fourth onwards took place in the Matucana 100 Cultural Centre, and an additional event went to different neighbourhoods in the Metropolitan Region in 2016. Each festival includes an artistic focus with creations in different forms and stages of development, perfor-



Festival Charivari 2023 ©Maca Simonetti

mance room and street; a training focus, with laboratories and seminars for professionals and workshops for the public; a reflective focus, which includes forums, talks and a management space, where different parties can get together; and an Open Fair,

which helps people to talk to others about their activities, projects and undertakings. The Festival is managed by Asociación CircoChile and its support networks, its aim being to promote the circus while also helping to foster dialogue about other, deeper layers of

meaning that are activated when different and complex dimensions of our society are articulated, especially in our current era. We look to move to other areas for each festival, giving us more contact with the public. We want to help democratise access and the circus community, via the synergy that mutual cooperation generates. Every year, we also include programming from other regions of the country. In curatorial terms, we seek to show a varied range of contemporary circus arts which, together with the various complementary focuses, brings out the meanings of all the different art forms. This approach brings a comprehensive work-life balance, and it has been shown to trigger new activity and conversations in our sector, at all kinds of levels.



Festival Charivari 2023 © Maca Simonetti

What kind of new developments or aesthetics trends have you observed over the last fifteen years in the performing arts in Chile, and more specifically in contemporary circus performances?

It is difficult to answer this question, especially since performing arts in Chile are vast and rich and complex. It would be reductionist to try to identify or talk about aesthetic trends in this short format. Each of the disciplines that make up what we call the “performing arts” develops singularly and at its own pace. If we wanted to identify common elements, we could perhaps talk about recent adoption of technology¹ (via interfaces, mapping, 3D and synchronous filming and projection); movement towards biography or documentary²; set-ups that involve the audience in different ways; contingent thematic inquiries that necessarily become new aesthetics (many from social movements or cultural and/or expressive non-academic practices); a major resurgence of various aspects of per-

formance³ in the purest sense of the word; and new emphases on the visual dimension as a compositional structure. On the other hand, October 2019 marked a milestone in terms of incorporating aesthetics that were made visible and/or configured via an intricate, prolific interaction of different artistic-political expressions. Lockdown ultimately added to this flourishing process of hybridisations, leading us towards a present day that is still very difficult to categorise.

Has the COVID-19 pandemic had any effect on the organisation of the festival and/or in the audience's habits?

Our festival suspended its work during the lockdown and post-pandemic. The last version was produced in June 2019, and we are organising a new version for May 2023. After that we will be able to say what the real effects have been, both in terms of organising the festival and the audiences, as well as the impact on ourselves.

In your opinion, what would be the main challenges to keep nurturing international collaborations and make them as sustainable as possible?

I believe that resources have always been a challenge for exchanges and international collaborations. Travelling is easier than it used to be, but you still have to rally a lot of different elements, both in terms of money and people. In this sense, I believe that public policies are fundamental to sustainability. On the other hand, I think that implementing structures that support and promote collaboration based on creative and co-managerial exchange, rather than just sharing particular works, opens up a whole range of possibilities that democratise access and allow for mutual growth based on learning that positively impacts the various parties' capabilities by deepening their experience. At present, we sometimes see globalisation and individualisation as dichotomous, but by making cooperation happen on an interpersonal level,

¹ <https://www.elguillatun.cl/columnas/problematizando-la-danza/danza-y-otras-disciplinas/de-que-hablamos-cuando-hablamos-de-danza-y-nuevas-tecnologias>; <https://www.latercera.com/culto/2018/02/24/teatro-tecnologia-nuevos-montajes-llegan-a-la-cartelera-2018/>; <https://redclara.net/index.php/es/noticias/eventos/noticias-2004-2010-redclara/1602-arte-y-tecnologia-se-unen-en-chile>

² <https://www.revistahiedra.cl/entrevistas/teatro-documental-teatro-biodramatico/>

³ <https://www.memoriachilena.cl/602/w3-article-95353.html>

with exchange understood as getting reacquainted with one another and incorporating social, cultural and community dimensions, we will also be able to expand our art into areas that demonstrate how it helps to build social dynamics oriented towards tolerance and integration.

As a place for distribution, creation, experimentation, and as a frontier between artistic experimentation and contemporary debates, what lies ahead in the future of Charivari Festival?

Your question actually reminds me of how the pandemic has impacted me, in that it has made it difficult for me to think about the future. I take this as

positive learning that invites us all to live more in the present and, once we have looked back on and experienced all the factors that are still part of our interactions with one another, we will eventually be able to make sense of and interpret them. It's only then that we will be able to understand how it has shaped our path.

Whatever comes next, it will always be a challenge because this festival is a collective, self-managed effort driven forward by different people, which requires competing for funding. However, it is massively supported by the commitment and belief of the people who make it happen. Viewed in this context, the future is a desire, a dream, a goal and a purpose. Alongside all this, the

festival is conceived as a platform for a circus event, so we need to observe and listen closely to everything happening around us to design the next one. Our future will have to be about being attentive and strengthening, in every sense of the word, the human, collaborative side of the work - and not letting go of our dreams.





INTERVIEW WITH ANTONIO ALTAMIRANO FERNÁNDEZ



Antonio Altamirano Fernández is active both as a theatre actor and director, and film actor. For theatre, he worked in various groups touring nationally and internationally, such as Los Contadores Auditores, Teatro La Mala Clase and Teatro Niño Proletario. Co-founder of the group Teatro La Mala Clase in 2009. He currently directs the group Teatro Amplio. Creator in 2008 of the Festival de Artes Cielos del Infinito, the southernmost arts festival in the world that takes place in 11 municipalities of the Magallanes Region and Chilean Antarctica. Chilean representative at the “World Forum of Young Leaders of Culture” in Salzburg, Austria, in 2012 and the 6th World Summit of Arts and Culture, Santiago in 2014. Member since 2009 of Amulepe Taiñ Kejuwvn group of professionals that supports the Mapuche community Jagepvllv in Lake Budi.

Cielos del Infinito just celebrated its fifteenth edition and is the southernmost arts festival in the world. What does this mean for you, the artists you work with and the festival audience?

For me personally, the meaning comes from doing work with very special social implications. I was born and misspent my youth (in the best possible way) in the region, so I really remember that, when I was a child or a teenager, art activities were quite scarce. Most were from the capital, Santiago and only took place once or twice a year, and they were largely theatre. Dance and contemporary circus hardly existed, so when I went to study theatre in Santiago, I was very keen to be able to bring the same ar-

tistic experience that I could see in the capital and create or generate that same experience for people in the region. Over time, other actions that have developed in the region have taken root. For example, we now know that a travelling festival isn't actually a single festival but several that happen simultaneously, and this means that each audience in each town is different, each one has its own atmosphere and taste.

Every year, the programming is linked with a curatorial concept. Generally, we work with concepts that we think are needful in communities, and we generate cultural action with those communities and allow them to participate actively in the different works we create. One of the most satisfying things about the festival is the diversity of the ar-

tists who participate in it every year. We have tried to be very rigorous and achieve equality in our output, which means we have equal numbers of male and female directors and playwrights, as well as creators who are not just from the capital but from the various regions too. We are a pretty small festival with a very tight budget.

What kind of new developments or aesthetics trends have you observed over the last fifteen years in the performing arts in Chile, and more specifically in outdoor arts, but also in contemporary circus performances?

I have seen some changes at an artistic and institutional level over the past 15 years. On an institutional level, there are opportunities to consider and incorporate contemporary circus into the few institutional funding systems that exist for culture in Chile. On an artistic level, it seems to me that, aesthetically speaking, contemporary circus works are in an exploratory stage at the moment. In terms of outdoor arts, I think it is important to mention that Chile has had a very strong tradition of artists and collectives working in public spaces, specifically street theatre, including those artists who used the street as a space for protest and communication with each other at the height of the dictatorship during the 1970s, their aims and message were closely associated with politics.



Público ingresando © Festival Cielos Del Infinito

Has the COVID-19 pandemic had any effect on the organisation of the festival and/or in the audience's habits?

Yes, there is clearly a “before” and an “after” COVID-19 for us as an organisation and for audiences. We are not only a festival; we develop other actions throughout the year and across the region's 11 areas. 2020 was a highly symbolic year with quite a lot of activities because it marked the 500th anniversary of the circumnavigation of the Strait of Magellan and we had been designing a programme based around the question “500 years of what?” since 2015.

Another very practical effect has been the increasing use of digital platforms. Subscribers and visits to our YouTube channel and our website have gone up, as have our followers on Facebook, Instagram and Twitter. Our challenge was being able to create interesting cultural content that strengthened our audience and attracted new people, but also supporting them and providing a form of stress relief at a very difficult time during the first months of lockdown and the ones that followed.

A fairly rigorous and lengthy health policy was implemented in Chile. We spent a year and a half with a curfew (soldiers checked that no one left their homes from 10pm until 5am), and there were quarantines for different geographical areas. For example, the Magellan and Chilean Antarctica Region was continuously quarantined for 11 months and had a curfew, which affected people's mental health. That's why it was very important for us as an organisation to push for the return of in-person work in early 2021, especially so that we could help relieve all the mental tension that the lockdown and curfew produced. The 13th festival was completely outdoors (which was quite tricky due to the unpredictable weather) and one of the first decisions we made as a team was not to do a digital festival or continue with the digital work we were doing throughout 2020.



Whale at the Natural History Museum of Rio Seco ©Natural History Museum of Rio Seco

Another very positive effect was that, as a team, we had a very productive time and were able to rethink certain work dynamics and company practices. The quarantine allowed us to deepen the role we play as an organisation, the focus of our actions and the overall issues we want to tackle, as well as our links with artists who are willing to touch on these issues in their work.

In your opinion, what would be main challenges to keep nurturing international collaborations and make them as sustainable as possible?

I think that generating trust with our partners is essential if we are to keep nourishing international collaborations. International projects to co-produce and welcome new ideas involve a whole set of cultural institutions, and they deserve first and foremost to be able to trust that each proposal can be carried out. I think it is important that new generations are able to add to what previous generations have done and help to decolonise certain cultural and artistic practices and conventions in a cooperative, collaborative way rooted in trust, so they can open up new collaborative dynamics in some cases. We also need to think about

adopting sustainable development practices on a cultural level and safeguarding the importance of meeting with people and conversing with them, something in which cultural organisations play a fundamental role.

I believe that freedom is one of our biggest challenges if we are to keep nurturing, maintaining and strengthening international collaborations. This is a mission that we carry within us, and we have to fight for it on a daily basis, on a social, political, cultural and artistic level. Freedom is never guaranteed.

As a place for distribution, creation, experimentation, and as a frontier between artistic experimentation and contemporary debates, what lies ahead in the future of Cielos del Infinito?

In the not-too-distant future, we will potentially be able to build our Centre for Creation and Residences in Punta Arenas (planned for January 2024). With that in mind, it is vital we set up a cross-disciplinary programme that takes a questioning look at our changing, hybrid and dialectical times, now that we have moved definitively away from the era of specialisation. We must be able to establish a cross-over

and resonance with a globalised, digital, post-internet society, with artists presenting responses to this in different formats with varying degrees of subjectivity, but always with an enormous awareness of and responsibility for creative practice. That way, we can help to keep building events and spaces where all our cultural customs can be performed. It seems very necessary to me that we defend cultu-

ral spaces as new refuges in a society which is seeing attempts to reformulate (and threaten) fundamentals of democracy, with the emergence of extreme ideologies that encourage separation, fear and uncertainty. We need to keep thinking about the here and now using artistic practices developed by local Chilean artists, but we also need to consider our links with other countries. Contemporary arts are

more vital today than ever because of the moment in history we are living in. They are being truly vindicated in our era, in these places of worship, these refuges where they can fulfil their potential with a sense of freedom, fraternity, critical thinking and admiration for difference.





INTERVIEW WITH KATIUSKA VALENZUELA



Katuska Valenzuela has developed her work nationally and internationally as a stage designer and outdoor arts producer. She is a professor at Universidad de Chile and President of Asociación Nacional de Diseñadores Escénicos (National Association of Stage Designers). Founding member of the street theatre company La Patriótico Interesante, as scenic designer and general producer. She has delved into the research and artistic creation of popular and street theatre; and participated in important street theatre festivals.

La Patriótico Interesante emerged in the heat of the student demonstrations of 2002. Twenty years later – following the “estallido social” (social outburst between 2019-22) and the presidential election of Gabriel Boric Font in 2021 – what are the main challenges when it comes to work as an artist in the street and the public space?

In Chile, generations of students have pushed forward major changes that have helped us to realise that the neo-liberal system in which we live can be changed. An example of this was the *Marcha de los paraguas* (the “Umbrella March” movement) (2011), whose crowning achievement was to get rid of fees for higher education starting from 2016. President Gabriel Boric helped to generate ideas about the kind of changes that are possible. In our case, as theatre students for the most part, we believed that theatre and art are weapons of social transformation and that the street is the most important and challenging stage.

As a company, we understand that the street is a place of struggle where social ideas bubble up and we share and socialise new demands. The “social explosion” is the name given to citizens’ recent expression of weariness with the system imposed on them, which has deepened economic and social inequality. Since the street was the stage where people expressed their discontent and their strength, the demonstration was not only social but artistic too.

Despite the fact that the Covid-19 pandemic broke apart some of the sense of coexistence that was achieved, through fear and repression, once the emergency was over, the relationship with public space was restored, giving artists the chance to occupy spaces once more. In 2022, spring was completely unrestricted and filled with artistic activities in streets and parks, recreating them into a place for interrelations complete with feeling, reflections and enjoyment. Without doubt, it showed the street recovering through art and via the art of the government led by President Boric.

Our challenge today is to deepen this relationship between art and citizenship in public spaces, allowing both artists and the people to express themselves. By generating collective communication which is sensitive to the events happening around us, allowing us to reflect and think, and by creating a link that helps us live more in the present, with greater consciousness and a sense of belonging to the public space, we can ensure the street remains ours.

Can you tell us a little bit more about the aims, governance, and creative processes of the company?

La Patriótico Interesante was set up as a street theatre company, and it has developed a solid language that finely balances all the different elements that make it up - direction, performance, stage design and music - accompanied by a production area whose premise is to look for ways to make creative

processes viable. These areas have an organic structure to their cross-disciplinary heart which is organised and available to the whole group, all pulled together with artistic direction.

In this sense, all our creative processes are collective, although each area works autonomously. The process uses rehearsals to enable us to come together to improvise, reflect and create as a whole. Performance opens up potential languages using a proposed stage design that creates images, and it is enhanced discursively with music, generating our company’s language.

At present, the management for the shows uses a more collaborative process in that it looks from the outside in with different company members. It seeks out a forward-looking, cross-departmental form of company management.

As a priority, your work focuses on the social being: the human being determined by their condition, but who seek to rebel and write their own history. Can you explain to us how you engage with the audience and what kind of relationship and stories you build with them?

Our works cover contemporary themes and questions. For our 2008 work *Kadogo, niño soldado* (“Kadogo, Child Soldier”), the theme was children and teenagers involved in armed violence, while in the 2018 work *La Gran Amenaza* (“The Great Threat”), the question was around how we uncover the internal racism that we have to face up to give the internal migration happening

in the region. All the themes respond to what we are experiencing, and therefore relate to what the public is also experiencing.

Via our creative processes, we make a thesis for the topics discussed that gives us a political positioning. We generate an opinion that forms a dialogue with the audience; with this as the basis, the performers (the actors, actresses, musicians, and technicians on stage) also voice an opinion in the performance area, creating a space of truth and honesty. It is not dogmatic, but rather an invitation to speak up and reflect on what they have witnessed. Our artistic creation is nourished by contemporary imaginative worlds that allow us to narrate using a language that is close to and speaks directly with the public, a clear communication that allows opinions to form through expression and emotions. *La Patriótico Interesante's* works are very much alive and travel through time, to the extent that they still reflect themes we are going through today 10 years after they premiered.

The company and its members have an extensive international experience. In your opinion, what are the main challenges to keep nurturing and developing these international connections and make them as sustainable as possible?

The company had lots of international exchanges with Europe and parts of Latin America, so we got to know new ways of understanding and inhabiting the public space as artists and also as spectators. This encouraged us to learn more about outdoor arts' creation and its regions and their audiences.

Today, the links we generated previously have changed, and we have started to generate new relationships and exchanges. With this in mind, the challenge that we have set ourselves is to generate links and artistic networks



Kadogo, *La Patriótico Interesante* © K.Valenzuela

with our peers in the region and continent, to learn about and discuss ways of intervening in public spaces, and to generate formative networks that allow us to recognise and deepen the region's performance languages.

In Latin America, the link with the street and public space has been formed again, and together we have re-established the need to make, create and share things on the street. This has opened up new ways to inhabit different public spaces with other artists. It is this formative and creative link that will sustain our momentum and renew outdoor arts, both artistically and in terms of reflecting our societies. For us, this is what gives the street its political meaning.

What lies ahead in the future of the outdoor arts community in Chile, and where do you see *La Patriótico Interesante* go in the next 20 years?

We hope to continue for another 20 years with *La Patriótico Interesante*, but sustainability is not easy and that is why we keep working year after year, reviewing and planning that way. We want to live more in the present, to keep

growing as individual artists and as a whole, and to share with and have real encounters with the audience. It is with this in mind that we have planned to go to different places in Chile in 2023 and generate projects that will create links with communities, allowing us to create and reflect on art and with art.

This year (2023) is the 50th anniversary of the military coup and the death of Víctor Jara¹, a wound which is still open in our society, even more so given that the vote on a new constitution recently failed. This is a year to reflect with memory as our basis, not only so that we remember but also so that we can build something new. Outdoor arts offers a wonderful opportunity to meet with the public, whether or not they are there intentionally, and this gives us the chance to ask ourselves how this shattering experience impacts us to this day as a society. This way, we will be able to reflect on where we are today and share a path towards the things we dream about.

La Patriótico Interesante asks questions of society, and mobilises theatre and art's political meaning. As long as we are contributing to social transformation, *La Patriótico* will keep creating.

¹ Victor Jara, was a popular singer murdered by the Pinochet's junta



INTERVIEW WITH MATÍAS PILET



Matías Pilet is an acrobat and dancer who studied at the Ecole Nationale des Arts du Cirque de Rosny and the Académie Fratellini. In 2014, he created *Nos limites* with Fabrice Champion and Alexandre Fournier and also performed in *Acrobates*. In 2015 he created *TU*. In 2016, he invented the character of Hektor in Kyiv's Terabak cabaret, which he developed in 2018 in *La Fuite* and in 2022 in *Les aventures d'Hektor*. In 2021 he created *Anjalousia* as a duo with guitarist Daniel Barba Moreno. At the end of 2022 he contributed to the creation of Hold-up & Co. to produce *Huellas*.

What was the starting point for *Huellas* and this Franco-Chilean collaboration?

In June 2021, we were contacted by the cultural mediation department of the La Brèche National Circus Pole. The Normandy Regional Directorate of Cultural Affairs (DRAC) had invited them to consider an artistic collaboration with the Neanderthal archaeological site at Le Rozel, in the La Manche department. A few years earlier, we

had already organised a performance on the beach in Biville. During the summer, we met archaeologist Dominique Cliquet and his team. The site contains cut stone tools, animal bones, fireplaces, but above all 3,000 prints left by feet, hands, knees, etc. belonging to groups of 15 to 20 people, mainly young, who occupied the sites generation after generation between 75,000 and 85,000 years ago.

After learning that we were going to play *La Fuite* in Chile as part of the

Cielos del Infinito Festival, Dominique advised us to meet archaeologist Alfredo Prieto and discover the Pali Aike site where French missions were sent to study hunter-gatherer behaviour (the Neanderthal way of life). There, the idea for a show was born and Antonio Altamirano Fernandez (director of the Cielos del Infinito Festival) suggested we return for a three-week residency.

How did the artistic team come together and what did each member contribute?

I have already created the shows *Acrobates*, *TU*, *La Fuite*, *Anjalousia*, *Les aventures d'Hektor* with Olivier Meyrou. The partition is simple: I develop the acrobatic vocabulary and writing, based on my feelings and desires, and Olivier directs. It's like writing with four hands. And two legs.

I didn't want a one-man show. It wouldn't make sense. Alfredo Prieto told us about his nephew, acrobat Fernando González Bahamóndez, who works in Quebec. We had met years earlier at a workshop I was conducting in Santiago, and I remembered how he moved. He developed his acrobatics in relation to the ground, making unstructured movements. He is hefty and light. Rugged and harmonious. Compared to my dancing acrobatics and my size, he was the perfect match. A bit like Neanderthal meeting Sapiens.

We also work with visual artist Bonnie Colin. The two tonnes of clay shaped



Huellas © JC.Leblanc

into a kind of rhombus weigh us down. The acrobatics no longer come out of nowhere, the earth giving them material and context. In general, we are very wary of gratuitous movements. With the earth, movements can come from far away and dig deep at the end of a figure. That is what the show is about.

For the music, we worked with Karen Wenvl, a musician of Mapuche heritage with whom we created TU. She develops a wealth of harmonies around nature. Something naturally sacred. There is also Daniel Barba Moreno, an Andalusian guitarist (*Anjalousia*) whose sound deviates from classical guitar. There is a powerful energy, a kind of primitive electro music. Both are physically engaged throughout the show. At the end, like us, they are spent. It is a physical and telluric journey.

As for Loïc Vattan's lighting, it is based on primary lighting. The lights are pronounced, in relief. Dark transitions serve as temporal ellipses and allow one to isolate acrobatic movements that might be lost on an uninitiated audience. Olivier guides the gaze with the light. He enables the viewer to see rare acrobatics that they might otherwise miss.

How did you incorporate the archaeological discoveries made at the Le Rozel (France) and Pali Aike (Chile) sites into the acrobatic work and scenography?

The main scenographic element, the damp clay earth, is directly inspired by archaeological sites.

In archaeology, today's hypothesis can be nullified by tomorrow's discovery. It is a field full of possibility. A bit like art. Once I understood that, I evolved. Like an archaeologist would cut a tree with a tool discovered on a site, we will draw from scientific discoveries and use our bodies in motion to experiment with walking, running and dancing, offering a possible interpretation. We stay level with imagination, but within the



Huellas © JC.Leblanc

reach of science. We seek to produce a kind of three-dimensional archaeology – to practice, through deformatted acrobatic movements, a kind of experimental archaeology – and to make it into a show.

Our job is not to mimic Neanderthals or modern man on stage. It is to open the audience's eyes. Thus, through our movements, they can be transported into the magnificent, universal, long human history that precedes us. We see exposure to the idea of our distant roots as an opportunity to more serenely consider the challenges of tomorrow. With *Huellas*, the audience will be active. The acrobat, the earth are mere vehicles for greater collective reflection.

The polysemous concept of trace is one of the show's sources of inspiration, which is reflected in its name ("huellas" means "traces" in Spanish). How was the work presented at Cielos del Infinito (Chile) in January and the SPRING Festival (France) in March received?

Even before we arrive on stage, the audience is face-to-face with the swath of damp earth. It has this capacity to connect us to the living world. The

footprint of our movements from the day before, from the past, incite wonder. The curious spectator becomes an archaeologist. The audience travels. All we have to do is join them through our acrobatics. With each residencies presentation in Patagonia and France, at the end of the show, the audience approached to observe the earth and touch it, as if stroking a living being. There's something sacred in this.

What are the next steps for *Huellas* and the company's international projects?

We are developing two forms. It has been in our DNA since *La Fuite* and *Anjalousia*. The room becomes a space where light allows us to play with temporalities, to write a story in this long era well-known to archaeologists. We can play with darkness and light. Create ellipses adapted to this voyage through time. There is a cinematographic dimension that corresponds to Olivier, who is also a filmmaker. It is a way of showcasing acrobatics where light allows us to choose what we let the audience see, insisting on a certain movement or giving it a new meaning. This winter, we will have a residency at the National Circus Pole L'Agora in

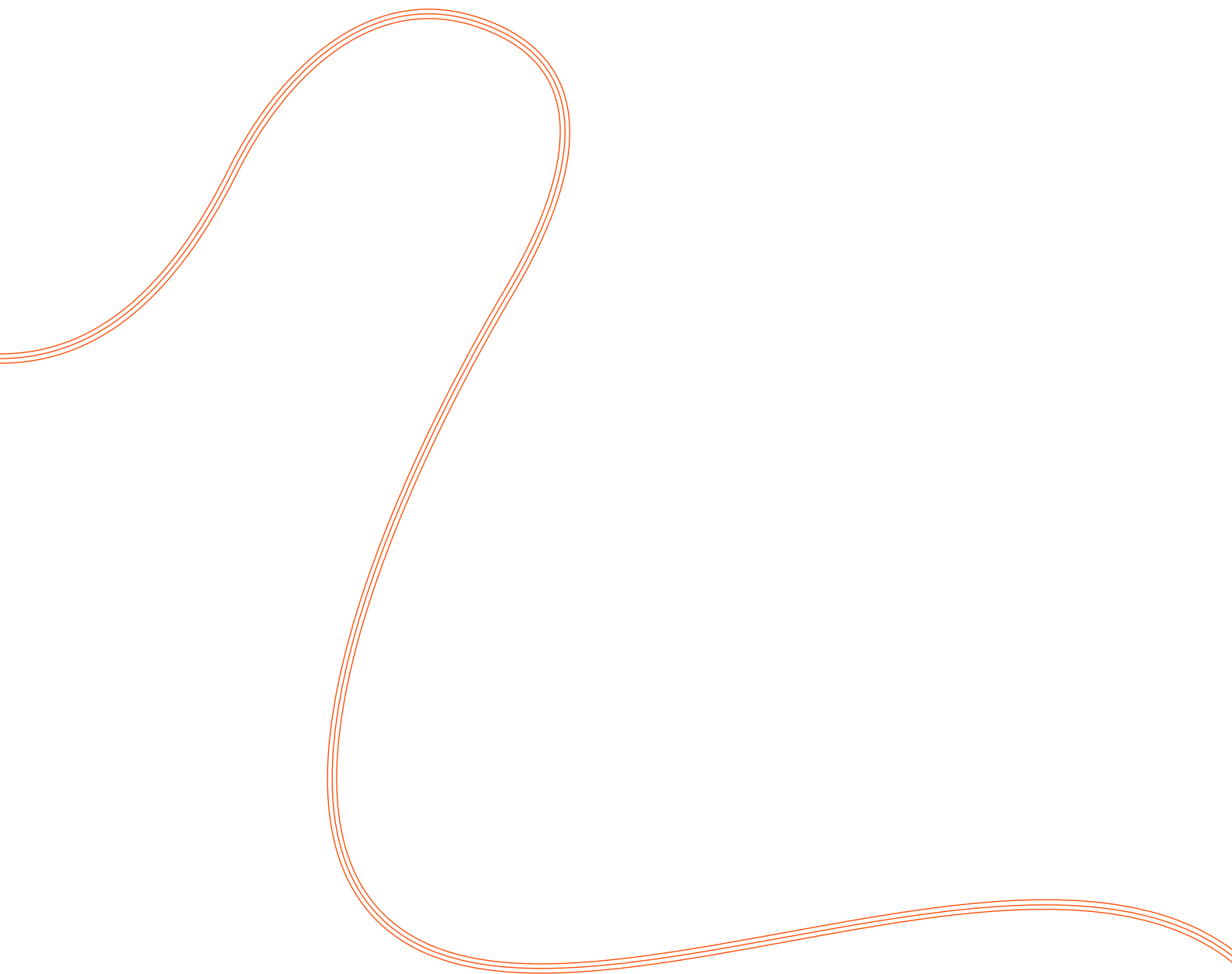
Boulazac, where we will continue our research in collaboration with the Pôle d'Interprétation de la Préhistoire. The premiere of *Huellas* is scheduled for March 2024 at the Scène Nationale de Dieppe, as part of the SPRING festival. An in-situ version can then be performed, close to archaeological sites or in atypical places, in natural light, where the surroundings will nourish our work. What we seek there is extreme close-

ness with the audience. The ability to hide nothing. To pull them in to the point of exhaustion and then draw narrative from it.

In June 2023, we will be in Rozel and will present our work as part of European Archaeology Days. It will be an opportunity to meet the Cherbourg students with whom we have carried out an artistic and cultural education

project that combines circus, archaeology and visual arts around the theme of imprint. We will stay there for an additional week to work with children at a kindergarten and primary school.

Huellas also benefits from the support of IF Export to be shown in Mexico, where we will leave new unique traces, then in Chile.



SECTORIAL MAPPING OF CHILE

FESTIVALS

Identidades

Location: Antofagasta

Discipline: Multidisciplinary

Contact: Alejandra Rojas - Artistic Director

🌐 <http://www.lahuellateatro.cl/web/>

Cielos Del Infinito

Location: Punta Arenas

Discipline: Multidisciplinary

Contact: Antonio Altamirano - Artistic Director

🌐 <https://festivalcielosdelinfinito.com/>

Colectivo Cultural Carnavalón

Location: Arica

Discipline: Multidisciplinary

Contact: Claudia Ojeda - Director

🌐 <https://www.instagram.com/carnavalonteatral/?hl=es>

🌐 <https://www.facebook.com/CarnavalonTeatral>

Congreso Internacional De Malabarismo Y Artes Circenses

Location: Valparaíso

Discipline: Circus

Contact: Javier Morales - Director

🌐 <https://www.cimacchile.com/>

Convencion De Circo Y Artes Escénicas De Casablanca

Location: Casablanca

Discipline: Circus

Contact: Efrain Salazar - Co-Director

🌐 <https://tr-tr.facebook.com/people/Convencion-de-Circo-y-Artes-Esc%C3%A9nicas-Casablanca/100063920611466/>

Famfest

Location: Santiago

Discipline: Multidisciplinary

Contact: Andrea Perez De Castro - Executive Director

🌐 <http://www.famfestchile.cl/>

Festival De Teatro Del Bio Bio

Location: Concepción

Discipline: Multidisciplinary

Contact: Muriel Miranda - Artistic Director

🌐 <https://ftb.cl/>

Festival Santiago A Mil - Territorio Creativo

Location: Santiago

Discipline: Multidisciplinary

Contact: Marta Nuñez - Creative Territories Programme

Coordinator

🌐 <https://teatroamil.cl/territorios-creativos/>

Festival Santiago Off

Location: Santiago

Discipline: Multidisciplinary

Contact: Claudio Fuentes - General Director

🌐 <https://www.santiagooff.com/>

Festival Sol Y Circo Tarapacá

Location: Alto Hospicio

Discipline: Circus

Contact: Ricardo Padilla - Director

🌐 <https://www.facebook.com/solycircotarapaca/>

Festival Sueños A Color

Location: Talagante

Discipline: Circus

Contact: Lesli - Organiser

🌐 <https://www.instagram.com/cirkeros/?hl=es>

Festival Teatro Container

Location: Valparaíso

Discipline: Multidisciplinary

Contact: Nicolas Eyzaguirre - Artistic Director

🌐 <https://festivalteatrocontainer.cl/>

Festival Y Feria Abierta Charivari, La Fiesta Del Circo

Location: Santiago

Discipline: Circus

Contact: Macarena Simonetti - Manager

🌐 www.charivari.cl

FITICH

Location: Chiloé

Discipline: Multidisciplinary

Contact: Gabriela Recabarren - Arts Programmer

🌐 <https://www.capanegra.cl/inicio/fitich/>

Jallalla Festi Circo

Location: Arica

Discipline: Circus

Contact: Pamela Castillo - Project Manager

🌐 <https://jallallafesticirco.cl/>

Lacustre Fest

Location: Villarrica

Discipline: Circus

Contact: Leslie Balaguer - Co-director

🌐 <https://www.instagram.com/lacustrefest/>

SCHOOLS

Cendac - Centro Escénico De Danza Y Circo

Location: Temuco

Discipline: Circus

Contact: Angel Moraga - Co-director

🌐 <https://www.instagram.com/cendactemuco/?hl=es>

Circo Frutillar

Location: Frutillar

Discipline: Circus

Contact: Josefina Hevia - Coordinator

🌐 <https://www.fundacionmustakis.org/nuestras-orbitas/circo-frutillar/>

Escuela Artística Comunitaria Jiwasa Jatiña

Location: Santiago

Discipline: Multidisciplinary

Contact: Tamara - Director

🌐 <https://www.facebook.com/people/Jiwasa-Jati%C3%B1a-Escuela-Art%C3%ADstica-Comunitaria/100054588782586/>

🌐 <https://www.instagram.com/jiwasa.jatina/>

🌐 <https://escuela-jiwasa-jatina.negocio.site/>

El Circo Del Mundo Chile

Location: Santiago

Discipline: Circus

Contact: Francisco Aretio - Outreach Director

🌐 www.elcirdelmundo.com

Escuela De Circo Los Placeres

Location: Valparaíso

Discipline: Circus

Contact: Claudia Berrios - Director

🌐 <https://www.instagram.com/escueladecircolosplaceres/?hl=es>

Escuela Preparatoria De Artes Circenses Epac

Location: Santiago

Discipline: Circus

Contact: Astrid Roldan - Training Director

🌐 <https://elevartecircoyoga.cl/epac/>

RESIDENCY SPACES

Centro Nave

Location: Santiago

Discipline: Dance

Contact: Cecilia Checa - Arts Programmer

🌐 <https://nave.io/>

Escénica En Movimiento

Location: Concepción

Discipline: Dance

Contact: Darwin Elso - Coordinator

🌐 <https://www.escenicaenmovimiento.cl/somos/>

Espacio Checoslovaquia

Location: Santiago

Discipline: Multidisciplinary

Contact: Sebastian De La Cuesta - Executive Director

🌐 <https://espaciochecoslovaquia.cl/>

Espacio Txawun

Location: Padre Las Casas

Discipline: Multidisciplinary

Contact: Jaime Silva Diaz - Manager

🌐 <https://txawun.cl/espacio-txawun/>

Teatro Puerto

Location: La Serena

Discipline: Theatre

Contact: Rodrigo Zarricueta - General Director

🌐 <https://www.teatropuerto.cl/>

Agrupacion De Artes Circenses Atacama Circo

Location: Copiapo

Discipline: Circus

Contact: Jaime Urrutia - Manager

🌐 <https://m.facebook.com/Atacama-Circo-214908992343244/>

Andrea Paz

Location: Santiago

Discipline: Outdoor arts

Contact: Andrea Paz - Artist And Producer

🌐 <https://www.andreapaz.org/bio>

Carro Nómade

Location: Santiago

Discipline: Outdoor arts

Contact: Juan Cabrera - Director

🌐 <https://ccintervencionnoma.wixsite.com/carronomade-teatro>

Casa Payaso

Location: Santiago

Discipline: Circus

Contact: Gonzalo Bustos - Coordinator

🌐 <https://www.instagram.com/casapayaso/?hl=es>

Chumbeque Y Romera

Location: Valparaíso

Discipline: Circus

Contact: Gonzalo Díaz Pizarro - Director

🌐 <https://cl.linkedin.com/in/chumbeque-payaso-a27a2a36>

Cia Circomedia Chile

Location: Santiago

Discipline: Circus

Contact: Mathias Urzua - Chairperson

🌐 https://www.instagram.com/circomedia_chile/

Circo Del Viento

Location: Puerto Natales

Discipline: Circus

🌐 <https://www.instagram.com/c1rcodelviento/?hl=es-la>

Circo Los Nadies

Location: Paine

Discipline: Circus

Contact: Francisca Arce - Director

🌐 <https://losnadiescirco.cl/>

Circo Temporal Sur

Location: Castro

Discipline: Circus

Contact: Felipe Castro - Director

🌐 <https://es-la.facebook.com/Circotemporalsur/>

Circo Virtual

Location: Santiago

Discipline: Circus

Contact: Juan Pablo Corvalan - Co-Director

🌐 <https://circovirtual.cl/>

Cirkeras De Tarapacá

Location: Iquique

Discipline: Circus

Contact: Cindy Faúndez - Member

🌐 <https://www.facebook.com/CirkerasTaparaca/>

🌐 <https://www.instagram.com/cirkeras.tarapaca/?hl=es>

La Cuarta Estacion

Location: Coquimbo

Discipline: Circus

Contact: Nicole Uren - Secretaria

🌐 <https://www.circolacuartaestacion.cl/>

Colectiva Selva

Location: Valparaíso

Discipline: Circus

Contact: Carla Cepeda - Director

🌐 https://www.instagram.com/colectiva_selva/

Colectivo Epew

Location: Santiago

Discipline: Theatre

Contact: Roberto Cayuqueo - Director

🌐 https://www.instagram.com/colectivo_epew/?hl=es

Compañía La Bandascara

Location: Valparaíso

Discipline: Circus

Contact: Cecilia Salas - Director

🌐 <https://bandascara.cl/>

Cómo Se Recuerda Un Crimen

Location: Santiago

Discipline: Outdoor arts

Contact: Cecilia Yañez and Camila Milenka - Director

🌐 <https://www.instagram.com/comoserecuerdauncrimen/?hl=es>

Compañía Absurda Consecuencia

Location: Antofagasta

Discipline: Circus

Contact: Rodrigo Núñez - Director

🌐 <https://www.instagram.com/absurdaconsecuencia/>

Compañía Balance

Location: Santiago
Discipline: Circus
Contact: Pablo Garrido – Co-director
🌐 <http://circobalance.cl/>

Compañía Circo Del Sur

Location: Punta Arenas
Discipline: Circus
Contact: Karin Marincovich – Co-director
🌐 <https://www.circodelsur.cl/>

Compañía Circo En La Cuerda

Location: Alto Hospicio
Discipline: Circus
Contact: Ricardo Padilla – Director
🌐 <https://circoenlacuerda.com/dev/>

Compañía Circobios

Location: Buin
Discipline: Circus
Contact: Cristian Arce – Co-Director
🌐 <https://www.instagram.com/circobioschile/?hl=es-la>

Compañía Cirkeros

Location: Talagante
Discipline: Circus
Contact: Manuel Alvarez – Coordinator
🌐 <https://www.instagram.com/cirkeros/?hl=es>

Colectivo De Mujeres Circenses Libres Lindas Y Locas

Location: Valparaíso
Discipline: Circus
Contact: They Have Just Announced End Of Functioning
🌐 https://www.facebook.com/colectivocircenselibreslindasylocas/?locale=es_LA

Compañía Cirkoqoshka

Location: Pellin
Discipline: Circus
Contact: Alvaro Pacheco – Co-director
🌐 <https://www.facebook.com/people/CirKoqoshka/100063709560058/>
🌐 https://www.instagram.com/cirko_koqoshka/?hl=es

Compañía Festin De La Risa

Location: Valparaíso
Discipline: Circus
Contact: Carlos Muñoz – Artist and Manager
🌐 <https://www.instagram.com/festindelarisa/?hl=es>

Compañía La Otra Zapatilla

Location: Concepción
Discipline: Multidisciplinary
Contact: Oscar Cifuentes – Manager
🌐 www.laotrazapatillateatro.cl

Compañía Otro Arte

Location: Santiago
Discipline: Circus
Contact: Francisco Guajardo – Director
🌐 <https://www.instagram.com/otroarteoficial/>

Compañía Ramillete Clown

Location: Coyhaique
Discipline: Multidisciplinary
Contact: Juan Pablo Yáñez – Musician
🌐 <https://www.facebook.com/RamilleteClown/>
🌐 https://www.instagram.com/ramillete_clown/?hl=es

Compañía Ridiculus

Location: Temuco
Discipline: Circus
Contact: Lorcan Cumio – Co-director
🌐 <https://es-la.facebook.com/cia.ridiculus/>
🌐 <https://www.instagram.com/cia.ridiculus/>

Compañía Somos Circo

Location: Peñaflo
Discipline: Circus
Contact: Alexi Vega – Co-director
🌐 <https://www.instagram.com/somos.circo/?hl=es>
🌐 <https://www.facebook.com/somoscirco/>

Complejo Conejo

Location: Santiago
Discipline: Outdoor arts
Contact: Pedro Gramegna – Director
🌐 <https://complejoconejo.com/>

Comunidad Escénica

Location: Santiago
Discipline: Dance
Contact: Alan Ibañez – Choreographer And Director
🌐 <https://www.instagram.com/comunidadescenica/?hl=es>

Cuerpo Sur

Location: Chiloe
Discipline: Theatre
Contact: Ebana Garin & Luis Guenel – Co-directors
🌐 <https://www.cuerposur.com/>

Daniella Santibañez

Location: Santiago
Discipline: Dance
Contact: Daniella Santibañez - Choreographer And Dancer
🌐 <https://nave.io/en/artista/daniella-santibanez/>

Disparate Circo Rock

Location: Valparaíso
Discipline: Circus
Contact: Patricio Nuñez - Director
🌐 <https://www.instagram.com/disparatecirco/?hl=es>

Enaires

Location: Valparaíso
Discipline: Circus
Contact: Daniel Schuster - Co-director
🌐 <https://www.enaires.cl/>

Festival A Rienda Suelta

Location: Putaendo
Discipline: Circus
Contact: Katherine Cisternas - Organiser
🌐 <https://www.instagram.com/festindelarisal/?hl=es>

Francisco Bagnara

Location: Santiago
Discipline: Dance
Contact: Francisco Bagnara - Choreographer And Director
🌐 <https://www.lasdanzas.cl/la-coleccion-del-futuro>

Jose Luis Vidal

Location: Santiago
Discipline: Dance
Contact: Jose Vidal - Choreographer And Director
🌐 <https://xn--josevidalcompaia-kub.cl/en>

La Insolente Teatre

Location: Santiago
Discipline: Theatre
Contact: Malicho Vaca - Director
🌐 <https://www.instagram.com/cialainsolente/?hl=es>

La Laura Palmer

Location: Santiago
Discipline: Theatre
Contact: Italo Gallardo & Pilar Ronderos - Directors
🌐 https://www.instagram.com/la_laurapalmer/?hl=es

La Llave Maestra

Location: Santiago
Discipline: Puppets
Contact: Álvaro Morales & Edurne Rankin - Directors
🌐 <http://lallavemaestra.com.es/>

La Patogallina

Location: Santiago
Discipline: Outdoor arts
Contact: Lorena Ojeda - Producer
🌐 <https://lapatogallina.cl/inicio/>

La Patriótico Interesante

Location: Santiago
Discipline: Outdoor arts
Contact: Katuska Valenzuela - Producer
🌐 <https://www.lapatrioticointeressante.com/>

Lastesis

Location: Valparaíso
Discipline: Outdoor arts
Contact: Colectivo Lastesis
🌐 www.instagram.com/lastesis

Malabircirco

Location: Valparaíso
Discipline: Circus
Contact: Javier Morales - Director
🌐 <http://malabircirco.com/>

Circoambulante

Location: Santiago
Discipline: Circus
Contact: Geraldine Ijha - Directora
🌐 <https://www.circoambulante.cl/>

Mauricio Barria

Location: Santiago
Discipline: Multidisciplinary
Contact: Academic and Director
🌐 <https://dicrea.uchile.cl/artistas/mauricio-barria/>

Mayo Rodriguez

Location: Santiago
Discipline: Dance
Contact: Mayo Rodriguez - Choreographer And Director
🌐 <https://www.niss-rodriguez.com/>

Mil M2

Location: Santiago
Discipline: Outdoor arts
Contact: Pedro Sepulveda - Director
🌐 <https://mil2.com/>

Paula Aros Gho

Location: Santiago
Discipline: Theatre
Contact: Paula Aros Gho - Director
🌐 <https://www.paulaarosgho.cl/>

Paula Gonzalez

Location: Santiago
Discipline: Theatre
Contact: Paula Gonzalez - Director
🌐 <https://kimvnteatro.cl/>

Rodrigo Chaverini

Location: Santiago
Discipline: Dance
Contact: Rodrigo Chaverini - Choreographer And Director
🌐 <https://www.chaverini.com/>

Saltimbanqui Circus

Location: San Antonio
Discipline: Circus
Contact: Gonzalo Jeria - Director
🌐 <https://web.facebook.com/Saltimbanquicircus/?rdc=1&rdr>

Silencio Blanco

Location: Santiago
Discipline: Puppets
Contact: Dominga Gutierrez - Director And Producer
🌐 <https://silencioblanco.cl/>

Stefany Duarte

Location: Valparaíso
Discipline: Outdoor arts
Contact: Stefany Duarte - Director
🌐 <https://teatroamil.cl/territorios-creativos/persona/9>

Teatro De Ocasión

Location: Santiago
Discipline: Theatre
Contact: Maria Fernanda Carrasco - Director
🌐 <https://www.teatrodeocasion.cl/index.php/es/>

Teatro Del Sonido

Location: Santiago
Discipline: Theatre
Contact: Cristobal Carvajal - Director
🌐 <https://www.instagram.com/teatrodelsonido/?hl=es>

Teatro En Movimiento Callejero

Location: Valparaíso
Discipline: Outdoor arts
Contact: Ximena Cañas - Director
🌐 <https://www.instagram.com/teatroenmovimientocallejerx/?hl=es>

Teatro Niño Proletario

Location: Santiago
Discipline: Theatre
Contact: Francisco Medina - Director And Producer
🌐 <https://teatroninoproletario.com/>

Teatro Onirus

Location: Santiago
Discipline: Outdoor arts
Contact: Horacio Videla - Director
🌐 <https://www.onirus.cl/>

Tripicirco

Location: Quilpue
Discipline: Circus
Contact: Maritxu - Coordinator
🌐 <https://www.instagram.com/tripicircocompania/?hl=es>

Tryo Teatro Banda

Location: Santiago
Discipline: Theatre
Contact: Carolina González Iturriaga - Executive Producer
🌐 <http://www.tryoteatrobanda.cl/>

GOVERNMENT AGENCIES AND/OR FUNDING BODIES

Ministry For Foreign Affairs

Location: Santiago
Discipline: Multidisciplinary
Contact: Patricia Lobos - Head Of Performing Arts And Dance
🌐 <https://www.dirac.gob.cl/dirac/site/edic/base/port/inicio.html>

Ministry Of Culture

Location: Santiago
Discipline: Multidisciplinary
Contact:
- Ramón Solís - Head Of International Area
🌐 <https://www.cultura.gob.cl/internacional/>
- Francisca Maturana - Creative Economy
- Carolina Pereira - Head of Secretary Creative Economy
🌐 <https://ec.cultura.gob.cl/>

ARTISTIC VENUES & RESIDENCY SPACES

Carpa Azul

Location: Valparaíso
Discipline: Circus
Contact: Patricio Nuñez - Executive Producer
🌐 <https://carpaazulcirco.cl/>

Casa Bufo

Location: Santiago
Discipline: Circus
Contact: Eduardo Schiappacasse - Coordinator
🌐 <https://www.instagram.com/casabufo/?hl=es>

Centro Cultural La Juguera

Location: Talca
Discipline: Circus
Contact: Felipe Fflores Toledo - Co-director
🌐 <https://www.instagram.com/lajugueracirco/?hl=es>

Centro Cultural La Pala

Location: Talca
Discipline: Multidisciplinary
Contact: Jorge Muñoz - Director
🌐 <https://palateatro.cl/>

Centro De Artes Aéreas

Location: Santiago
Discipline: Circus
Contact: Pablo Garrido - Director
🌐 <https://aldeaacuentro.cl/circo/>

Centro Gam

Location: Santiago
Discipline: Multidisciplinary
Contact: Maria Jose Cifuentes - Arts Programmer
🌐 <https://gam.cl/>

Circo Lacustre

Location: Villarrica
Discipline: Circus
Contact: Leslie Balaguer - Co-director
🌐 <https://circolacustre.cl/>

Circo Lluvia

Location: Valdivia
Discipline: Circus
Contact: Cristian Provoste - Artiste and Director
🌐 <https://www.instagram.com/circolluviavaldivia/?hl=es>

Galpon Cabeza De Martillo, Circo Permanente

Location: Santiago
Discipline: Circus
Contact: Angela Jaramillo - Coordinator
🌐 <https://www.facebook.com/circo.permanente/>
🌐 <https://www.instagram.com/circo.permanente/?hl=es>

Galpon Jiwasanaka Circo

Location: Arica
Discipline: Circus
Contact: Pamela Castillo - Executive Producer
🌐 <https://www.galponjiwasanakacirco.cl/>

La Quinta Inkieta

Location: Santiago
Discipline: Multidisciplinary
Contact: Gloria Soriano - Director
🌐 <https://www.instagram.com/quintainkieta/>

Matucana 100

Location: Santiago
Discipline: Multidisciplinary
Contact: Hugo Navarro - Arts Programmer
🌐 <https://www.m100.cl/>

Parque Cultural de Valparaíso

Location: Valparaíso
Discipline: Multidisciplinary
Contact: Tamina Hausser - Arts Programmer
🌐 thausser@pcdv.cl

Teatro Municipal De Ovalle

Location: Ovalle
Discipline: Multidisciplinary
Contact: Ifman Huerta - Executive Director
🌐 <https://cultura.municipalidadovalle.cl/tag/tmo/>

Teatro Museo Del Titere Y El Payaso

Location: Valparaíso
Discipline: Circus
Contact: Víctor Quiroga - Chairperson of the foundation
🌐 <https://www.teatromuseo.cl/>

Teatro Regional Del Bio Bio

Location: Concepción
Discipline: Multidisciplinary
Contact: Francisca Però - Executive Director
🌐 <https://teatrobiobio.cl/>

Territorio Teatral

Location: Puerto Montt
Discipline: Theatre
Contact: Fernando Araneda - Executive Director
🌐 <https://www.territorioteatral.com/>

INFO CENTER

Circoteca

Location: Santiago
Discipline: Circus
Contact: Claudio Martinez - Coordinator
🌐 www.circoteca.cl

OTHERS

Arte Y Cultura En Transito

Location: Padre Las Casas

Discipline: Multidisciplinary

Contact: Jaime Silva Diaz - Manager

🌐 <https://www.entransito.cl/quienes-somos/>

Asociacion Circochile

Location: Santiago

Discipline: Circus

Contact: Macarena Simonetti - Manager

🌐 <https://circochile.cl/>

Centro Cultural Circo Quetralmahue

Location: Rengo

Discipline: Circus

Contact: Andres Diaz - Artistic Director

🌐 <https://circoquetralmahue.cl/>

Centro Cultural De Playa Ancha / Parque Violeta Parra

Location: Valparaíso

Discipline: Circus

Contact: Karem Jorquera - Director

🌐 https://www.facebook.com/centroculturalplayancha/?locale=es_LA

🌐 <https://www.facebook.com/Parquevioletap/>

Centro Cultural La Pirueta

Location: Santiago

Discipline: Multidisciplinary

Contact: Cristobal Griñó - Co-director

🌐 https://www.instagram.com/lapirueta_centro_cultural/?hl=es

Centro Elevarte Circo Yoga

Location: Santiago

Discipline: Circus

Contact: Cesar Zaldivar - Director

🌐 <https://elevartecircoyoga.cl>

Circo Aysen

Location: Cochrane

Discipline: Circus

Contact: Nataly Oyarzun - Coordinator

🌐 <https://www.facebook.com/circoaysen/>

Circo Minero

Location: Coquimbo

Discipline: Circus

Contact: Valentina Rojo - Manager

🌐 <https://www.instagram.com/circominero/?hl=es>

Circo Social La Chimba

Location: Santiago

Discipline: Circus

Contact: Andrea Ginebra - Coordinator

🌐 <https://www.instagram.com/circolachimba/?hl=es>

Ong Coreto Circo Social

Location: Santiago

Discipline: Circus

Contact: Marcelo Perez - Director

🌐 <https://www.instagram.com/coreto.circosocial/?hl=es>

Organizacion Taller El Litre

Location: Valparaíso

Discipline: Multidisciplinary

Contact: Mayra Alfonsina - Co-director

🌐 <https://www.instagram.com/tallerelitre/?hl=es>

Teatro en Casa

Location: Santiago

Discipline: Multidisciplinary

Contact: Nicolás Fernandois - Artistic Director

🌐 <https://www.instagram.com/teatroencasa.cultura/>

Ufro Circo

Location: Temuco

Discipline: Circus

Contact: Bryan Reyes - Professor

🌐 <https://www.instagram.com/ufrocirco/?hl=es>

ABOUT CIRCOSTRADA, ARTCENA AND PAISAJE PUBLICO

CIRCOSTRADA

Circostrada is the European Network for Contemporary Circus and Outdoor Arts.

Created in 2003 with the core mission of furthering the development, empowerment and recognition of these fields at European and international levels, over the years the network has become an important anchoring point for its members and a key interlocutor in the dialogue with cultural policy makers across Europe.

In a few words, Circostrada is:

- A community of contemporary circus and outdoor arts professionals linked together by common values and aspirations, who advocate for greater recognition and more structured cultural policies.
- The voice and reference network of contemporary circus and outdoor arts in Europe.
- A group of passionate and committed individuals who meet several times a year at the network's events.
- A network dedicated to its members, engaged in facilitating the exchange of experiences, knowledge, and good practices at European and international levels.
- A digital resource platform that provides thematic publications, observation tools and news on contemporary circus and outdoor arts, available to all free of charge in English and French.

🌐 www.circostrada.org

ARTCENA

ARTCENA is the National Center for Circus, Street and Theatre Arts, supported by the French Ministry of Culture. It coordinates Circostrada and is a permanent member of its steering committee. It works in close collaboration with professionals in the sector and offers them both publications and digital resources via its web platform. It also develops mentoring and training actions, tools and services to help them in their everyday practices. It supports contemporary creation through national support programs and encourages the international development of these three sectors.

🌐 www.artcena.fr

PAISAJE PUBLICO

Paisaje Público is a cultural organisation that works to promote live arts in the public space with the mission to support the planning and strategy of cultural projects of different kinds.

Collaborating with public and private institutions, they seek the strategic development of cultural projects, in order to strengthen the relationship between communities and audiences with a new view of the city. Through strategic consultancy, programming, professionalisation, distribution and training, they aim to promote the development and research of new languages for the public space.

🌐 paisajepublico.com