

RIO



AMARES
TEATRO

" There is a sense of nostalgia in this show, a will to caress the scent of childhood, to draw a bridge that take us to our land, to recognize ourselves through its traditions and to find fertile land to build our own rituals. But also there is a desperate attempt of humanity to cope with global devastation and uncontrolled growth as well as with our individual greed and pursuit of personal comfort. "



SYNOPSIS

In the midst of a great regional drought, a town sends two of its members to find out the causes of the lack of water. The pilgrims will have to travel far, towards their deep roots in order to understand what is happening.

RIO is the story of a people without water, of a long journey, of a humanity that got lost. An invitation to reflect on the walk of human beings on this earth.



ABOUT THE COMPANY

Amores Teatro is a theatre company that researches and generates scenic proposals based on physical theatre, energetical training and clown techniques. Between December 2015 and October 2019, they made a four-year tour of Latin America, which takes them through Argentina, Brazil, Bolivia, Peru, Ecuador, Colombia, Panama, Costa Rica, Honduras, El Salvador, Guatemala, Mexico and Cuba where they present their shows "Lucidez", "RIO", "Camino a casa", "Encanto", "En la Orilla", "Los Colores del Oxido" and "Chicha" in festivals, theaters and unconventional spaces. Since October 2019 they are touring through Africa (Egypt, Kenya), Asia (India, Nepal and Turkey) and Europe (Spain).

They are creators of the Amores por los Mares Project where they carry out interventions in hospitals and shows and workshops in native communities. The project has led them to collaborate with several hospital clown groups, community theatre groups and native community organizations in Latin America, Africa and Asia.

In 2018 the company joins the "Ambar Colective": Network of Latin American scenic artists and promoters.





ABOUT THE COMPANY

The Company has participated in the following Festivals:

- X Alalao Festival, Oruro, Bolivia
- Meeting for the 20 years of the Theater Group Productions Station, Chiclayo, Peru
- Cultural Holy Week Festival, La Tebaida, Colombia
- III International Congress of Humanitarian Clowns Caliclow, Cali, Colombia
- III Sabanalarga International Theater Festival, Sabanalarga, Colombia
- III Latin American Theater Festival "Vamos pal Barrio", Zipaquirá, Colombia
- IX Festival "Golpe de Tablas", Baranoa Atlántico, Colombia
- Acronomadas Festival, Puerto Viejo Limón, Costa Rica
- II Festiclown Honduras, Tegucigalpa, Honduras
- IV Festiclown El Salvador, El Salvador
- IV International Clown Meeting, Las Tunas, Cuba
- XXVIII Guantanamo-Baracoa Theater Crusade, Cuba
- X Young Theater Festival, Holguin, Cuba
- VII Festival Festin Clown, Trujillo, Peru
- II FITCH Festival, Chiclayo, Peru
- I Ruta Clown Festival, Huacho, Peru
- XIII International Theatre Festival Alalao, Oruro, Bolivia
- Red Nose Day, Alexandria, Egypt
- V Bikaner Theatre Festival, Rajasthan, India.
- VII Festival "Natyamancha Natyutsab" Dharmanagar, India
- Khusiara Natya Utsab International Theatre Festival, Karimganj, India
- Abhimukh Natyasrijan 5 Mukthapatibha Canvas. Udaipur, India
- VI Remembering Veenapani International Thetre Festival, by Adishakti, Pondicherry, India
- NIT Fest 2022, Kathmandu, Nepal
- XI Shangai Intenational Experimental Theatre Festival, Shagai, China
- Festival Internacional DO:NY-PO:LO, Majuli, India
- XXX Festival Internacional Rangghar, Barpeta, India
- X Izmir International Theatre Festival, Izmir, Turquia

CREDITS

Creation, direction and interpretation: Andrés Fagiolino (Uru), Betina Dominguez (Uru)

Kathajali choreography: Kalamandalam Sabarinath (In)

Scenic Assistance: Manuel Áriga (Mex)

Costumes: Alondra García (Mex)

Original sound: Sebastian Viera (Uru)

Set design: Betina Dominguez

Light design: Andrés Fagiolino

Photography: Gonzo Bojorjez (Mex) and Spooky Yarbles (In)

Production: Amares Teatro

Acknowledgments: Tavo Rodriguez, Tierra Independiente, Casa DARTE

Generals

Time lenght: 60 min

Suitable for: All public

Language: Non-verbal

Number of artists on stage: 2

Technicians requiered: 1 for sound operation and 1 for lights operation

Techniques used: theatrical clown / hand to hand / whirling

Mounting

15 cups of tin that will be hanging from the ceiling of the theater or in case of performing in open space, cups will be hanging from a thread structure assembled by the group

Assembly Time: 2 hours

Lighting assembly time: 2 hours

Sound assembly time: 20 minutes

Time required for rehearsal: 2 hours

Disassembly time: 1 hour

Stage

Minimum width: 6 meters

Minimum depth: 5 meters

Minimum height: 4 meters

Sound

Type of player: Cellular or computer

Input: Miniplug 3,5 mm.

When the capacity exceeds 300 people the use of environmental microphones is recommended on stage in case of closed venue, in open venues 2 lap mics will be required

Note

The show can be performed in theatres, non-conventional venues and open spaces (in case of street festivals)

PRESS REVIEWS

"The universal order is respected, the vital time of objects, silence as a source of wisdom, patience as the only relevant virtue, and laughter as the terrenal form of the divine..."

... Amares Teatro seeks, from their essences, an encounter with those who look at them to talk for a while, and together to be able to breathe as brothers and inhabitants of this same land that we lay under its protection."

José Brito
Santa Clara, Cuba

"What is it with clowns that they stop being funny after a while; the laugh riot they instigate turning out to be just a pretext to lead on to a disturbing thought or an inspiring idea. When Uruguayan theatre group Amares Teatro performed their popular production, "Rio" at Adishakti's 40th anniversary celebrations and the sixth edition of the "Remembering Veenapani Festival", the act featuring clowning, acrobatics and mime would culminate in an extended standing ovation. There must have been many in the audience, who laughed, clapped or gasped through the performance by Andres Fagiolino and Betina Dominguez, who returned home putting on their thinking cap."

Dinesh Varma
Pondicherry, India

"A place full of floating mugs waiting for the rain. Sensitive metaphor. The public's attention is caught from the entrance to the theatre and remains attentive to the expectation: will it rain or not rain? There are many successes of these artists with their "Rio". The theatrical treatment of circus numbers is one of the most interesting aspects. Acrobatics and juggling are interpreted from the characters. The glances, the smiles, the spontaneous reactions create complicity between the actors. They manage to transfer all their energy to the public and we immediately feel immersed in the story."

Erduyn Maza Morgado
La Habana, Cuba



BETINA DOMINGUEZ

Born in Nueva Helvecia, Uruguay, she has worked since 2015 as an actress-researcher at Amares Teatro, where she develops research in the following lines of work: "Technical and Energetic Training of the actor / actress", "The art of the clown", "Theatricalization of spaces unconventional" and "hospitable clown".

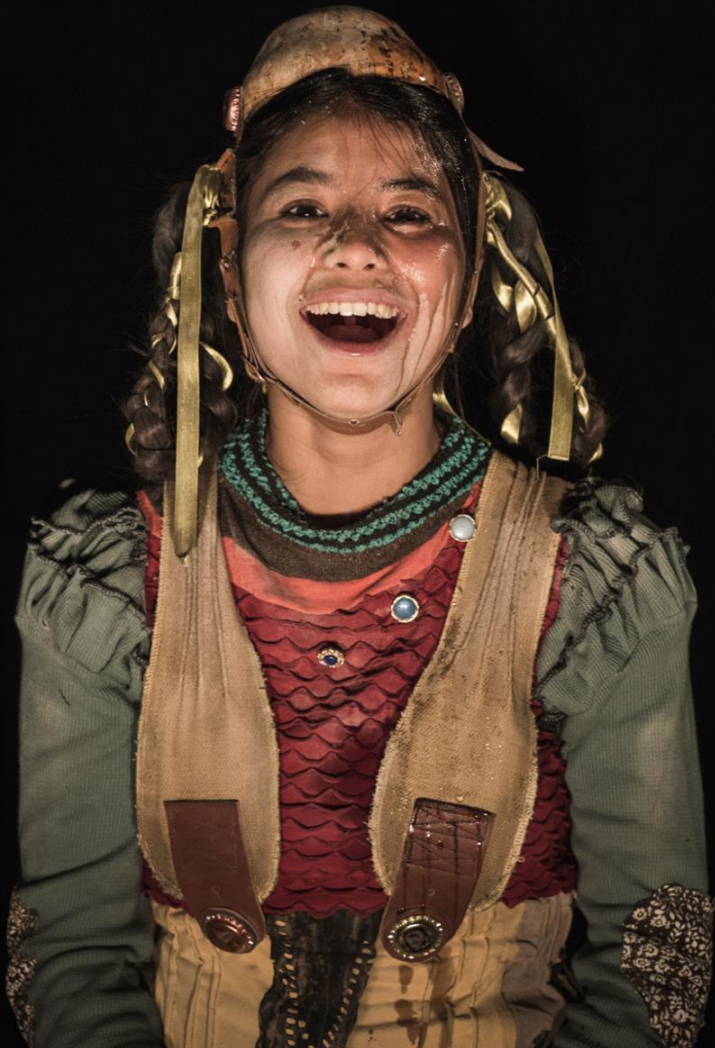
She is trained in the techniques of figure skating, contemporary circus (specialized in aerial silk and duo acrobatics), physical theater, butoh, kathakali and clown.

She formed in handbalance and hand-to-hand with Jean Paul Galinsky (France) and with Vladimir Lissovsky (Russia). Since August 2015, they have created an acrobatic duo with Andrés Fagiolino, exploring breathing, movement sensitivity and static and dynamic acrobatic technique. Together they have dictated the workshop: "The Acrobatic Body" in several cities of Brazil, Bolivia, Colombia, Costa Rica, Guatemala and Mexico.

Since 2016, she has been performing hospital clown interventions and has given community theater workshops in several countries in America, Africa and Asia.

She is trained in textile design and goldsmithing, researching and creating the company's wardrobe.

As a performing artist she has performed in various theaters, unconventional stages, hospitals, prisons, schools, communities, and festivals. She performed in the following shows: "Lucidez", "RIO", "Encanto", "En la Orilla" and "Memoria Chicha". Her solo show Memoria Chicha has been selected to participate in the III National Meeting of Community Theater (Mexico), the IIV Clown Festival in Trujillo (Peru) and the I Festival Ruta Clown de Huacho (Peru).



She is co-director of the show "Los Colores del oxide" (2018-2020).

She is co-organizer of the "Festamalito" Theater Festival (San Cristóbal de las Casas, Mexico, 2018). And is co-creator and participant of the Laboratory of Physical Theatre and Scenic Creation "Dawa" (San Cristóbal de las Casas, Mexico, 2018).

With Amares Teatro she is on a four-year tour of Latin America (2015-2019) and is currently on a tour of Africa, Asia and Europe (2019-2023). Collaborates and dictates community theater workshops in the following native communities: Totonacos (Mexico), Zapotecs (Mexico), Tzotziles (Mexico), Tzeltales (Mexico), Tarmaumas (Mexico), Aymaras (Bolivia), Emberá Chami (Colombia), Maasai (Kenya), Bedouin Tarabin (Egypt), Mising (India).

She presented shows and gave workshops on the work developed at Amares Teatro in several states of Uruguay as well as in the following countries: Argentina, Brazil, Bolivia, Peru, Ecuador, Colombia, Panama, Costa Rica, Honduras, El Salvador, Guatemala, Mexico, Cuba, Egypt, Kenya, India, Nepal, Turkey and Spain.

ANDRES FAGIOLINO

Actor, clown, researcher and director, born in Montevideo, Uruguay. In 2015 he founded Amares Teatro where he researches in the following lines of work: "Technical and Energetic Training of the actor / actress", "The art of the clown", "Theatricalization of unconventional spaces" and "Hospital clowning", developing a methodology of daily technical-physical-vocal training and its transmission.

He is trained in the techniques of physical theater, theatrical clown, traditional African dances, Kathakali and hand-to-hand acrobatics since 2007 with Álvaro Martínez Larrechea (Uruguay), La Fura del Baus (Spain), Gabriel Chamé (Argentina), Pablo Algañaraz (Argentina), Victor Stilveman (Argentina), Celia Ruiz (Spain), Yves Dagenais (Canada), Jacques Séférian Matthiessen (Denmark), Rolando Tarquini (Italy), Hugo Gargiulo-Maria Bonzanigo (Compagnia Finzi Pasca-Switzerland), Jacques Lemetre (Theater du soleil-France), Ana Delirum (Austria), Yves Sioui Durand (ONDINNOK-Canada), Efuka Iontange (Congo), Masina Pascal Ategou (Togo), Tania Bispo (Brazil), Rosangela Silvestre (Brazil), Nildinha Fonseca (FUNCEB, Brazil), Vera Passos (Brazil), Sabarinath Kalamandalam (India), Jean Paul Galinsky (France) and Vladimir Lisovsky (Russia).

He was trained as a Danceability teacher with Alito Alessi (USA) in 2013 and works with various projects related to inclusive art: "Projeto Luca - Special Circus for Pessoas Especiais" Circo do Capao (Bahia, Brazil), Mosaico Down Foundation (CDMX, Mexico), Roosevelt School (Montevideo, Uruguay).

Complementarily, he is a graduate of the Careers of Pharmaceutical Chemist and Professional Cook.

As a hospital clown, he integrates the groups Medicinal Clowns (2014-2016) and Grupo Ser (2007-2012). He was part of the community clown group Comando Clowndestino (2011-2014). Participates as an actor in the groups "Clauntropía" (2010-2016), Dúo Tatá (2015). He performed as a dancer in the African Ballet of Montevideo (2014-2015) directed by Masina Pascal Ategou (Togo).

As a performing artist he has performed in various theaters, unconventional stages, hospitals, prisons, schools, communities, and festivals of more than 15 countries. He acted in the following shows: "El lago de los Cines" (2013), "Cosas del ya me fui" (2013 -2015), "Tus zapatos en los míos" (2015), "Lucidez" (2015-2018), "RIO" (2016-2022), "Encanto" (2016-2022), "En la Orilla" (2016-2022), "Los colores del óxido" (2018-2020).

He has directed the following shows: "Cosas del ya me fui" (2014), "Tus zapatos en los míos" (2015), "Lucidez" (2015), "Camino a Casa" (2017), "Por donde?" (2018), "Memoria Chicha" (2019).

With Amares Teatro he was on a four-year tour of Latin America (2015-2019) and is currently on a tour of Africa, Asia and Europe (2019-2023). Collaborates and dictates community theater workshops in the following native communities: Totonacos (Mexico), Zapotecs (Mexico), Tzotziles (Mexico), Tzeltales (Mexico), Tarmaaras (Mexico), Aymaras (Bolivia), Emberá Chami (Colombia), Masaai (Kenya), Bedouin Tarabin (Egypt), Mising (India).

He presented shows, gave workshops, conferences and field research on the work carried out in Amares Teatro in several states of Uruguay as well as in the following countries: Argentina, Brazil, Bolivia, Peru, Ecuador, Colombia, Panama, Costa Rica, Honduras, El Salvador, Guatemala, Mexico, Cuba, Egypt, Kenya, India, Nepal, Turkey and Spain



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