Eyes Wide

Arde brillante en los bosques de la noche (Burning bright in the forest of the night)

Program Notes
Thu–Sun
Jan 24–27, 2019

MCA STAGE
Edlis Neeson Theater

Running time is 105 minutes with no intermission. Presented in Spanish with English supertitles.

Winter/Spring 2018–19

MARIANO PENSOITI/ GRUPO MAREA

Lights Low at MCA Stage
Copresented by the MCA and the Chicago International Puppet Theater Festival.

Performers  Patricio Aramburu, Esteban Bigiardi, Inés Efron, Laura López Mayano, and Susana Pampin

ADMINISTRATION/PRODUCTION
Text and Direction  Mariano Pensotti
Set and Costume  Mariana Tirantte
Music  Diego Vainer
Light Designer  Alejandro Le Roux
Production  Florencia Wasser/Grupo Marea
Stage Assistants  Malena Juanatey and Tatiana Maladino
Set Assistants  Gonzalo Córdoba Estévez, Tatiana Maladino, and Luciana Peralta
Director’s Assistant  Juan Schnitman

FILM PRODUCTION
Author and Director  Mariano Pensotti
Director’s Assistant  Juan Schnitman
First Director’s Assistant  Lionel Braverman
Executive Producer/ Head of Production  Paolo Donizetti
Production Assistant  Azul Aizenberg
Cinematography/DOP  Soledad Rodriguez
Camera Assistant  Mercedes Laborde
Gaffer  Sandra María Grossi
Art Direction and Costume Designer  Mariana Tirantte
Art and Costume Assistants  Gonzalo Córdoba Estévez, Tatiana Maladino, and Luciana Peralta
Makeup and FX  Mariana Jara
Sound Director  Nahuel Palenque
Sound Assistants  Sofía Straface and Lucio Fontana
Film Editing  Andrés Estrada
Color Correction  Soledad Rodriguez
Music  Diego Vainer
Animation  Andrea Torti

FROM THE CURATOR
Film director turned theater artist Mariano Pensotti is known for his genre-bending works of live performance. Last seen on the MCA Stage in 2015, his work Cineastas introduced Chicago to his complex style of telling multiple stories on stage simultaneously. For Arde brillante en los bosques de la noche (Burning bright in the forest of the night), live theater, film, and puppetry come together to invert our sense of what is real and what is imagined. Who is manipulating whom? This question underpins the performance as it dizzyingly telescopes in and out of layered narratives. Most fascinating is the way Pensotti’s stories distill legendary figures and sweeping political and economic forces to potent themes that impact our individual lives. In his play with formal elements, actors and spectators become interchangeable, implicating us as audience members. How do we deal with the problems life presents to us? Are we the protagonists of history, or mere witnesses?

Laura Paige Kyber Curatorial Assistant, Performance

This performance was curated by former Curator of Performance Yolanda Cesta Cursach.
ABOUT THE WORK

At a time when much of the world is plagued by injustice, inequality, economic instability, war, and disconnect between people and their governments, it feels like the conditions of revolution are, once again, present. Reviewing the century since Russia’s famous October Revolution of 1917, Arde brillante en los bosques de la noche (Burning bright in the forest of the night) explores the modern legacy of that historic moment.

Mariano Pensotti has described this work as a Russian nesting doll of a play, with “fictions unfolding within fictions.” Three interconnected stories emerge, each with its own formal style: instead of presenting the historic narrative of the revolution itself, each story traces its implications in a contemporary context. Against this backdrop, we are led to question the role of art in social transformation. Can art become an instrument of resistance, or just a reflection of it?

RELATED PROGRAMS

POST-SHOW TALK
Fri, Jan 25

The audience is invited to join a brief conversation with Mariano Pensotti moderated by Curatorial Assistant Laura Paige Kyber immediately following the performance.

VOLKENBURG PUPPETRY SYMPOSIUM
Sat, Jan 26, 10 am–noon
Cohosted by the Chicago International Puppet Festival and moderated by Paulette Richards

Mariano Pensotti participates in a panel discussion titled Puppetry: Staging the Historical and Political with artists from Chicago, the United States, and around the world. For further information and seat reservations, visit chicagopuppetfest.org/symposium.

ACCESSIBLE EVENTS

PERFORMANCE WITH ASL INTERPRETATION
Fri, Jan 25, 7:30 pm, and Sun, Jan 27, 2 pm

POST-SHOW TALK WITH WITH ASL INTERPRETATION
Fri, Jan 25, 7:30 pm

RELAXED PERFORMANCE WITH AUDIO DESCRIPTION
Sun, Jan 27, 2 pm

Relaxed performances are for people with or without disabilities who prefer some flexibility in regard to noise and movement in the theater. Patrons are free to leave and reenter the theater as necessary. Sensory rest areas are available outside the theater for patrons to take a break before returning to the show. Volunteers are present to assist.

Audio description by Victor Cole.
MARIANO PENSOTTI (AUTHOR AND DIRECTOR) Mariano Pensotti began his career in cinema, directing award-winning feature films in Buenos Aires by the age of twenty-five, before turning to theater. His primary goal is the public display of the private and how the private returns to become a part of the collective through literature, cinema, music, and visual art. His writing and directing is influenced by the group dynamic of collective creation, as demonstrated through collaborations with his theater company Grupo Marea, founded in 2005. His performances are a “theater of the real,” blurring the lines between fiction and reality. Derived from improvisation and experimentation throughout the rehearsal period, his theater is not fiction based in real life, but a documentation of lived experience.

ESTEBAN BIGLIARDI (ACTOR) started acting at the age of thirty-three. A former lawyer and lifeguard, he began training with Alejandro Catalan, Guillermo Angelelli, and Javier Daulte. In 2005 Bigliardi cofounded his acting theater company, El Silencio, which performed in Buenos Aires, Europe, and South America. He also played a role in Mauricio Kartun’s stage performance Ala de Criados. In film he has worked on Un mundo misterioso, Secuestro y muerte, Villegas, Cetáceos, La cordillera, Jauja, Cómo funcionan casi todas las cosas, El jugador, and El aprendiz, among others.

INÉS EFRON (ACTOR) studied drama in Nora Moseinco’s acting school. In theater she worked and directed with Lola Arias in Poses para dormir, Sueño con revueltas, and Temporalmente agotado (directed by Bárbara Molinari), among others.

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PATRICIO ARAMBURU (ACTOR) studied drama with Alejandro Catalan, Ricardo Bartis, Javier Daulte, and Alejandro Macías. He was nominated by Premios Teatro XXI/Getea as Best Actor for his performance in Prueba y error, directed by Juan Pablo Gómez, and he was selected for Best Actor in the Premios Teatro del Mundo 2013 for his role in Viejo, solo y puto, directed by Sergio Boris, and for Best Dramaturgy in 2010 for Un hueco. Among those and other plays, he worked on Los corderos (directed by Daniel Veronese), Querido ibsen: soy Nora (directed by Silvio Lang), Entreactos by Liliana Porter, and Ala de criados (directed by Mauricio Kartun), along with film and television in Argentina.

LAURA LÓPEZ MOYANO (ACTRESS) studied drama with Pompeyo Audivert and Rafael Sprengelburd at the Escuela Metropolitana de Arte Dramático. She has performed in many plays directed by such important Argentine directors as Daniel Veronese, Luciano Suardi, Sergio Boris, Mauricio Kartun, Lola Arias, Rafael Sprengelburd, and Mariana Chaud, as well as film and television.

SUSANA PAMPÍN (ACTRESS) studied drama in the Escuela Nacional de Arte Dramático with Viviana Tellas and Augusto Fernandes. Her most recent shows include Tarascones (directed by Ciro Zorzoli), Actriz (directed by Bárbara Molinari), and Feuna and El tiempo todo entero (directed by Romina Paula). She has performed in such films as Dos disparos, Los guantes mágicos, Silvia Prieto (directed by Martín Rejtman), Gilda, no me arrepiento de este amor (directed by Lorena Muñoz), and La luz incidente (directed by Ariel Rotter). For this La luz incidente, she won the SAGAI Award for the Best Actress in Festival Internacional de Cine de Mar del Plata (2015). She has taught drama in the Universidad Nacional de las Artes since 2006.

MARIANA TIRANTTE (SET AND COSTUME DESIGNER) has designed sets and costumes for diverse productions in theater, site-specific
works, and installations in Argentina and around the world as part of Grupo Marea. She has also collaborated with Argentinian directors and companies like Grupo Krapp, Lola Arias, Pablo Messiez, Agostina López, Lisandro Rodríguez, Matías Feldman, Ariel Farace, Diana Szeinblum, Carlos Casella, Ana Frenkel, Roman Podolsky, Claudio Tolcachir, and Julio Chávez. She was technical director for the fifth and sixth Festival Internacional de Buenos Aires, Bienal de Performance 2015 and 2017, and Espacios Revelados (Changing Places). She won the Trinidad Guevara Award in 2011 for her set design of Mariano Pensotti’s El pasado es un animal grotesco, a Premios Teatro del Mundo 2012 for Pensotti’s Cineastes and Lola Arias’s Melancolia y manifestaciones, and was nominated for the 2012 Florencio Sánchez Award for La laguna by Agostina López.

DIEGO VAINER (MUSICIAN) has focused his work in electronic media as a starting point for creating animations since 1993. He has released five albums and has also collaborated with Daniel Melero for the album Piano and with Gustavo Santaolalla for his projects with musical groups Bajofondo Tango Club, Terraplén, El Otro Yo, La Portuaria, and Rosario Bléfari. For the last fifteen years he has also composed and designed music for theater, film, audiovisual work, dance, and installations with artists such as the El Descueve group, Carlos Casella, Julio Chavez, Federico León, Martín Rejman, Andrés Di Tella, Javier Daulte, Santiago Loza, and Agustín Alezzo, among others.

ALEJANDRO LE ROUX (LIGHT DESIGNER) has been a technician, operator, and lighting assistant since 1992 and began working exclusively on his own designs for opera, theater, and dance in 1997, in Argentinian and international theaters. Between 2000 and 2003 he attended the Institut Supérieur des Techniques du Spectacle in Avignon, France. His 1999 design for Monteverdi’s Metodo Belico (Kaaitheater, Brussels) was awarded the Trinidad Guevara award by the government of Buenos Aires and the Theater of the World, from Universidad de Buenos Aires. These awards were granted again for his work on Los murmullos (2002) and Dolor exquisito (2008). Several of his designs were nominated for the Asociación de Cronistas de Espectáculo awards. Since 2005 he has worked as a professor of undergraduate lighting design at Universidad Nacional de las Artes and the Municipal School of Dramatic Arts and is an advisor for the Instituto Nacional de Teatro and the Consejo Federal de Inversiones.
Join us for dinner or drinks before or after the theater at Marisol, named one of the “hottest restaurants in Chicago” by Zagat and one of Vogue’s “Six Chicago Restaurants You Should Know About Now.” Call 312-799-3599 to make reservations.

DATE NIGHT

Marisol Escobar. Photo: Herman Hiller.

MARISOL

RESTAURANT AND BAR
AT THE MCA
205 E PEARSON ST
CHICAGO, IL 60611

SEASON CALENDAR

2018

Aug 18
Tamar-kali and Damon Locks
Demon Fruit Blues and
Where Future Unfolds

Aug 24-25, Aug 31-Sep 1
Chicago Dancemakers Forum
SHAREOUT!

Oct 3-4, 6-7
Dorothée Munyanze/Kadidi
Unwanted

Nov 2-3
Ishmael Houston-Jones,
Ralph Lemon, and Bebe Miller
Relations

Dec 5-9
Claudia Rankine and
Will Rawls
What Remains

2019

Jan 24-27
Mariano Pensotti
Arde brillante en los bosques
de la noche (Burning bright
in the forest of the night)

Feb 7-10
Ingri Fiksdal and
Jonas Corell Petersen
STATE

Feb 11-13
Ingri Fiksdal
Diorama

Mar 21-24
Annie Dorsen
The Great Outdoors

Program notes
compiled by Laura
Paige Kyber and
Giannella Ysasi Tavano
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D. Elizabeth Price and Lou Yecies

*Enact Chair
As of November 2018

MCA Stage is supported by Enact, a group of MCA donors dedicated to supporting the Museum’s renowned Stage programs.

Join today for opportunities to meet artists and gain behind-the-scenes access alongside MCA curators—all while providing vital support.

Circle Donor membership is required to join Enact. Enact donations begin at $1,000 annually. For more information on benefits or to join, contact us at enact@mcachicago.org or 312-397-4044.

The MCA is a proud member of the Museums in the Park and receives major support from the Chicago Park District.

As an internationally renowned institution devoted to contemporary culture, the Museum of Contemporary Art Chicago presents the most thought-provoking visual art and performing arts of our time. MCA Stage is a vibrant series presenting theater, dance, and music by leading artists from the United States and around the world in the MCA’s three-hundred seat Edlis Neeson Theater.

MCA Stage’s groundbreaking performances are an integral part of the MCA’s artist-activated, audience-engaged programming. Along with the museum’s exhibitions and educational initiatives, they encourage a broad and diverse community to experience and discuss the work and ideas of living artists.

PARKING
Validate your ticket at the coat check for $12 parking in the MCA garage (220 E Chicago Ave) and the Bernardin garage (747 North Wabash). The $12 parking is limited to six hours on the date of performance.

LOST AND FOUND
To inquire about a lost item, call the museum at 312-280-2660. Unclaimed articles are held for thirty days.

SEATING
Please switch off all noisemaking devices while you are in the theater.

Patrons are seated at the management’s discretion. Food and open beverage containers are not allowed in the seating area.

REPRODUCTION
Unauthorized recording and reproduction of a performance are prohibited.

GENERAL INFORMATION
312-280-2660

BOX OFFICE
312-397-4010

VOLUNTEER FOR PERFORMANCES
312-397-4072
mcastage@mcachicago.org