

Ministério da Cultura, Redecard,
Sabesp and Secretaria Municipal
de Cultura de São Paulo present

MITsp

9th são paulo international
theatre festival



**9th são paulo international
theatre festival**

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PRESENTATION

SINCE THE BEGINNING, THE MITSP – SÃO PAULO INTERNATIONAL THEATRE FESTIVAL sought to stress the historical moment and its reverberations in contemporary theatre. In its 9th edition, MITsp remains faithful to its experimental and critical craft, innovating by bringing a curatorial perspective with shows on the margins of hegemonic geographical references. These are works and artists whose territorial, ethnic and cultural origins unfold different theatricalities and research, launching new possibilities for experiences.

MITsp PROGRAM

The international program brings works from Africa, Asia, Latin America and the Middle East. The artist in focus of this edition is South Korean Jaha Koo, presenting his *Hamartia Trilogy*. In *Lolling and Rolling*, the director focuses on linguistic imperialism, in *Cuckoo*, he brings up the isolation of young people in his country and the increasing rates of suicide. Finally, *The History of Western Korean Theatre* critically examines the influence of Western canon on the history of Korean theatricality.

Presented at the opening of this edition, *Broken Chord*, by South Africans Gregory Maqoma and Thuthuka Sibisi, uses elements of ethnic Xhosa dance and contemporary dance to rescue the history of a choir of young African singers and reveal a global dimension drama. Also created by African artists, *Prophetics (We are already born)*, by Nadia Beugré, continues the choreographer's investigation into gender and identity, and *The Black Circus of The Republic of Bantu*, by Albert Ibokwe Khoza, addresses the impact of the imperial and colonial gaze on black bodies.

Genuine and personal dramas occupy the scene in *Told by My Mother*, work by Lebanese choreographer and dancer Ali Chahrour who, alongside his relatives on stage, brings stories of iconic mothers who lost their children in and to the wars in the Middle East.

Argentina participates with two premieres. In *Wayqeycuna [My Brothers]*, Tiziano Cruz proposes a reflection on how racial hierarchies and domination structures operate. Created by Argentinian Monina Bonelli and Brazilians Celso Curi and Renata Melo, the urban intervention *PERROS – Dog Talks* reveres the performance of daily life through a dialogue between humans and dogs, between art and community.

Also original, the play *Now everything was so old – Phantasmagoria IV*, by Ultralíricos, is part of the program. Directed by Felipe Hirsch, the work addresses the theatrical labour crossing time and resisting to plagues and wars.

MITbr – BRAZIL PLATFORM

In its 5th edition, the internationalisation program of the Brazilian performing arts presents a plurality of themes and languages of contemporary theatre. Curated by Marise Maués, Cecília Kuska and Marcelo Evelin, MITbr takes a look at productions beyond the Rio-São Paulo area, also bringing choreographies, performances and shows from Ceará, Alagoas, Maranhão and Santa Catarina.

One of the most important Brazilian dancers of her generation, Wilemara Barros is the artist in focus this year. She presents her autobiographical solo, *Black Queen*, which revolves around her 50-year trajectory. Dance in its multiple forms and approaches also occupies the scene in the works *7 Samurai*, by Laura Samy, *I'M NOT ONLY ME IN MYSELF – State of nature – procedure 01*, by Grupo Cena 11, *Monster Dance*, by Cia. dos Pés, and *What stains*, by Beatriz Sano and Eduardo Fukushima.

Entering the land and shooting its indigenous gaze at it, Coletiva Flecha Lançada Arte brings the performance *Ané of the Stones*. Thoughts on gender and body permeate creations such as *Eunuchs*, by Irmãs Brasil, and *My Body Is Here*, by Fábrica de Eventos. The multimedia show *Cabocla Spear*, from Plataforma Lança Cabocla, brings to stage ancestral cosmologies and *People from There*, by Wellington Gadelha, rethinks territories and violence of ethnic-racial segregation in urban context.

CRITICAL REGARDS AND PEDAGOGICAL ACTIVITIES

In addition to the program of shows, MITsp brings a series of reflective actions and pedagogical activities. In this edition, Cameroonian philosopher Achille Mbembe, performer and thinker Jota Mombaça and writer Eliane Brum address pressing issues of our time in three master classes.

Curated by the poet, essayist, playwright and professor Leda Maria Martins and co-curated by the artist, researcher and curator Natasha Corbelino, the Critical Regards axis proposes debates on the performing arts and contemporaneity based on meetings with artists, thinkers and researchers.

Curated by professor and critic Dodi Leal, the Pedagogical Activities bring programs such as the Performance Pedagogy Laboratory and Pedagogy of Teatra Encounter, with talks and shows thought by director and actress Luh Maza.

The festival also promotes dialogue between professionals from different countries, receiving more than 70 curators and national and foreign programmers, who will observe the program, participate in process openings and meetings with artists.

CASTING OUT NINES, NEW CENTRES

IN 2024, WE REACHED MITSP 9TH EDITION. After the destruction that devastated the country in recent years, it is now a festival of resumption, to reconstruct the present and to imagine nearby futures. It is time also to seek new displacements, other theatricalities, diverse subversion of hampered geographies and hegemonic epistemologies. In clash with financial burdens and imperialism, how to make the economy place art at the centre? How to decolonize not only our gaze, but also our gestures? How to orbit the sun-kings of our official stories?

Looking back, the decolonial or counter-colonial discussion has long been part of MITsp, in the words of Nêgo Bispo, a quilombola leader who was present in two festival editions and who keeps inspiring us. Aesthetic and activist forms of insurgency against colonial domination have manifested themselves in these years, for example, with the emergence of the collective Em Legítima Defesa [In Self-Defense], Pedagogies of Teatra Encounter, the progressive increase of black, trans and peripheral bodies in the different activities of MITsp and in the framework of those who work in the festival.

However, this year, we try taking a step forward, among the many that still need to be taken. How not only to foster the discussion about decoloniality – a debate that is still of the utmost urgency – but also to make words become practices? Some actions in this regard were rehearsed and will premiere in the next ten days of the festival. For example, the program is mostly made up of artists from Africa, Latin America, the Middle East and Asia. The global South gains a (s)cen(ic)trality, fostering exchange and contact with other scenic matrices.

Africa, in particular, is a focus of this edition, not only for the presence of three great artists: Gregory Maqoma, Nadia Beugré and Albert Ibokwe Khoza, but also for the voice and thought of Achille Mbembe. Likewise, the South Korean director Jaha Koo, present in this edition with three works, reveals that colonialism is not restricted to a historical and territorial issue, of European countries dominating and subjugating ancestral nations. The colonisation of the imaginary equally subalternizes bodies and subjectivities. Also strongly depicted in this edition is Tiziano Cruz and Monina Bonelli's Argentina, in addition to the presence of performer, writer and singer Suzy Shock.

The very choice of Leda Maria Martins, Dodi Leal, Marise Maués, Cecilia Kuska and Marcelo Evelin as associate curators in this edition reveals a rich focus on the

diversity of thought, bodies and geographies, which resonates in the program and suggests new ways of acting and making art. In the same way, choosing Wilemara Barros as the Brazilian artist in focus is an example of this new approach: a black northeastern dancer achieving 50 years of her career, Wila is one of the most important names in dance in Brazil, whose tribute from MITsp sheds light on her trajectory of resistance and overcoming.

Moving the centre – or what is noticed, taught and imposed as being the centre – is also the idea of MITbr – Brazil Platform, which privileges works coming from other states of the country. In its fifth edition, it consolidates itself as a space for dialogue between the Brazilian scene and the world. More than 100 foreign and Brazilian programmers will attend the national program this year. The results of the platform are evident, considering the significant number of Brazilian works that began to circulate in festivals and cultural spaces around the world, after their presentations at MITbr.

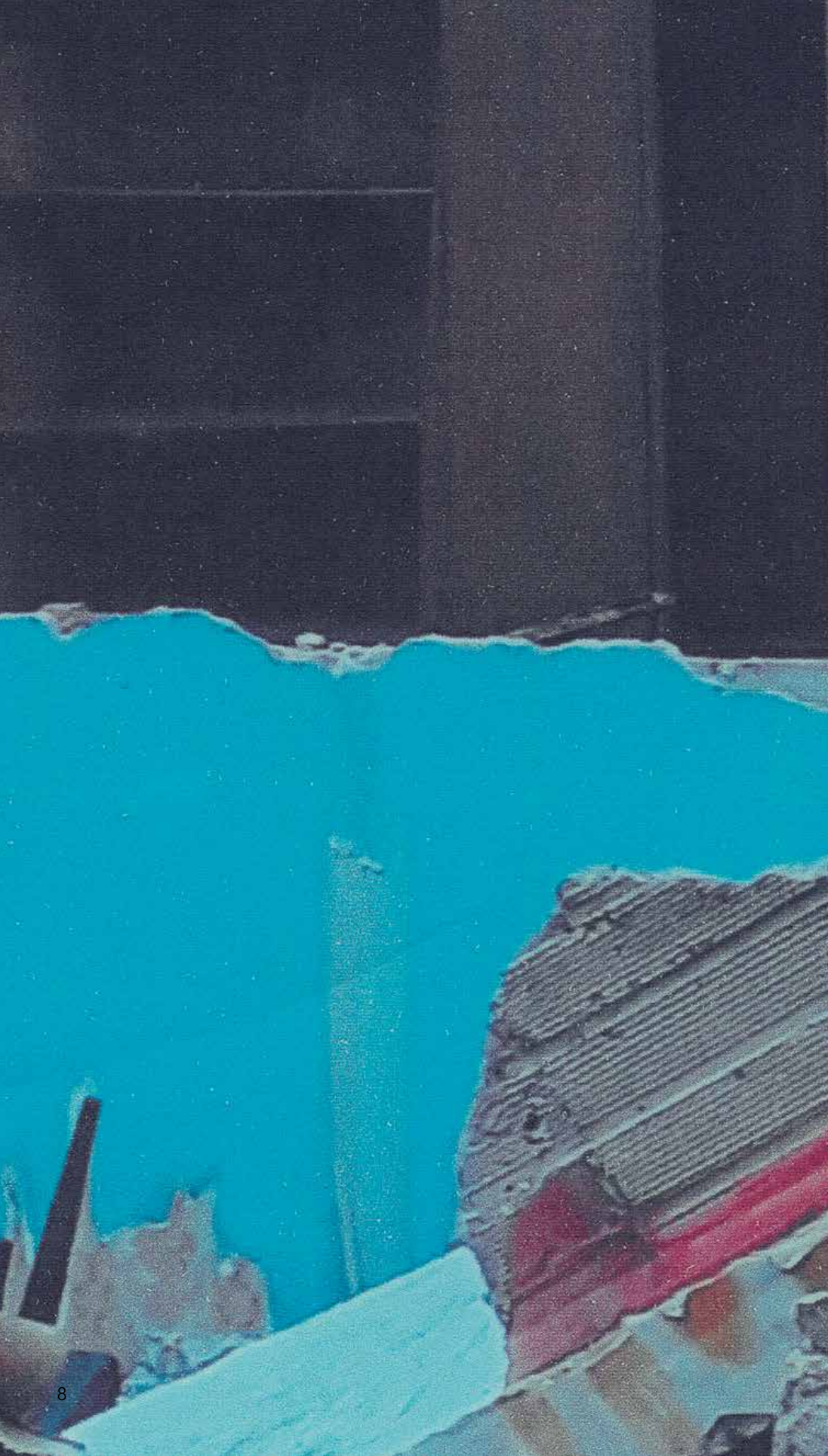
In aesthetic terms, there is a strong presence of dance and performance in this edition, which does not contradict our theatre festival nature. The identity crisis and the fluid boundaries between languages, contemporary theatre features, lead us to think of the expanded field, in which different languages converge beyond limits that no longer make sense today.

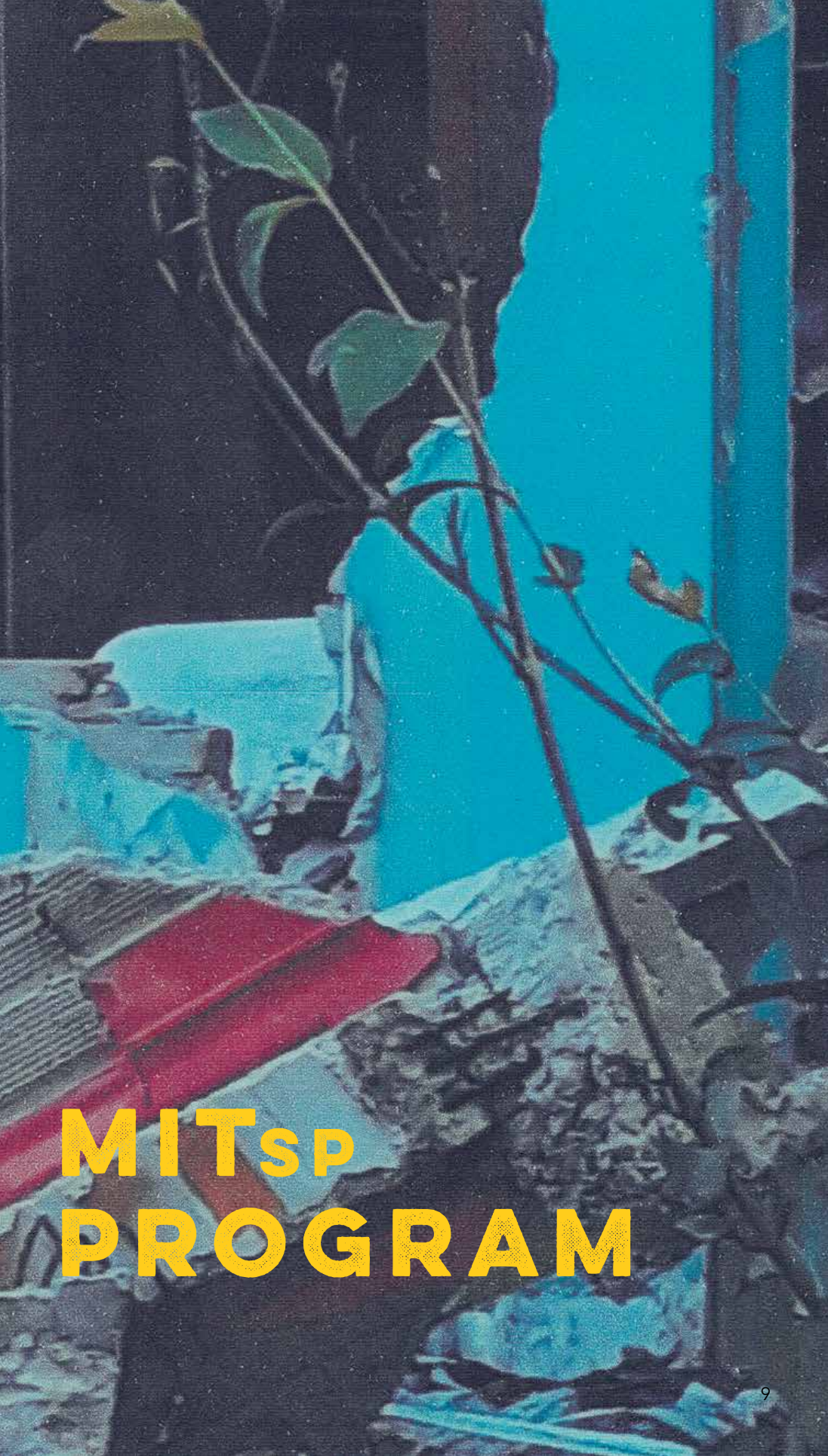
To say that MITsp revives with each edition is not a rhetorical statement. The financing and production practices in Brazil make it difficult to plan and execute actions. In these nine editions, a *modus operandi* was repeated in which the festival program definition only happened less than two months from its beginning. It is increasingly urgent to change the time of things, to align the public sector with private and non-governmental initiatives.

Finally, we would like to salute our dead and thank them all for opening the path for us. In addition to Prof. Danilo Miranda – an enthusiast and supporter of MITsp since the 1st edition – we have recently had substantial losses for Brazilian theatre. José Celso Martinez Correa, Cesar Vieira and Nitis Jacon were essential for the resistance of our theatre to authoritarian regimes as well as a source of utopia and revolutionary strength. In their honour, those who will never die, we celebrate the birth of another MITsp.

ANTONIO ARAUJO AND GUILHERME MARQUES

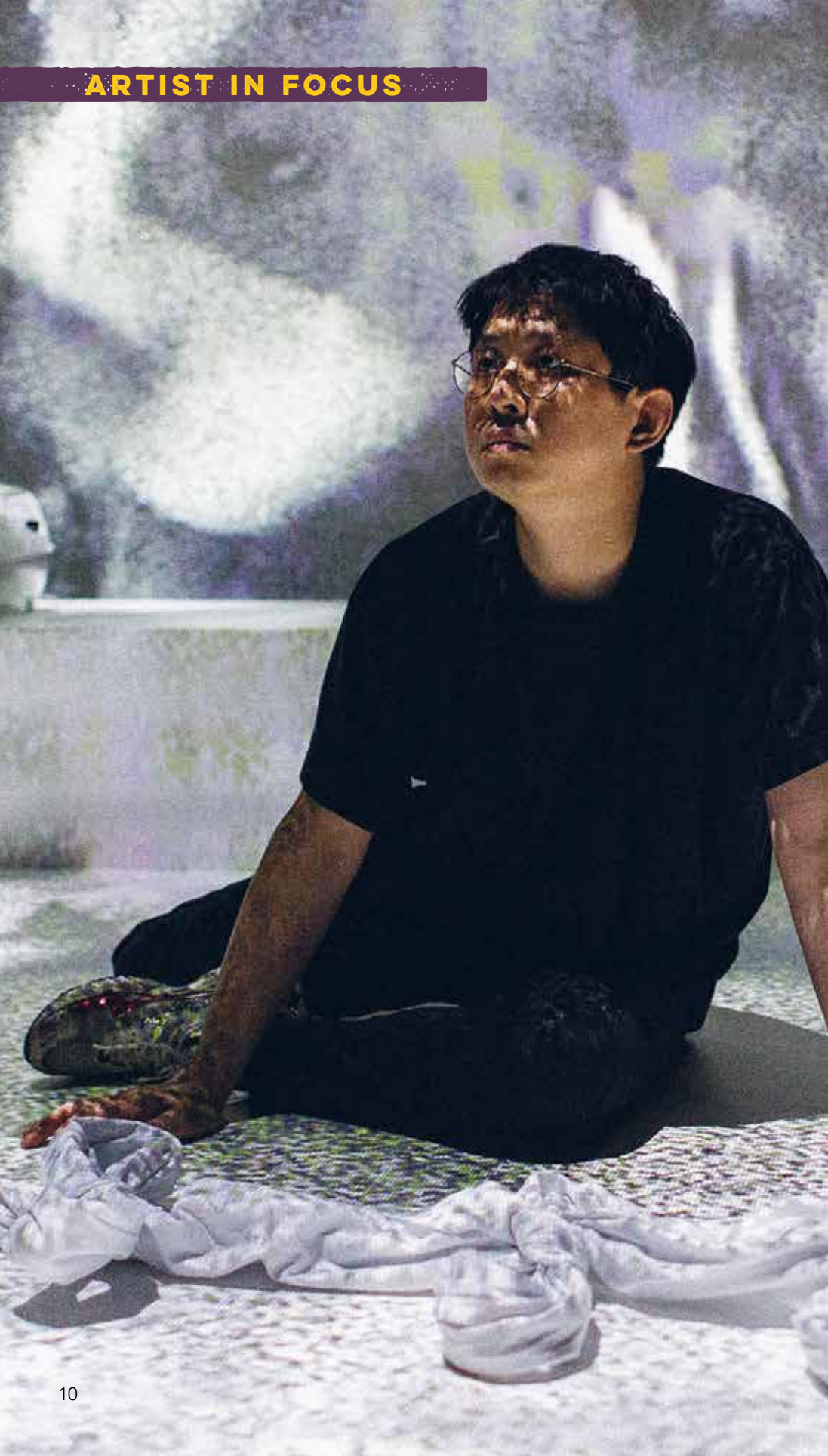
CREATORS AND DIRECTORS OF MITsp





MIT_{sp} PROGRAM

ARTIST IN FOCUS





Artist in focus of MITsp 9th edition, **Jaha Koo** is a South Korean theatre creator and composer. His work, closely linked to politics, history and his own personal issues, moves between multimedia and performance, bringing music, videos, texts and installations. He is currently developing a new work, *Haribo Kimchi*, and his musical project, GuJAH. Since 2017, he creates supported by CAMPO, a research, development and artistic production platform based in Belgium.

At MITsp, the artist presents his ***Hamartia Trilogy***, composed by the shows *Lolling and Rolling*, *Cuckoo* and *The History of Korean Western Theatre*. The imperialism of the past and present, and its sometimes-unexpected personal impact are the common threads of these three works of documentary theatre. In Greek, hamartia means “tragic flaw or shortcoming”, a concept that interweaves each of the works differently, which themes involve the clash between Eastern and Western cultures.

ARTIST IN FOCUS




Ladio, Radio.

LOLLING AND ROLLING

Jaha Koo / CAMPO

45 min | **PARENTAL RATING 14+**

Teatro do Sesi-SP 			29 THU	1 FRI	2 SAT	3 SUN
4 MON 8pm	5 TUE	6 WED	7 THU	8 FRI	9 SAT	10 SUN
Free Ticket office: online reservation, up to 2 tickets per person, through the Sesi-SP website						

South Korean artist Jaha Koo looks at linguistic imperialism, showing how language can be used as a political weapon and source of power. The show addresses the impact of so-called “tongue-tie surgery,” which for years was a phenomenon in South Korea. The surgery was used to make the tongue muscle supposedly better able to correctly pronounce the “r” sound in English. By scrutinising this practice, the absurdities and the meanings that surround it, the work reveals how the denial and devaluation of a language also instigates the loss of an identity, causing the so-called subalterns to be colonised not only linguistically, but also culturally.

Lolling and Rolling is the first part of the *Hamartia Trilogy*.

 *Trigger warning: contains strong video footage and loud music.*

**CONCEPT, TEXT, DIRECTION, MUSIC,
VIDEO AND PERFORMANCE** Jaha Koo

DRAMATURGY Dries Douibi

SCENOGRAPHY Eunkyung Jeong

ARTISTIC ADVICE Pol Heyvaert

TECHNICAL Korneel Coessens, Jan
Berkmans and Bart Huybrechts

PRODUCTION OFFICENEINOFFICE

ORIGINAL SUPPORT DAS Theatre

EXECUTIVE PRODUCER (2021) CAMPO

CO-PRODUCTION

Kunstenfestivaldesarts

THIS SHOW IS SUPPORTED BY THE KOREAN
CULTURAL CENTER IN BRAZIL

"Lolling and Rolling is ultimately about how Korea is haunted by the spectre of American superiority and cultural imperialism, proving how language and violence are deeply, intricately linked. [...] It is a tightly planned and staged production, bringing across salient and deeply felt points with a lethal combination of image, music and performance."

Bakchormeeboy

"A calm but fierce attack against language colonization."

HELMUT PLOEBST, Der Standard


ARTIST IN FOCUS



CUCKOO

Jaha Koo / CAMPO

55 min | **PARENTAL RATING 16+**

Teatro do SESI-SP 			29 THU	1 FRI	2 SAT 7pm	3 SUN 4pm
4 MON	5 TUE	6 WED	7 THU	8 FRI	9 SAT	10 SUN


Free | Ticket office: online reservation, up to 2 tickets per person, through the SESI-SP website

MEETING WITH JAHA KOO

On Saturday (2nd), after the presentation, the Korean Cultural Center in Brazil offers a meeting between Jaha Koo, the audience present for the show and guests from the Korean community, to honour the artist in focus of the 9th edition of MITsp.

One day, when his electric rice cooker, a popular Cuckoo, informed him that his meal was ready, Jaha Koo experienced the golibmuwon, an untranslatable Korean word expressing the feeling of isolation that characterises the lives of many young people in his country – the result, mainly, of an economic crisis that devastated South Korea about 20 years ago. Onstage, with three of these cookers, the interpreter presents a lecture-performance that dives into the history of his country. Combining documentary images, music and humorous dialogues, the artist investigates endemic issues impacting his generation – such as rising suicide rates and social withdrawal – and builds a narrative from his personal experience and reflections on political events, happiness and death.

Cuckoo is the second part of the *Hamartia Trilogy*.

 *Trigger warning: contains images of suicide and strobe light.*

CONCEPT, DIRECTION, TEXT,

MUSIC AND VIDEO Jaha Koo

PERFORMANCE Hana, Duri, Seri
and Jaha Koo

CUCKOO HACKING Idella Craddock

SCENOGRAPHY AND DIGITAL

SUPPORT Eunkyung Jeong

DRAMATURGICAL ADVICE

Dries Douibi

TECHNIQUE Korneel Coessens, Jan

Berkmans and Bart Huybrechts

(e Wim Clapdorp)

PRODUCTION Kunstenwerkplaats

Pianofabriek

EXECUTIVE PRODUCER CAMPO

CO-PRODUCTION Bâtard Festival

SUPPORT CAMPO, STUK, BUDA, DAS,

SFAC and Noorderzon/Grand Theatre

WITH THE SUPPORT OF the Flemish
Community

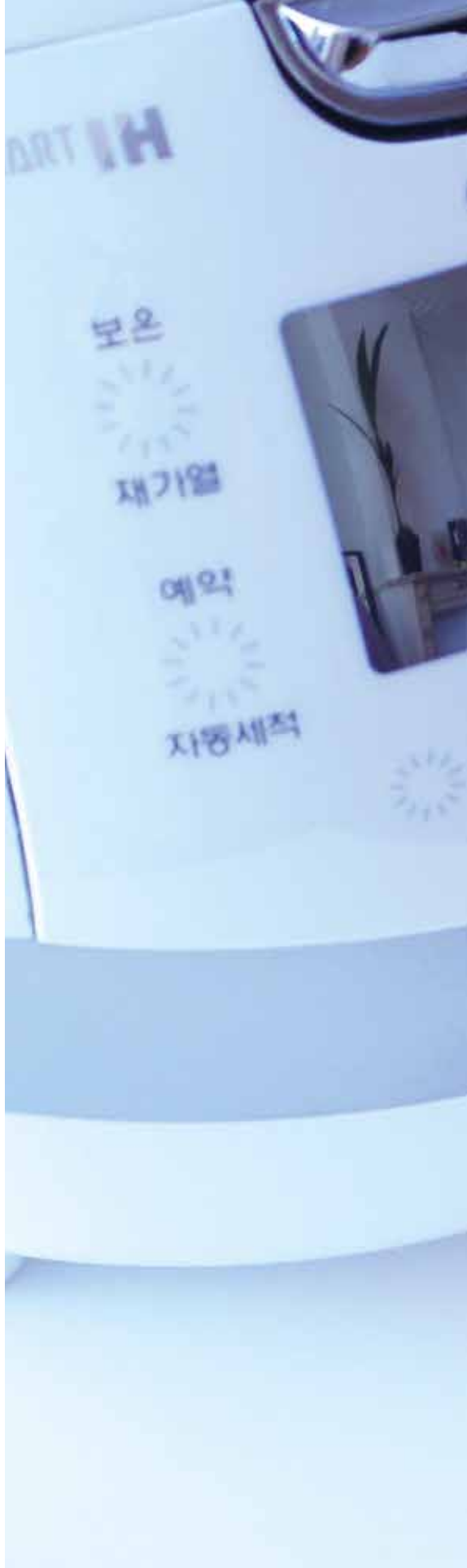
THIS SHOW IS SUPPORTED BY THE
KOREAN CULTURAL CENTER IN BRAZIL

"In considering how macroeconomics and large-scale government agreements and policy have crushed the lives on individual innocents, *Cuckoo* is a heavy, affecting piece of documentary theatre that masterfully wields its multimedia for both dark humour and piercing effect."

BAKCHORMEEBOY

"*Cuckoo* serves as a documentary narrative that everyone should witness. Its originality shines through, challenging preconceptions by highlighting the power of three rice cookers as unlikely raconteurs."

LORENZO BELENGUER, Escapadas








THE HISTORY OF KOREAN WESTERN THEATRE

Jaha Koo / CAMPO

60 min | **PARENTAL RATING 12+**

Teatro do SESI-SP 			29 THU	1 FRI	2 SAT	3 SUN 8pm
4 MON 4pm	5 TUE	6 WED	7 THU	8 FRI	9 SAT	10 SUN

Free | Ticket office: online reservation, up to 2 tickets per person, through the SESI-SP website

Critically investigating the influence of the Western canon on the history of Korean theatre, Jaha Koo points to the future of new generations. The solo weaves historical facts into the South Korean artist's personal accounts to raise questions about tradition and authenticity, meticulously exposing the tragic impact of the past on contemporary times. By questioning the real space of the Korean theatrical tradition, the show seeks to break with a logic full of self-censorship and keeping up appearances to create a genuine version of history.

The History of Korean Western Theatre is the last part of the *Hamartia Trilogy*.

CONCEPT, TEXT, DIRECTION, MUSIC AND VIDEO Jaha Koo

PERFORMANCE Jaha Koo, Seri e Toad

DRAMATURGY Dries Douibi

SCENOGRAPHY AND DRAWING

Eunkyung Jeong

ARTISTIC ADVISOR Pol Heyvaert

TECHNICAL Korneel Coessens, Jan Berckmans, Bart Huybrechts and Koen Goossens (and Jonas Castelijns)

HARDWARE HACKING Idella Craddock

RESEARCH Eunkyung Jeong e Jaha Koo

RESEARCH ASSISTANCE Sang Ok Kim

INTERVIEW Jooyoung Koh, Kiran Kim e Kyungmi Lee

PRODUCTION CAMPO

COPRODUCTION Kunstenfestivaldesarts (Brussels), Münchner Kammerspiele, Frascati Producties (Amsterdam), Veem House for Performance (Amsterdam),

SPRING performing arts festival (Utrecht), Zürcher Theaterspektakel, Black Box teater (Oslo), International Summer Festival Kampnagel (Hamburg), Tanzquartier Wien, wpZimmer (Antwerp), Théâtre de la Bastille (Paris) and Festival d'Automne à Paris
RESIDENCIES Kunstencentrum BUDA (Kortrijk), wpZimmer (Antwerp), Decoratelier Jozef Wouters (Brussels) and Doosan Art Center (Seoul)

WITH THE SUPPORT OF

Beursschouwburg, Vlaamse Gemeenschapscommissie and Amsterdams Fonds voor de Kunst
CAMPO is supported by the city of Ghent and the Flemish Community

THIS SHOW IS SUPPORTED BY THE KOREAN CULTURAL CENTER IN BRAZIL

"The show's success lies in Jaha Koo's aesthetics and sensibility. He manages to intertwine his intimate and personal search with that of his nation. [...] With an amazing talent for reinventing formats throughout the presentation, Jaha Koo bridges the richness of Eastern cultural traditions and the use of technology and contemporary art to anchor us in the present. All this to make us reflect on our collective future."

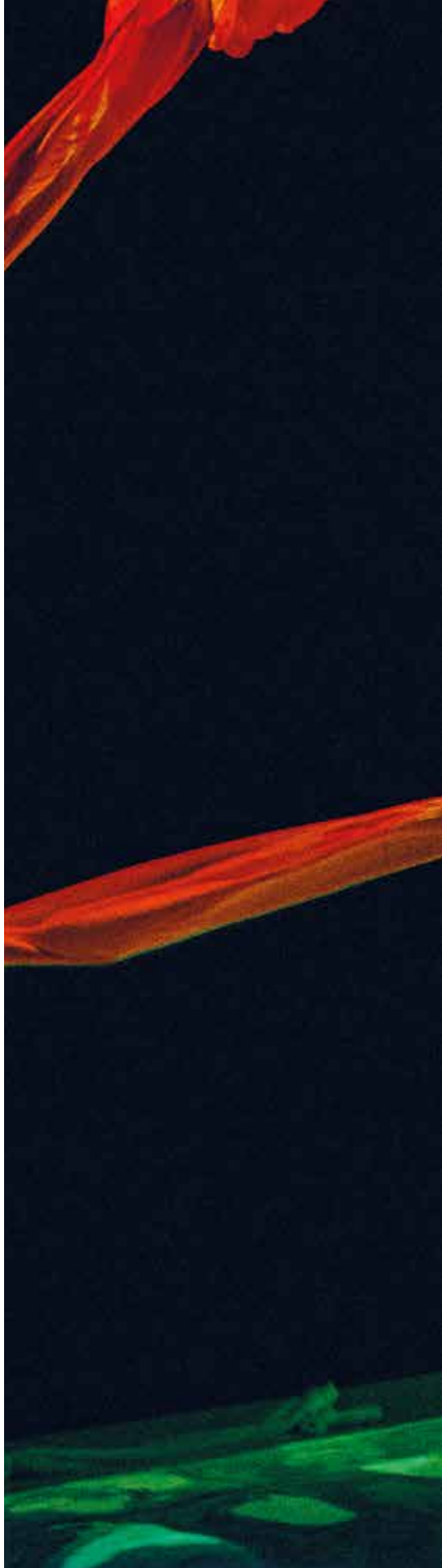
LAILA MAALOUF, La Presse

"The show confronts us with our own lack of understanding of traditional Korean culture and its history, but also with the dangers of fierce, large-scale Westernization. The play leads us to ask what parts of our own cultural heritage we allowed to disappear collectively, out of shame or desire for conformity, under the steamroller of globalisation."

DAPHNÉ BATHALON, theatre.quebec

"In just one hour, the solo manages to defy time and highlight a duality that transcends theatrical reality: one that places the profane against the sacred. In a corner of the world caught between frightening totalitarianism and savage capitalism, Jaha Koo's reflections are patently relevant."

DOMINIQUE DENIS, Jeu Revue de Théâtre









BROKEN CHORD

Gregory Maqoma and Thuthuka Sibisi

60 min | PARENTAL RATING 12+

Sesc Pinheiros 			29 THU 8pm*	1 FRI 9pm 	2 SAT 9pm	3 SUN
4 MON	5 TUE	6 WED	7 THU	8 FRI	9 SAT	10 SUN
R\$ 50 and R\$ 25 (half-price and full credential) Ticket office: sales through the Sesc-SP website and at the units' ticket offices * Opening session for guests only						

Between 1891-1893, a group of young African singers called The African (Native) Choir travelled by boat to Britain, Canada and the USA. This ensemble of the missionary-educated black elite, were on a mission to raise funds for a technical school in Kimberley, South Africa. The show by Gregory Maqoma and Thuthuka Sibisi starts from recordings of the choir, revealing a drama of global dimension and looking at the black body as a political site. Using elements of Xhosa [South African ethnic group] dance and contemporary dance alongside atmospheric soundscapes, the work not only reflects on this historical material, but addresses urgent issues about migration, dispossession and borders, questioning the relationship between the colonised and the coloniser – and either’s complicity in shaping and shifting the South African narrative, past and present.

HISTORY

Gregory Maqoma is an internationally renowned dancer, choreographer, teacher, director and screenwriter. Born in Soweto, South Africa, he began his formal dance training in 1990 at Moving into Dance, where in 2002 he became associate artistic director. He founded the Vuyani Dance Theatre (VDT) in 1999 while receiving a scholarship from the Performing Arts Research and Training School (PARTS) in Belgium under the direction of Anne Teresa De Keersmaeker. Maqoma is respected for his collaborations with artists of his generation, having worked with choreographers such as Akram Khan, Vincent Mantsoe, Faustin Linyekula, Dada Masilo, Shanell Winlock, and Sidi Larbi Cherkaoui. He received awards such as the FNB Vita Choreographer of the Year (1999, 2001 and 2002), the Standard Bank Young Artist Award for Dance (2002) and the Tunkie Award for Leadership in Dance (2012).

Thuthuka Sibisi is a composer, musician and music director. He started his studies in music at the Drakensberg Boys Choir School in South Africa, where his passion for performance has begun. He holds a bachelor’s degree in music from Stellenbosch University, also in South Africa, and he has a MA (*performance making*) program at Goldsmiths, University of London, United Kingdom. Alongside his studies in music, he completed his training in physical theatre and movement with Sam Prigge and Estelle Olivier. He has toured with his work in South Africa, Asia, South America and Europe, and has received awards such as the Mail & Guardian 200 Young South Africans (2017) and the Ampersand Foundation Fellow (2018).

CONCEPT Gregory Maqoma and Thuthuka Sibisi

CHOREOGRAPHER Gregory Maqoma

COMPOSER AND MUSICAL DIRECTOR Thuthuka Sibisi

DRAMATURG Shanell Winlock

CAST Gregory Maqoma, Luvo Rasemeni, Tshegofatso Khunwane, Xolisile Bongwana and Nokuthula Magubane

TECHNICAL DESIGN Oliver Hauser

TECHNICAL DIRECTOR Ralf Nonn

SOUND DESIGN Nthuthuko Mbuyazi

COSTUME DESIGN Maxhosa by Laduma Ngxokolo

EXECUTIVE PRODUCER Gregory Maqoma Industries

CO-PRODUCERS Festival Grec (Barcelona), Manchester International Festival, Théâtre de la Ville (Paris), Weimar Arts Festival (National Theater), Festpielhaus St Pölten, Torinodanza Festival/Teatro Stabile di Torino (Teatro Nazionale), Festival Aperto/ Fondazione I Teatri – Reggio Emilia, Stanford Live at Stanford University and Sadler's Wells London

PRODUCTION MANAGER Siyandiswa Dokoda

ASSISTANT TO COMPOSER Mhlaba Buthelezi

MOVEMENT UNDERSTUDY Katleho Lekhula

WARDROBE ASSISTANT Nathi Mnisi

Special Thanks to the Market Theatre Foundation, Tshwane University of Technology Performing Arts (Vocal Arts) and Carlos Cansino Pérez.

"Not only are the four leads sterling singers, with stamina, but they are charismatic movers too, backing up Maqoma, who at 49 has said this show will be his last as a performer. Still, he moves with ease and magnetism: feet skipping, torso shaking, shoulders and hips bouncing in their sockets, drawing on Xhosa and contemporary dance. He seems to embody multiple facets of the journey: he's unsettled, he's homesick, he's resolute, he's playful, he's powerful."

LYNDSEY WINSHIP, The Guardian

"Maqoma acts throughout like a human antenna, receiving vibrations and translating them into serpentine or avian motion, spins, rhythmic stomping, Michael Jackson poses and, climactically, a fevered shaking. Often, his improvised-looking responses work against or on top of a musical foundation provided by everyone else. The show is impressionistic and episodic."

BRIAN SEIBERT, The New York Times







TOLD BY MY MOTHER

Ali Chahrour

75 min | **PARENTAL RATING 12+**

Sesc Vila Mariana 			29 THU	1 FRI	2 SAT	3 SUN
4 MON	5 TUE	6 WED	7 THU 9pm	8 FRI 9pm 	9 SAT 9pm	10 SUN
R\$ 50 and R\$ 25 (half-price and full credential) Ticket office: sales through the Sesc-SP website and at the units' ticket offices						

In the show, Lebanese choreographer and dancer Ali Chahrour is anchored in genuine and personal dramas – such as that of his own aunt, who withers with sadness as she searches for her missing son. Accompanied by relatives and artists from the scene, he brings stories of iconic mothers and their families, some scattered or disappeared, narrated for the memory to survive and celebrate what is left. The performance embodies family hardships and tragedies experienced by the mothers: bodies, voices, and hidden small battles within dwellings of Beirut and its suburbs. The musical approach of the show brings reference the songs of those very same families in moments of grief and joy.

HISTORY

Choreographer and dancer, Ali Chahrour was born in Beirut, Lebanon. He is known for inventing his own gestures, free of Western codes and models, which function as a reflection of the culture and the political, social and religious contexts in which he grew up. *Told by My Mother* (2021) is the second part of a trilogy dedicated to love. The first show in the series, *Night*, was released in 2019, and the last, *The Love Behind My Eyes*, hit the stage in 2022. Previously, he developed the trilogy *Death* – in which he called for funeral liturgies mixing tradition and modernity – with the performances *Fatmeh* (2014), *Leila's Death* (2015) and *May He Rise and Smell the Fragrance* (2017). Currently, Chahrour is preparing a new sequence of three presentations around the theme of fear.

DIRECTION AND CHOREOGRAPHY

Ali Chahrour

PERFORMANCE Hala Omran, Laila Chahrour, Abbas Al Mawla, Ali Hout, Abed Kobeissy and Ali Chahrour

MUSIC Two or The Dragon (Ali Hout and Abed Kobeissy)

DIRECTION AND CHOREOGRAPHY

ASSISTANCE Chadi Aoun

PRODUCTION Ali Chahrour

PRODUCTION MANAGEMENT Chadi Aoun e Christel Salem

SCENOGRAPHY Guillaume Tesson e Ali Chahrour

LIGHT DESIGN AND TECHNICAL

DIRECTION Guillaume Tesson

SOUND ENGINEERING

Benoit Rave

LIGHT MANAGER Pol Seif

COPYWRITING Isabelle Aoun

CO-PRODUCTION Zoukak Theater, Arab Fund for Arts and Culture (AFAC), The Arab Arts Focus with the support of Stiftelsen, Studio Emad Eddin and Ford Foundation, Campania Teatro Festival, Saadallah and Lubna Khalil Foundation, Kunstfest Weimar, Zurich Theater Spektakel and Mahmoud Darwish Chair/Bozar

SUPPORT French Institute of Beirut, Barzakh, Beit el Laffe, KED, Mezryan, T-Marbouta, Tawlet and Eid Press

"In a delicate tangle of moving songs and striking scenes, Ali Chahrour organises a surprising family reunion in which the living and the dead come together and, lurking in their shadows, all the pains of a devastated country."

LAURENCE PÉAN E MARIE-VALENTINE CHAUDON, La Croix

"A sensitive, personal play offering itself as both a cry and a vibrant song of love and desolation."

CHRISTOPHE CANDONI, Sceneweb








THE BLACK CIRCUS OF THE REPUBLIC OF BANTU

Albert Ibokwe Khoza

55 min | PARENTAL RATING 14+

Theatro Municipal – dome			29 THU	1 FRI	2 SAT	3 SUN
4 MON	5 TUE	6 WED	7 THU	8 FRI 9pm	9 SAT 7pm	10 SUN 7pm
R\$ 50 and R\$ 25 R\$50 and R\$25 (half-price) Ticket office: sales through Theatro Municipal's website and at the box office						

The show highlights the violent and shameful history of human zoos, ethnological exhibitions that took place in Europe between 1870 and 1960 in which people were displayed as exotic animals. In this performance, South African artist Albert Ibokwe Khoza investigates the impact of the imperial and colonial gaze on black bodies, both past and present. The work bears witness to the ongoing pain caused by historical and persistent racism, while also engaging in collective healing and the reclamation of dignity.

 Trigger warning: contains full frontal nudity, amplified sound and screams.

HISTORY

South African natural performance artist Albert Ibokwe Khoza continually reveals and projects the state of mind of a loner individual who is a non-binary womanly man, as well as being a *sangoma* (traditional healer). Through sexuality and ancestral practice, he expresses his thoughts moving between different artistic mediums to outline social ills and what his divergent nature sees and interprets about the world in which he lives in, critically questioning his surroundings, his leaders and life itself. Khoza won, in 2023, the Bessie Award for the performance in *And So You See ... Our Honorable Blue Sky and Ever Enduring Sun ... Can Only Be Consumed Slice by Slice ...*

DIRECTION Albert Ibokwe Khoza and Princess Mhlongo

AUTHORSHIP Albert Ibokwe Khoza

PERFORMANCE Albert Ibokwe Khoza

STAGE MANAGING Miranda Vuyo

PRODUCTION African Entertainers

"[The performance] is deeply disquieting: there are hats with cable ties sticking out, a whip flung over a clothes rail, monkey masks with sharp teeth, a pot of salt and a pile of sand, rubbish and bones with footprints [...]. Even the soft tutus with their gentle feathering become unsettling hung from the ceiling like dead bodies. Apparently, the performance involved Khoza picking people out of the audience at random to wear the masks and dance while the artist cracked a whip. [...] But it's nothing compared to what generations of Black people endured."

HANNAH CLUGSTON, The Guardian

"In *The Black Circus of the Republic of Bantu*, South African artist Albert Ibokwe Khoza informed us, over the course of an hour of performance, that 'the children of the colonialists' – i.e. most of those present – are condemned to perpetuate the 'imperial gaze', reducing him to the status of a performing monkey."

MARK HUDSON, Apollo Magazine







PERROS - DOG TALKS

PERROS - DIÁLOGOS CANINOS

Monina Bonelli, Celso Curi and Renata Melo

120 min | PARENTAL RATING FREE

Parque Augusta and Praça Roosevelt			29 THU	1 FRI	2 SAT	3 SUN
4 MON	5 TUE 6pm and 8:15pm	6 WED 6pm	7 THU	8 FRI	9 SAT	10 SUN
Free Ticket office: tickets are not necessary; the action is carried out in public spaces *						

The dog has always been a co-builder of the community. Since the early days of *homo sapiens*, the “best friend of man” supports mutual survival, providing protection and affection. The dog is a mirror of the species. Or just a reflection of a multispecies society. The relationship between humans and dogs in the urban context is examined in this work created by Argentine Monina Bonelli and Brazilians Celso Curi and Renata Melo. Premiering at MITsp, the intervention proposes a dialogue between art and community, built together with artists, thinkers, neighbours and pet dogs. Through a walk across São Paulo’s city centre, which tours Augusta Park, Roosevelt Square and Minhocão, owners and their dogs are invited to dialogue with the surroundings and to relate to the territories in an artistic way, discovering and celebrating the performance of everyday life.

HISTORY

Argentine Monina Bonelli is an artist and curator of performing arts. Graduated in acting and dramaturgy, she has received scholarships and distinctions, including the Trinidad Guevara award for best production for Teatro Bombón and best supporting actress for *Siglo de Oro Trans* [Trans Gold Age]. Since 2001, she has developed herself as an artist and curator of spaces and festivals, focusing in innovation of creation and exhibition formats, and in art and community work. She was a performing arts advisor at Buenos Aires Youth Art Biennial and artistic director of Centro Cultural 25 de Maio, in Buenos Aires. She created, with Cristian Scotton and Sol Salinas, the short plays festival *site specific* Teatro Bombón, where Bonelli develops projects as an artist and curator.

Celso Curi is a producer, cultural manager, translator and journalist. He is the director of OFF Cultural Productions, founder and publisher of OFF Theatre

*On Tuesday (5th), the intervention will be divided into two moments. The first part is held at 6 pm in Augusta Park, with a circuit of simultaneous performances lasting 20 minutes each, allowing the public to participate in the entire action. The second, the Dog Parade, is held at 8:15 pm, with a gathering in Roosevelt Square and travel through Minhocão. At both times, dogs are welcome to participate in the action with their owners. The audience can participate in both actions or only in one of them. On Wednesday (6th), the intervention is carried out from 6 pm in Augusta Park, with the performance circuit.

Guide SP and RJ. He directed Oficina Cultural Oswald de Andrade (2013-2015), was president of Latin America and the Caribbean Network of Cultural Promoters (2011-2013), curator of the Curitiba Theatre Festival (2008-2015), the Cena Brasil Internacional Festival RJ/SP (2012-2014) and the São José do Rio Preto International Theatre Festival (fit, 2015-2016). Since 2018, he is the president of Associação Paulista de Críticos de Arte (APCA) and the curator of Reside FIT-PE.

Renata Melo is a dancer, choreographer, actress and director, and develops her work in São Paulo. In the 1980s, she created the dance group Marzipan, for which she danced and choreographed plays that were part of the repertoire of ten shows. She was a Rockefeller Foundation fellow at the American Dance Festival. She created shows such as *Slices of Life*, *Receba as Flores* [Take this Flowers], *Bonita Lampião* [Beautiful Lampião], *Doméstica* [Maid] and *Passatempo* [Hobby], in which she also performed. She was awarded with APCA, Mambembe, Shell and Molière prizes.

ORIGINAL IDEA AND CREATION Monina Bonelli

CO-CREATOR Celso Curi

GUEST ARTIST Renata Melo

CONSULTING/ARTIST MEDIATOR WITH THE COMMUNITY Sérgio Carreira

RESEARCH GROUP dr. Horacio Banega, dra.

Roxana Ybañes and dra. Malala González

DOGGY STIMULUS Chico, Paninho, Perri, Pina, Juca and Xingu

PARTICIPATION students from the residency project at SP Escola de Teatro and community surrounding Parque Augusta, Praça Roosevelt and Minhocão

PRODUCTION MANAGEMENT Heloisa Andersen

EXECUTIVE PRODUCTION Wesley Kawaai

COSTUMES Marc Lab

PHOTOS Rodrigo Chueri

PRESENTED BY Teatro Bombón, OFF Produções, MITsp, Amigos da Arte and SP Escola de Teatro

SUPPORTED BY Cobogó, Corpo Rastreado, Proteatro and Instituto Brasileiro de Teatro – IBT







PROPHETICS (WE ARE ALREADY BORN)


Nadia Beugré / Libr'Arts

PROPHÉTIQUE (ON EST DÉJÀ NÉ.ES)

75 min | **PARENTAL RATING 14+**

Teatro Arthur Azevedo 		29 THU	1 FRI	2 SAT	3 SUN
4 MON	5 TUE	6 WED 9pm	7 THU 9pm	8 FRI 7pm	9 SAT
R\$ 50 and R\$ 25 (half-price) Ticket office: online sales through Sympla's website and on the day of the show, at the ticket office, 1 hour in advance					

For a few years, choreographer Nadia Beugré has been reaching out to the transgender community in Abidjan, Ivory Coast largest city. They are people who, designated as boys at birth, cruise between genders with great freedom, even inserted in a very patriarchal society that, at best, pretends not to see them. Hairdressers by day, dance floor divas by night, these characters live exposed and underground, flowing between parallel circuits and solidarity networks, inventing their own dances that, mixing *voguing* and *coupé-décalé* [Ivory Coast musical style], conduct the nights of Abidjan. In the show, Beugré continues the investigation into gender and identity, but also about those she calls “lost”, the misfits, those on the margins, on the periphery, those who are rejected or ignored. The artist questions the assignments and roles in family, society and history – both those attributed to people and those they assume.

 *Trigger warning: contains loud sound.*

HISTORY

Nadia Beugré was born in Ivory Coast and, in 1995, debuted as a dancer at Dante Theatre. After two years, she joined TchéTché, a company of Ivorian choreographer Béatrice Kombé. Working alongside her, Beugré understood that anything can happen onstage. After her mentor's death in 2007, she studied at the École des Sables in Senegal, and in 2009, she joined Mathilde Monnier's program for up-and-coming choreographers in Montpellier, France. Soon, she began to stage her own productions, such as solo *Quartiers Libres* (2012). Her last creation before *Prophétique (on est déjà né.es)*, *L'Homme Rare*, a performance with a male quintet, premiered in 2020. The meeting with French dancer Alain Buffard also determined Beugré's career: it was he who encouraged her to understand more about the body, sexuality and gender. For a decade, the artist's plays have traced a singular path around the margins, the exclusion, the abnormal; they travel through changing identities. In 2020, with Virginie Dupray, she founded the dance company Libr'Arts, a production and training platform.

ARTISTIC DIRECTION Nadia Beugré

PERFORMANCE Beyoncé, Canel, Jhaya Caupenne, Taylor Dear, Acauã Shereya El Bandido and Kevin Kero

LIGHT Anthony Merlaud

SCENOGRAPHY Jean-Christophe Lanquetin

ARTISTIC ASSISTANCE Christian Romain Kossa

LIGHT MANAGEMENT Bia Kaysel

EXTERNAL EYE Nadim Bahsoun and Adonis Nebié

SUBTITLES TRANSLATION

Marta Lisboa

PRODUCTION Virginie Dupray (Libr'Arts)

CO-PRODUCTION

Kunstenfestivaldesarts Brussels, Théâtre Le Rideau Brussels, Montpellier Danse, Points Communs Cergy Pontoise, Holland Festival Amsterdam, Culturescapes 2023 Sahara, ICI – Centre Chorégraphique National Montpellier Occitanie (direction: Christian Rizzo), Fonds Transfabrik – Fonds franco-allemand pour le spectacle vivant, Tanz im August/HAU Hebbel am Ufer Berlin, La Place de la danse CDCN Toulouse Occitanie, Théâtre Garonne scène européenne – Toulouse, Les Spectacles Vivants – Centre Pompidou Paris, Festival d'Automne à Paris, Spielart Theaterfestival Munich, Théâtre de Freiburg, Africa Moment Residency: Agora de la danse Montpellier danse, Théâtre Le Rideau Brussels, with support from the DRAC Occitanie – French Ministry for Culture and Communication, and thanks to Ivoire Marionnettes Abidjan and Institut Français de Côte d'Ivoire

THIS SHOW IS SUPPORTED BY THE
CONSULATE GENERAL OF FRANCE IN SÃO
PAULO AND THE INSTITUT FRANÇAIS

"With her goals of integrating themes surrounding gender and identity into her work, Beugré pricks her audience with a clinging residue of vulnerability. With an interplay between self and society, untouched identity and suppressive norms, she particularly aims to emphasize perspectives and journeys that are too often dismissed or overshadowed. She takes those whom she calls "stranded" and guides them to new dimensions, in hopes that her audience (like you) can take foot into that journey with her."

LARA SOMOROFF, Glamcult

"There is something intimate about the atmosphere, perhaps because the sound is overdriven, or the chairs on stage are not fancy, but white plastic garden furniture. It is precisely this ordinariness that is beautiful; you feel the sultry, warm night, in which the nightclub is both the place to watch and be watched, and the place to hide. Don't expect neat theatre, the performance says at the start. What we do get is a disarming, passionate and committed piece about trans women in the Ivory Coast. During the day they make other people beautiful, at night it is their turn to shine."

HELEN WESTERIK, Cultuurpers








WAYQEYCUNA [MY BROTHERS]

Tiziano Cruz

80 min | **PARENTAL RATING FREE**

Itaú Cultural 			29 THU	1 FRI	2 SAT 5pm 	3 SUN 2pm and 6pm 
4 MON	5 TUE	6 WED	7 THU	8 FRI	9 SAT	10 SUN
Free Ticket office: online reservation through the Itaú Cultural website						

Just as Andean women weave their *quipus* [textile artifact made of ropes and knots] as memorials, Argentine artist Tiziano Cruz goes back to his own childhood to be reunited with his community. Based on archive research, the work, that will have its premiere at MITsp, proposes a reflection on how racial hierarchies and structures of domination operate in a world in which neoliberalism violently sweeps cultural, vital and collective traits. The show is the final part of the trilogy *Tres Maneras de Cantarle a una Montaña* [Three Ways to Sing to a Mountain], in which the artist articulates, through a series of poetic gestures, his first memories in northern Argentina inland with political manifestos on the art market and class privilege.

HISTORY

Tiziano Cruz is an interdisciplinary Argentine artist who mixes visual and theatrical languages in his works, in addition to performance and artistic intervention in public spaces. He was a fellow of Fondo Nacional de las Artes and of Instituto Nacional del Teatro ARG, in addition to winning the Bienal de Arte Joven (2019), in Argentina, and the Finnish ANTI award (2023). He is the founder of Ulmus, a cultural management platform dedicated to mediating between different cultural organisations in Argentina and neighbouring countries. He also worked as a content producer at the Recoleta Cultural Centre in Buenos Aires. His works have already toured Chile, Brazil, Mexico, Canada, Portugal, Spain, Switzerland, Germany, Finland and the United States.

GENERAL DIRECTOR, PLAYWRIGHT AND PERFORMER

Tiziano Cruz

DRAMATURG

Rodrigo Herrera

AUDIOVISUAL PRODUCTION, TECHNICAL COORDINATION, PHOTOGRAPHY, SOUND DESIGN AND MUSIC

Matías Gutiérrez

ARTISTIC PRODUCER, COSTUME DESIGN AND REALIZATION

Luciana Iovane

ARTISTIC COLLABORATION

Rio Paraná (Duen Sacchi and Mag De Santo)

EXECUTIVE PRODUCTION

Ulmus Gestión Cultural

INTERNATIONAL RELATIONS AND MANAGEMENT

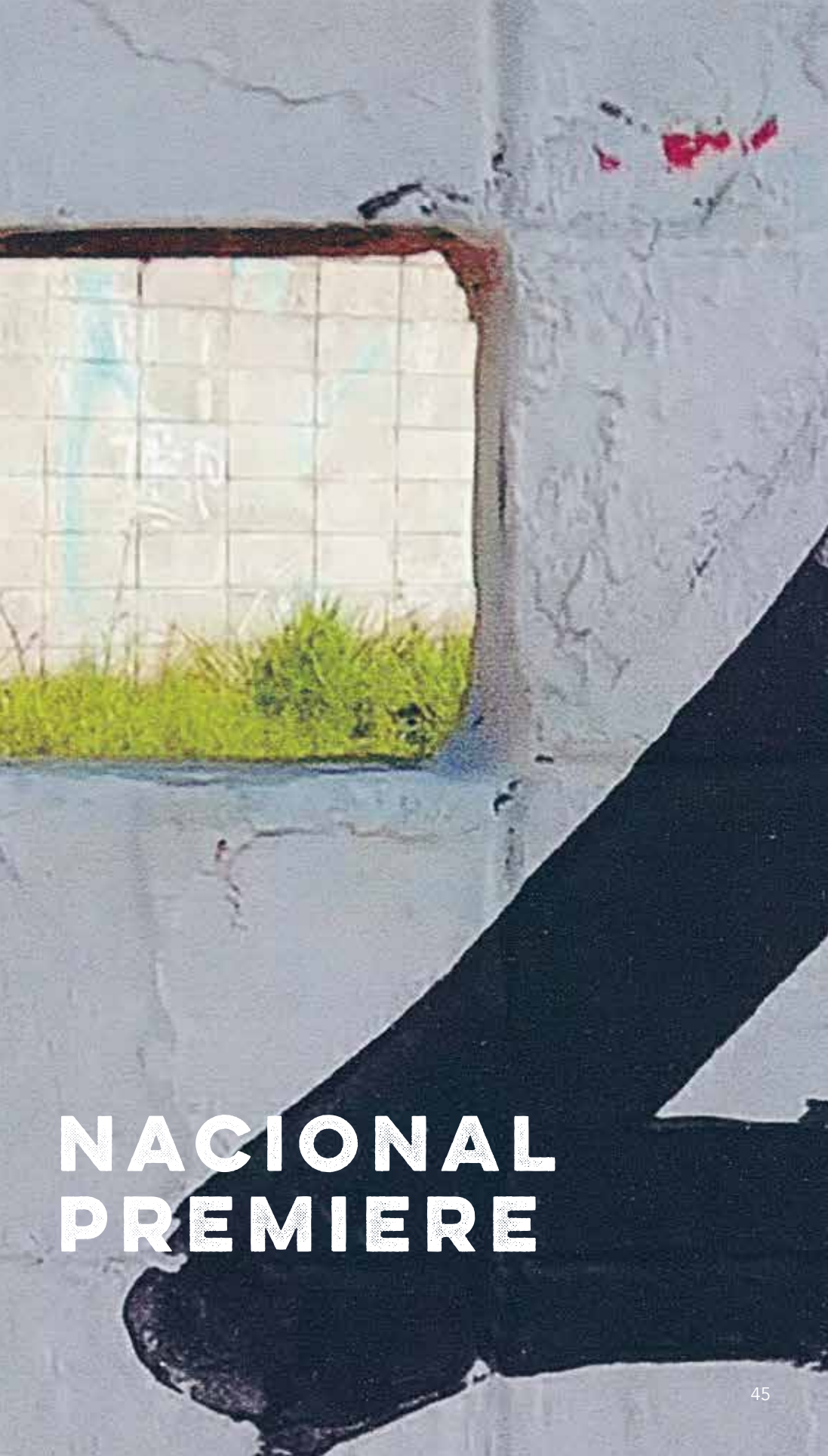
Cecilia Kuska and

ROSA Studio

CREATION RESIDENCY

La Virreina Centre de la Imatge (España) and CRL – Central Elétrica (Portugal)






NACIONAL PREMIERE

NOW EVERYTHING WAS SO OLD - PHANTASMAGORIA IV

AGORA TUDO ERA TÃO VELHO – FANTASMAGORIA IV

Ultralíricos

120 min | **PARENTAL RATING 14+**

Sesc Consolação 			29 THU	1 FRI	2 SAT	3 SUN
4 MON	5 TUE	6 WED	7 THU 8pm	8 FRI 8pm	9 SAT 8pm	10 SUN 6pm
R\$ 50, R\$ 25 (half-price) and R\$ 15 (full credential) Ticket office: sales through the Sesc-SP website and at the units' ticket offices						

From a short excerpt of his play *Fim* [End], the Ultralíricos gathers playwright Rafael Spregelburd to develop an unprecedented work, which premieres at MITsp. Directed by Felipe Hirsch, the work addresses the theatrical labour crossing time and resisting to plagues and wars. Its images fade like a storm and yet history proves: it is the most eternal thing there is. Onstage, the phantasmagoria reveals a rehearsal of what looks like a classic play made in a place that was once a theatre.

HISTORY

Founded in 2013 by playwright and theatre and film director Felipe Hirsch, Ultralíricos brings in its work reflections on urgent and current themes: education, violence, consumerism, political and ideological polarisation, the non-valuation of culture and the lack of historical awareness permeate the shows in an irreverent way. The collective has already performed plays such as tetralogy *Puzzle* (a; b; c; d), *A Tragédia Latino-Americana e a Comédia Latino-Americana* [The Latin American Tragedy and the Latin American Comedy], *Selvageria* [Savagery], *Fim* [End] and *Língua Brasileira* [Brazilian Language]. The group has toured countries such as Germany, Portugal and Chile, in addition to receiving awards such as Shell, Bravo! and Governador do Estado.

GENERAL DIRECTION

Felipe Hirsch

TEXT Rafael Spregelburd

CAST Amanda Lyra, Danilo Grangheia, Georgette Fadel, Guilherme Weber, Magali Biff, Pascoal da Conceição and Roberta Estrela D'Alva

MUSICIANS Fábio Sá, Lello Bezerra and Rafa Barreto

CO-DIRECTION Guilherme Weber and Juuar

DRAMATURGIC

COLLABORATION

Ultralíricos, Caetano Galindo, Felipe Hirsch,



Guilherme Gontijo Flores, Guilherme Weber and Juuar

ART DIRECTION AND SET Daniela Thomas and Felipe Tassara

MUSIC Kiko Dinucci and Maria Beraldo

LIGHTING Beto Bruel

COSTUMES Verônica Julian

SOUND DESIGN Tocko Michelazzo

VIDEO DESIGN Demétrio Portugal

VOCAL COACHING Livia Nistrovski

LIGHTING ASSISTANCE AND TECHNICIA
Sarah Salgado

AUDIO TECHNICIAN Murilo Gil

DIRECTION ASSISTANCE AND VIDEO

TECHNICIAN Sarah Rogieri

COSTUME ASSISTANCE Alice Tassara

SET PRODUCTION Mauro Amorim

PRESS OFFICE Vanessa Cardoso – Fatoria

STAGE DIRECTION Nietzsche

PRODUCTION ASSISTANCE

Theo Moraes

EXECUTIVE PRODUCTION

Camila Bevilacqua

INTERNATIONAL PROMOTION

Ricardo Frayha

PRODUCTION MANAGEMENT

Luís Henrique Luque Daltrozo



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MITBR BRAZIL PLATAFORM

CURATORSHIP **MARISE MAUÉS,**
CECILIA KUSKA AND MARCELO EVELIN

ARTIST IN FOCUS



Brazilian artist in focus of MITsp 9th edition, **Wilemara Barros** is one of the most important dancers of her generation. Born in Ceará, the dance artist has a long and recognised career as a performer, in addition to being part of Cia. Dita, with whom she created the show **Black Queen**, selected to compose the MITbr — Brazil Platform program.

Wila, as she is affectionately known, also works as a dance teacher, integrating important training projects in her hometown, and having taught classes for dance companies, such as Deborah Colker's, and for the Corpo Cidadão Project, developed by Grupo Corpo.





BLACK QUEEN

PRETA RAINHA


Cia. Dita

FORTALEZA/CE | 45 min | **PARENTAL RATING 10+**

Centro Cultural Olido 			29 THU	1 FRI	2 SAT	3 SUN
4 MON 4pm	5 TUE 7pm 	6 WED	7 THU	8 FRI	9 SAT	10 SUN

R\$ 20 and R\$ 10 (half-price) | Ticket office: online sales through Sympla's website and on the day of the show, at the ticket office, 1 hour in advance

The autobiographical show is about the 50-year trajectory of the Brazilian dancer Wilemara Barros. The artist revisits her affective memories, absorbing the cultural and ancestral legacy from her family: dance, singing, percussion and belief take the stage. Directed by Fauller, choreographer and founder of Cia. Dita, the solo also continues the artist's dialogues and thoughts about the black body and its possibilities in dance. Diving into the past to walk in the present, Wilemara crosses time and space making her body a political and poetic place.

 *Trigger warning: contains loud noise.*

HISTORY

Founded in 2003 in Fortaleza (CE), Cia. Dita is dedicated to research and artistic production. The group merge artists with different backgrounds who develop their projects and research based on the possibilities of dialogue between different languages, such as dance, audiovisual, photography, fashion, theatre, literature, performance and architecture. The group's works have circulated through some of the main performing arts platforms in Brazil and abroad, such as the Ceará International Dance Biennial, Junta Teresina Festival, Itacaré Dance Festival, Joinville Dance Festival, FID, Panorama Festival, MITbr, Brasil Move Berlin, Rafaela Theatre Festival, Uruguayan Scenic Circulation Network and Palco Giratório Festival – Circulação Sesc Nacional.

PERFORMANCE Wilemara Barros
DRAMATURGY GUIDANCE,
COSTUMES AND DIRECTION Fauller
LIGHTING Fabio Oliveira
GUEST MUSICIAN Jhon Morais
VIDEOS AND PROJECTION
ONSTAGE Gustavo Portela
PUBLICITY PHOTOS Luciano Gomes
EXECUTIVE PRODUCTION Camila Guerra and Thyago Ribeiro – Casa das POC Produções Criativas
PRESENTED BY Cia. Dita

"It is not a question of calling the artist a diva. To demonstrate a body in a technical way is not necessarily to exhibit the gifted attributes of an unquestionable artist. The technical demonstration of a body trained for years within a closed technique such as the classical one does not necessarily mean to exhibit oneself in a closed idea of technical demonstrations, which has as its main characteristic to show something to those who want to see how that certain thing is done, or even to exhibit oneself virtuously"

HORÁCIO FÉLIX, in the book
Wilemara Barros – 50 anos

"Wilemara Barros is a piece of art. Those produced on a daily basis. Being an artist for her is not limited to being onstage. It becomes life. A journey mixing technical training and a fearless plunge into creative processes that put at risk established certainties to make you affirm that discipline is necessary."

THAIS GONÇALVES, in the book
Wilemara Barros – 50 anos







ANÉ OF THE STONES

ANÉ DAS PEDRAS

Coletiva Flecha Lançada Arte

CRATO/CE AND ALDEIA KARIRI-XOCÓ/AL | 50 min | **PARENTAL RATING FREE**

Biblioteca Mário de Andrade – Castanheira		29 THU	1 FRI	2 SAT	3 SUN
4 MON	5 TUE 4pm	6 WED 4pm	7 THU	8 FRI	9 SAT
					10 SUN

Free | Ticket office: 1-hour in advance ticket pickup on the day of the show

In the kariri people language, “ané” means living dream. For them, stones are living beings that feel and speak: in difficult times, they go to the yard, collect a stone, talk to it and return it to nature. This work is a ritual of stone planting, as if telling a dream. The performance is part of the Coletiva Flecha Lançada Arte trilogy, which enters the land and shoots its indigenous look on it. Assuming the scene as a field, in which the seeds are preserved, the land harvested and the planting done collectively, the indigenous artist Barbara Matias and the spiritual leadership Idiane Crudzá meet with the public around a bonfire. There, like an indecipherable oracle, they invite to a counter-colonial act, a gathering and healing moment.

HISTORY

Conceived by Barbara Matias in 2017, Coletiva Flecha Lançada Arte cultivates indigenous demarcation in the arts territory with the Kariri-Xocó village natives and their allies. Her creations move in a non-linear way through different languages, such as theatre, performance, poetry, crafts and audiovisual. Most of the productions were developed in the Marreco community (Marrecas village), in Ceará, where Barbara was born and raised. In her work, the artist and doctoral student in performing arts at the Federal University of Minas Gerais (UFMG) uses her body as a medium to expose the memoricide and ethnocide of the Kariri nation.

DIRECTION Barbara Matias

PERFORMANCE Barbara Matias and Idiane Crudzá

PRODUCTION Joedson Kariri

COSTUMES Artesanato das Mamas Kariri

PRESENTED BY Coletiva Flecha Lançada Arte

"Contemporary indigenous art is our cry against ecocide projects in the Anthropocene, it is our manifest to the world, it is above all the demarcation of both the physical and mind territory we inhabit. We are manifesting our memory and culture in various artistic languages for quite a while."

"By thinking the body as territory, we indigenous artists call for reflection on the extent of violence through art. Memory is our heritage of struggle, vindication, and continuity."

BARBARA MATIAS, magazine
Subtexto





MONSTER DANCE

DANÇA MONSTRO

Cia. dos Pés

MACEIÓ/AL | 55 min | **PARENTAL RATING 16+**

Centro Cultural Tendam da Lapa			29 THU	1 FRI	2 SAT	3 SUN
4 MON	5 TUE	6 WED	7 THU 7pm	8 FRI 7pm	9 SAT	10 SUN
R\$ 20 and R\$ 10 (half-price) Ticket office: online sales through Sympla's website and on the day of the show, at the ticket office, 1 hour in advance						

The last show of the Cia. dos Pés trilogy, which explores the relations between dance, environment and culture, it takes nudity as a starting point to seek a connection with what is most essential in us as beings of nature. With their feet stuck on the ground and their heads connected to the sky, the performers launch themselves into an umbilical and universal spiral, proposing a circular perspective of existence and to horizontalize the look at the knowledge possibilities embraced by the body. Dramaturgy, structured in the overlap between sound and movement, finds in traditional Brazilian dances a place of identity, dialoguing with the popular manifestations of tambor de crioula and indigenous toré [ritual that brings together music, dance and religion], as well as principles of tai chi..

 *Trigger warning: contains nudity and loud noises.*

HISTORY

Cia. dos Pés was created in 2000, in Maceió (AL), directed by dance artist Telma César. The group's main interest is the development of research processes for the production of knowledge in dance, especially in the form of shows. The main references to design their creations are the Laban system, somatic education and popular tradition culture in Brazil. The company's works have already toured several cities in Brazil.

CONCEPT AND GENERAL DIRECTION Telma César

CHOREOGRAPHY Cia. dos Pés

PERFORMERS Joelma Ferreira, Magnun Angelo and Reginaldo Oliveira

SOUNDTRACK Telma César, Ari Colares (drums) and Léo Bulhões (edition)

SOUND TECHNICIANS Crystian Castro and Telma César

TECHNICAL/PHYSICAL TRAINING

Telma César e Nanna Buarque

PRODUCTION Benita Rodrigues and Reginaldo Oliveira

VIDEOMAKER Glauber Xavier

PHOTOGRAPHIC RECORD Jul Sousa and Benita Rodrigues

CREATION AND LIGHTING DESIGN Moab Oliveira

LIGHT TECHNICIAN Moab Oliveira

VISUAL IDENTITY Ulysses Ribas

PRESS Anita Karine Cavalcante

"The work developed by Cia. dos Pés throughout these 23 years of existence seeks to distance itself from colonial imaginaries by producing other figurative paths in the production and making of its dance. [...] its dramaturgy builds its political and poetic meanings based on its own ground, which is irregular and uneven, different from the colonial ground that always seeks to smooth and plan the territories and symbologies of colonised bodies and territories."

REGINALDO DOS SANTOS OLIVEIRA,
in the article *Por uma poética do chão: um percurso no fazer da trilogia Dança Baixa, Dança Anfíbia e Dança Monstro da Cia. dos Pés*

"Cia. dos Pés works with procedural dramaturgy, choosing human material as fundamental resource. The leadership of meaning in the choreographic piece is built by the dramaturgy of physicality. The narrative takes place, is made by and in the dancing body poetics. Another aspect I consider exquisite are dancing bodies that follow expressive body techniques in the hybrid relation between diverse dances arising from plural matrices and interact and reinstate the contemporary scenic body."

VALÉRIA CANO BRAVI, in portfolio
of Cia. dos Pés








I'M NOT ONLY ME IN MYSELF - STATE OF NATURE - PROCEDURE 01

EU NÃO SOU SÓ EU EM MIM – Estado de natureza – procedimento 01

Grupo Cena 11

FLORIANÓPOLIS/SC | 60 min | **PARENTAL RATING 16+**

Sesc Pinheiros 			29 THU	1 FRI	2 SAT	3 SUN
4 MON	5 TUE 8:30pm	6 WED 8:30pm	7 THU 8:30pm	8 FRI	9 SAT	10 SUN
R\$ 50 and R\$ 25 (half-price and full credential) Ticket office: sales through the Sesc-SP website and at the units' ticket offices						

The show brings an anarcho-choreographic contrast to the concept of “Brazilian people”, present in the work of anthropologist Darcy Ribeiro (1922-1997), aiming to make even hierarchies between language and behaviour. For the bodies of Grupo Cena 11, dancing is a field of knowledge composed of the connection between the force of gravity and muscles, bones and emotions. A dance proposed as an algorithmic ecosystem, balancing the relations between otherness, identity, behaviour and language, for the transduction [concept created by the group in which one form of energy is transformed into another equivalent] into choreography. Designed and directed by Alejandro Ahmed, the work is the first theoretical-practical application procedure of the group's new project, which uses devices structured over artificial intelligence to build a choreographic ecosystem.

 *Trigger warning: contains sequences with flashes of light, loud noises and partial nudity.*

HISTORY

Grupo Cena 11 develops and shares technical tools based on the relations between body, environment, subject and object as variables of the same living system that exists as dance. Directed by choreographer Alejandro Ahmed, the company emerged and is based in Florianópolis, Santa Catarina, and it has been working for 30 years in the artistic production of dance, having become a national and international reference in the area. It was awarded four times (2014, 2012, 2007 and 1997) by the São Paulo Association of Art Critics (APCA), as well as by Rumos Itaú Cultural, Prêmio Bravo, Prêmio Sérgio Motta de Arte e Tecnologia, Transmídia Itaú Cultural and Bolsa Vitae. The main research object of the group is the body control system, which is set as the subject and object of the body itself through movement. The research history of Cena 11 received the Order of Cultural Merit from the Ministry of Culture (MinC) and the federal government in 2014.

CONCEPT, DIRECTION AND**CHOREOGRAPHY** Alejandro Ahmed**CREATION, CHOREOGRAPHY AND****PERFORMANCE** Alejandro Ahmed,

Aline Blasius, Ana Clara Pocaí, Bibi

Vieira, Carlos Calê, DG Fabuloso, Diego

de los Campos, Gal Freire, Izhy Silveira,

João Peralta, Karin Serafin, Malu Rabelo,

Natascha Zacheo and Vitor Hamamoto

VIDEO AND SOUND CREATION AND**OPERATION** Alejandro Ahmed, Diego

de los Campos and João Peralta

TECHNICAL DIRECTION Grupo Cena 11**DIRECTION ASSISTANT** Karin Serafin**LIGHTING ASSESSMENT**

Irani Apolinário

SOUNDTRACK Tálamo . K**VARIATIONS ON LIGETI'S THEME****FOR PIANO** João Peralta**COSTUME DESIGNER** Karin Serafin**DIRECTION OF MOVEMENT****ASSISTANT** Aline Blasius**PRODUCTION MANAGEMENT**

Karin Serafin

PRODUCTION ASSISTANCE

Malu Rabelo

CREATION AND PROGRAMMING**OF PROPS, INSTRUMENTS AND****MECHANISMS FOR SCENES**

Diego de los Campos

THEORETICAL-PRACTICAL**COMMITTEE** Ana Maria Rabelo Gomes,

Fabiana Dultra Britto, José Fernando

Peixoto de Azevedo and Leonarda Glück

PHOTOS: IMAGE CREATED BY AI**FROM A PHOTO BY** João Peralta**TRANSLATION** Marcos Morgado**NATIONAL PROMOTION** Gabi

Gonçalves (Corpo Rastreado)

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empreendedores criativos

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Marcos Morgado, Nelci Vieira, Norma Adó,

Paloma Bianchi and Paulo Pierin Luz

"Our body enjoys the work, deals with it, creates links with it within the realm of sensation. Their body dialogues with our body. Somehow, I left the presentation wishing for silence, for calm, my body wishing to settle down everything. I somehow danced with them. Or I was danced by them. Or I was danced in them. Or they danced over me."

FERNANDO PIVOTTO, Tudo, Menos uma Crítica

"I'M NOT ONLY ME IN MYSELF short-circuits not only a dance contemporary scene, but also of other artistic languages in general. The sparks shot spread in many directions, but for them to be able to burn the conservative dominant aesthetic, it would be necessary not only for this work to be presented more and elsewhere, but also to create, maintain and continue research encouragement like this, as it tears the language inside out."

RODRIGO MONTEIRO, Oblíqua






EUNUCHS


EUNUCOS

Irmãs Brasil

SÃO PAULO/SP AND RIO DE JANEIRO/RJ | 40 min | **PARENTAL RATING 18+**

Biblioteca Mário de Andrade Tula Pilar Ferreira Room 			29 THU	1 FRI	2 SAT	3 SUN
4 MON	5 TUE 5pm	6 WED 5pm and 7:30pm	7 THU	8 FRI	9 SAT	10 SUN
Free Ticket office: 1-hour in advance ticket pickup on the day of the show						

Created during the artistic residency of the first class of Escola Livre de Artes da Maré, in Rio de Janeiro, the work brings a reflection on historical castration processes, transition technologies and gender performances. Using performative elements of dance and theatre, Irmãs Brazil negotiates life and desire onstage: the creation of the work also sets the beginning of the transition process of the artists. Conducting images and body signs in a harsh way, their existence takes the form of wild horses, mermaids and Liliths crossing time and space, activating a death and resurrection ritual.

 *Trigger warning: contains full nudity.*

HISTORY

Irmãs Brasil is a double existence of transvestite artists Viní Ventania and Vitória Jovem. Born into a family of rodeo cowboys, in Amparo, countryside of São Paulo, their first artistic references came from their mother, carnival drum queen, and their father, a rodeo clown. They live and work in Rio de Janeiro, where they build their poetics from the clash between the languages of dance, theatre and performance. The pair creates based on the body and urgent issues, conducting images and signs to elaborate deviations in heteronormative and colonial logic. In 2023, both were nominated for the Shell Theatre Award, in Rio de Janeiro, for their performances in the play *Sem Palavras* [No Words], by Companhia Brasileira de Teatro.

CONCEPT, CREATION, PERFORMANCE AND SOUNDTRACK Irmãs Brasil
ARTISTIC ASSISTANCE Andrômeda
PHOTO Marcos Madi
HAIR STYLIST Hair Deluxe
PRODUCTION Corpo Rastreado

"Their main work tool is the body, in order to question the values rooted in a patriarchal, heteronormative society, in addition to bringing to the centre of discussion the decolonization of the body, sexuality and political and social issues in Brazil."

MEG SAIARA SILVA RIBEIRO DE MACEDO, in the master's thesis *Imagem queer entre a fotografia e o teatro: análise de três casos de estudo do Brasil e Portugal*, from University of Lisbon

"The portal that *Eunuchs* opens discusses post-sexuality, the metaphysical possibility of fascination and how morality imprisons us in a notion of danger and/or sin, which prevents us from exploring densely, physiologically, honourably the gift of bodies as holders of wills, perception, pleasure, enlightenment. [...] *Eunuchs* is an ascending spell which replaces us at the beginning, grants us with the invitation to restore the becoming of our animal bodies."

RENATA FELINTO, for *Olhares Críticos* of FIT Rio Preto








PEOPLE FROM THERE


GENTE DE LÁ

Wellington Gadelha

FORTALEZA/CE | 50 min | **PARENTAL RATING 14+**

CCSP – Ademar Guerra Space 		29 THU	1 FRI	2 SAT	3 SUN
4 MON	5 TUE	6 WED	7 THU	8 FRI 6pm	9 SAT 6pm
R\$ 20 and R\$ 10 (half-price) Ticket office: sales through CCSP's website and at the box office					

A poetic moment of accusation and affront is proposed by Wellington Gadelha in this black, ghetto, urban and transversal scenic action. The artist from Ceará starts with the research of a Russian roulette body to reflect urgent issues ranging from the daily slaughters in Fortaleza, in Ceará, to the structural massacre of the black population in the country. Crossed by the visual arts, the work creates and recreates the forms and senses of the objects with which the performer relates onstage. Among arrays of movements and improvisation, finding in the funk 150 bpm sound its thermometer, the solo brings the emergency as a dramaturgical device and builds a corporeality capable of breaching the preestablished borders for blacks in dance, rethinking territories, violence and subjective circuits of ethnic-racial and spatial segregation in urban context. At a crossroads where life and art collide, the performance is a triggering exercise and an invitation to reflection.

 *Trigger warning: contains loud music and images of claustrophobia.*

HISTORY

Multidisciplinary artist, Wellington Gadelha develops work and research at Plataforma Afrontamento. He holds performances, video dances, installations and immersive processes in technological art and sound art, in addition to integrating a network of collectives with an emphasis on human rights, periphery and black youth. With *People from There*, he has performed at the Dance Biennial of Ceará, Itacaré Festival (Bahia), Atos de Fala (Rio de Janeiro and Zurich), Panorama Festival (France) and the Sesc Dance Biennial (São Paulo).

CONCEPT, DRAMATURGY AND SOUND RESEARCH Wellington Gadelha
AUDIOVISUAL CONCEPT AND SOUND Priscilla Sousa
LIGHTING AND SOUND Fábio Silva and Yanka Leandra
SET Wellington Gadelha and Emanuel Oliveira
MENTORING Luiz de Abreu
DRAMATURGICAL INTERLOCUTORS Leonardo França e Thereza Rocha
MUSIC PRODUCTION DJ Pedro Ribeiro
EXECUTIVE PRODUCTION Georgiane Carvalho
PRODUCTION Plataforma Afrontamento
GRAPHIC DESIGN Diogo Braga
SUPPORTED BY Rumos Itaú Cultural

"The contemporary dance show *People from There*, by Wellington Gadelha, from Ceará, touches on a wound that bleeds daily in the favelas of the capital of Ceará, but also in the outskirts of other major Brazilian cities."

WOLNEY BATISTA, *Diário do Nordeste*

"Giving a body to necropolitics under the periphery icon is not a simple task, as it would require the engagement of language with aesthetic experience in a total agency of the bodily senses with the materiality of death and violence that determines this territory in its economic subordination. *People from There*, a choreographic performance created by Wellington Gadelha, artist, activist and resident of the periphery of Fortaleza, Ceará, places itself precisely in this challenge: to deceive death and displace its senses, in order to articulate not a metaphorical periphery depiction, but a set of biases that we could understand as the singularity of a body-periphery."

PABLO ASSUMPÇÃO BARROS COSTA
E CHRISTINE GREINER, in the article
*Dobrar a morte, despossuir a violência:
corpo, performance, necropolítica*







CABOCLA SPEAR

LANÇA CABOCLA

Plataforma Lança Cabocla

SÃO LUÍS/MA, FORTALEZA/CE, SALVADOR/BA AND SÃO PAULO/SP | 60 min

PARENTAL RATING 16+

CCSP – Ademar Guerra Space			29 THU	1 FRI	2 SAT	3 SUN
4 MON	5 TUE	6 WED 6pm	7 THU 5pm	8 FRI	9 SAT	10 SUN
R\$ 20 and R\$ 10 (half-price) Ticket office: sales through CCSP's website and at the box office						

The multimedia show is based on studies of performativity in popular and afrodiasporic dances, moving between contemporary thinking and dancing and ancestral cosmologies. It investigates an apparition dance, related to plants of protection and caboclo dances. The performers propose a multi-sensory experience in which the audience is invited to jointly build the space. The action happens simultaneously between the sound creation developed in real time by Runa Francisc and the crossing-dance performed by Tieta Macau, Abeju Rizzo and Inaê Moreira. In this path, between dark and invisible, dancing and sound macumba rituals emerge.

 Trigger warning: contains partial nudity.

HISTORY

Plataforma Lança Cabocla is a project of scenic and audiovisual apparitions proposed by Tieta Macau, Abeju Rizzo, Elton Panamby and Inaê Moreira. As part of its trajectory developed at the Dance Creation Laboratory of Porto Iracema das Artes School, in Ceará, the platform has already carried out several actions, such as the mini-course “Travessias e Macumbarias” [Crossings and Macumbarias], the project “Assombros e Trincheiras” [Haunts and Trenches: what happens after the world ends (?)] and a series of video performances. It has been part of the program of shows such as Bienal Sesc de Dança, Mostra Resistências, Mopi, Pretaforma and Festival de Artes Cênicas of Ceará, as well as been awarded in the Originality and Photography category by the Sated award, in Maranhão.

CONCEPT AND PERFORMANCE

Abeju Rizzo, Inaê Moreira and Tieta Macau

PRODUCTION AND SOUND

TECHNICIAN Dandara Azevedo

PRODUCTION AND LIGHT

TECHNICIAN Renato Guterres

SOUND DESIGN Runa Francisc







MY BODY IS HERE

MEU CORPO ESTÁ AQUI


Fábrica de Eventos

RIO DE JANEIRO/RJ | 60 min | **PARENTAL RATING 16+**

Centro Cultural Olido 		2 THU	3 FRI	4 SAT	5 SUN	
6 MON	7 TUE 6pm 	8 WED 4pm  	9 THU	10 FRI	11 SAT	12 SUN

R\$ 20 and R\$ 10 (half-price) | Ticket office: online sales through Sympla's website and on the day of the show, at the ticket office, 1 hour in advance

Starting from the personal experiences of PWDs (people with disabilities) actresses and actors, the play brings a game between the drives and the obstacles faced by them in their affective and sexual insights. Onstage, the cast openly talks about relationships, bodies and desires through fictionalized testimonies by Rio artists Julia Spadaccini, creator of the project and also a person with disabilities, and Clara Kutner. Questioning with irony and lyricism cultural and historical conceptions about what is considered “normal”, the show celebrates these socially unseen bodies and deepens reflections on their subjectivities.

 *Trigger warning: contains partial nudity.*

HISTORY

Created by the production director Cláudia Marques, Fábrica de Eventos is a production house investing on the expansion and promotion of Rio's culture. She was responsible for the production of shows by directors such as Mauro Rasi, Aderbal Freire Filho and Christiane Jatahy and groups such as Cia. dos Atores. *My Body Is Here* is among her most recent achievements and is written and directed by Julia Spadaccini and Clara Kutner. Graduated in performing arts and psychology, Julia is a screenwriter and author of more than 20 plays, such as *A Porta da Frente* [Front Door], winner of Fita and Shell awards, both in 2013. Clara has a degree in cinema and works with both the performing arts and audiovisual, having directed Globo soap operas, such as *Um Lugar ao Sol* [A Place in the Sun]; series such as *Pedaço de Mim* [Piece of Myself], scheduled to premiere in 2024 on Netflix; and shows such as *Alcubierre*, written and performed by Alex Cassal.

TEXT AND DIRECTION Julia Spadaccini and Clara Kutner

CAST Bruno Ramos, Haonê Thinar, Juliana Caldas and Pedro Fernandes

LIBRAS INTERPRETER-

ACTOR Jadson Abraão

PRODUCTION

MANAGEMENT AND

PROJECT GENERAL-

COORDINATION

Cláudia Marques

ASSISTANT DIRECTOR

Michel Blois

PRODUCTION Fabricio Polido

DRAMATURGY RESEARCH

Marcia Brasil

TEXT COLLABORATION

Bruno Ramos, Haonê Thinar, Juliana Caldas and Pedro Fernandes

COSTUME AND SCENIC SETTING

Beli Araujo

LIGHTING Paulo Cesar Medeiros

MOVEMENT DIRECTION

Laura Samy

MUSIC Luciano Camara

VISAGISMO Cora Marinho

PRESS Ney Motta

VISUAL PROGRAMMING Felipe Braga

PHOTO Renato Mangolin

SOCIAL MEDIA Rafael Teixeira

PRESENTED BY Fábrica de Eventos

"The sensualized rupture of the physical body subject to anomalies is what *My Body Is Here* suggests and assumes, with rare bravery, in a distinctive approach with a hyper-realistic mood that could escape the everyday representations of scenic language. [...] In the painful confessionality of subjective narratives, partly marked by melancholic dramatization, but always seeking an affirmative overcoming that is far from self-pity."

WAGNER CORRÊA DE ARAÚJO,
Escrituras Cênicas

"By speaking openly about relationships, bodies and desires, PWDs (people with disabilities) actors also seek to show their full humanity and their ability to love, desire and relate. Therefore, the show challenges the limiting ideas that are often associated with people with disabilities, highlighting their individuality and uniqueness."

CAROLINE TEIXEIRA, *Vivente Andante*







WHAT STAINS

O QUE MANCHA

Beatriz Sano and Eduardo Fukushima

SÃO PAULO/SP | 35 min | **PARENTAL RATING FREE**

CCSP – Ademar Guerra Space			29 THU	1 FRI	2 SAT	3 SUN
4 MON	5 TUE	6 WED 7:30pm	7 THU 7pm	8 FRI	9 SAT	10 SUN
R\$ 20 and R\$ 10 (half-price) Ticket office: sales through CCSP's website and at the box office						

In this first show directed and danced by Beatriz Sano and Eduardo Fukushima, both blur the boundaries on and off stage. Flowing across the roles of choreographers, directors and dancers, the duo builds the work from the intertwined vibration between voice and movement. The act of simultaneously producing sound and gesture makes the notions of duality, such as human and animal, woman and man, and living and dead matter, to be disrupted. Blend in each other, the two stain the body edges and travel through sounds captured and reworked live on an editing board. In this flow, they examine other possible forms of communication and give space for two existences to expand the imaginaries of their relationships.

HISTORY

For ten years, dance artists Beatriz Sano and Eduardo Fukushima have collaborated on each other's artistic works. Together, they taught and directed group choreography through artistic residencies in dance in São Paulo, Chile and Paraty. They also co-directed, together with Isabel R. Monteiro and Júlia Rocha, the play *Imagine*, granted by the 23rd Cultura Inglesa Festival, and developed the project *Duas Peças para Ouvir* [Two Pieces to Listen], granted by ProAC Expresso LAB Aldir Blanc. The play *What stains* started in 2018 along with the *Le Flaneur* project and was supported by the Rolex Arts Institute. Before its on-site premiere, the show was broadcast live by Bienal Sesc de Dança (2021). In 2023, the duo premiered the play *Horizonte* [Horizon], at the Tomie Ohtake Institute, in São Paulo. In the same year, Fukushima choreographed the São Paulo Companhia de Dança and both will choreograph the Balé da Cidade de São Paulo in the work *Horizonte+*.

CO-DIRECTION, CONCEPT AND DANCE Beatriz Sano and Eduardo Fukushima
DRAMATURGY Júlia Rocha
LIGHT DESIGN AND SCENIC SPACE Hideki Matsuka
LIGHTING ASSISTANT Igor Sane
LIGHT TECHNICIAN Patrícia Savoy
SOUND CONCEPT Miguel Caldas, Rodolphe Alexis, Beatriz Sano and Eduardo Fukushima
AUDIO CAPTURE Miguel Caldas, Rodolphe Alexis and Chico Leibholz
SOUND ADJUSTMENT AND LIVE COMPOSITION Chico Leibholz

PHOTOS Paula Ramos, Wojciech Gałuszka, Fernando Bizan and Dany Satiko

COSTUMES Beatriz Sano, Eduardo Fukushima, Júlia Rocha, Isabel Ramos Monteiro and Hideki Matsuka

VIDEO CAPTURE Pedro Nishi

PRODUCTION Corpo Rastreado

"The movement is low, almost never bipedal, almost never lying down, always in the space between, always in transition, coloured by vocal sounds that give rhythm to the composition and feed the mystery. Another world Wind, birds, forest beings, repetitions, oscillations. And both always close, always of the same species."

JANE OLIVEIRA, Post de Dança

"In *What stains* nothing seems unreasonable. Sano and Fukushima, alongside great artistic partnerships, elaborate, from the micro universe to the broadest, possibilities of contacts and contagions that are magnified, disseminated and not silenced. This is a work of flow. Here, something continues, persists, insists, doesn't unravel, doesn't vanish – fills, occupies, stains, doesn't fade."

HENRIQUE ROCHELLE,
Outra Dança








7 SAMURAI


7 SAMURAI

Laura Samy

RIO DE JANEIRO/RJ | 70 min | **PARENTAL RATING FREE**

Teatro Cacilda Becker 			29 THU	1 FRI	2 SAT	3 SUN
4 MON	5 TUE	6 WED	7 THU 5pm	8 FRI 5:30pm	9 SAT	10 SUN
R\$ 20 and R\$ 10 (half-price) Ticket office: online sales through Sympla's website and on the day of the show, at the ticket office, 1 hour in advance						

The show was inspired by the film *The Seven Samurai*, by Japanese director Akira Kurosawa (1910-1998). Through dance, theatre and cinema languages, four performers draw parallels between the Japanese warriors and artists today, approaching and examining their conditions for struggle in times that seem to refute their existence. In a dramaturgical composition full of images referring to battles, but also to other affections and instincts, the difficulty of maintaining bodies arises, symbolising the slow and fragile process of creating something new.

 *Trigger warning: contains loud noise.*

HISTORY

Laura Samy is a dancer and choreographer. Graduated in theatre theory at the Federal University of Rio de Janeiro (Unirio), she lives and works in Rio de Janeiro as an independent artist. She regularly collaborates with several artists in dance, theatre and general performing arts projects, such as Thiago Granato, Renato Linhares, Alice Ripoll, Maria Alice Poppe, Marcela Levi and Miwa Yanagizawa. She is the creator and producer of Mostra Caixote, an independent dance event produced in partnership with the Darcy Ribeiro Film School (2016 and 2019) which was held at the Museum of Modern Art (MAM/RJ) in a festival format in 2021. In addition to the show *7 Samurai*, among her most recent creations are the works *O Pássaro e a Enguia* [The Bird and the Eel], *Cravo* [Carnation], *Enquanto Borbulha* [While Bubbling] and *Identidade* [Identity].

DIRECTION Laura Samy

DRAMATURGY Laura Samy and Renato Linhares

PERFORMERS Eduardo Hermanson, Laura Samy, Raphael Duarte (RPop) and Renann Fontoura

CAST IN THE CREATIVE PROCESS Renato Linhares and Werik de Souza (Kikinho)

LIGHTING AND LIGHT TECHNICIAN Tainã Miranda

SOUND TECHNICIAN Pedro Canales

ORIGINAL SOUNDTRACK Sacha Amback

COSTUME AND PROP Ticiania Passos and Laura Samy

SPECIAL EFFECTS Eduardo Kurt

PRESS Christovam de Chevalier

SOCIAL MEDIA Ana Righi

VISUAL PROGRAMMING Christian Proença

PHOTO João Penoni

PRODUCTION Corpo Rastreado

"Tenderness emerges, at different times, in contrast to more abrupt movements, or rhythmic, such as the street dance itself. This dialectic of styles and forces is also established by the enact of the dancer-actors – the closeness of the bodies is on the threshold between tension and serenity, attraction and repulsion, Eros and Thanatos."

CHRISTOVAM DE CHEVALIER,
site New Mag

"With seriousness, delicacy, precision and violence, 7 *Samurais* demonstrates that dance is, at every turn and in its incompleteness, the art of demarcating fields, of incorporating what is there, of framing what is left out, of decomposing living bodies, of denaturing what seems natural, of occupying political space; it is the art that mediates extinction and is, in short, the (artistic) way of producing a lack that moves."

SERGIO LAGE, in a portfolio
of the show






magMas-classes

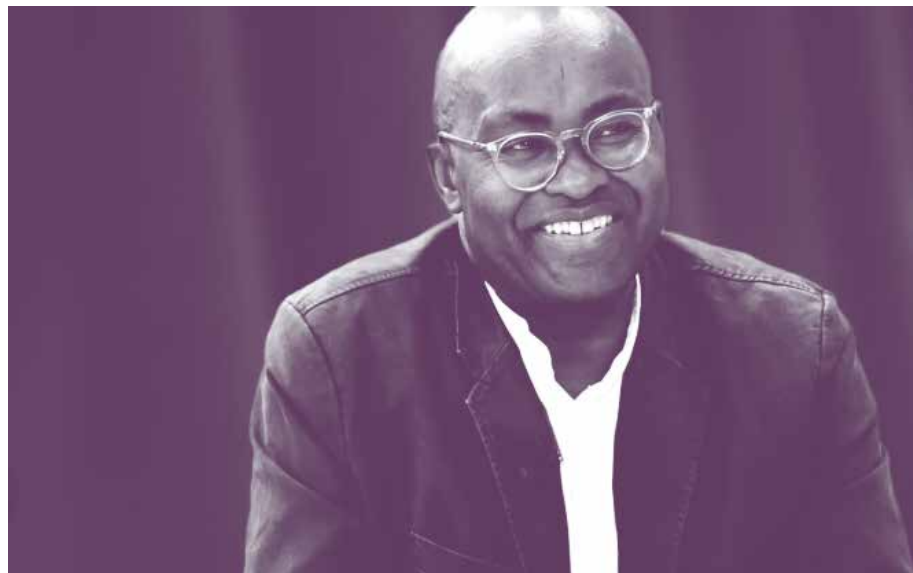
In this series of meetings, thinkers and researchers share with the public critical paths and reflections on urgent issues of our time.

magMa-class **WITH ACHILLE MBEMBE** **SUBSTANTIVE DEMOCRACY IN THE AGE OF ANIMISM**

 March 4, Monday, from 6:00 pm to 7:30 pm

Salão Nobre da Faculdade de Direito da Universidade de São Paulo (FD – USP)

Free | Booking on the Sympla website.



MASTER OF CEREMONY **ROBERTA ESTRELA D'ALVA**

As technological escalation, the impending ecological catastrophe and wars of extermination unfold, matters concerning planetary habitability and life's future take centre stage. Drawing on African and diasporic cosmologies, the Cameroonian philosopher, political theorist and university professor Achille Mbembe addresses how substantive democracy in our time may ultimately depend on our ability to grant any and all forms of living a universal right to breathe.

Achille Mbembe is a Professor of History and Politics at the University of the Witwatersrand, Johannesburg, South Africa. He is also the Director of the Innovation Foundation for Democracy. A winner of the Ernst Bloch Award (2018), his work has been translated in 15 languages. Most of its major texts, including *Necropolitics* (2018, n-1 Editions), *Critique of Black Reason* (2018, n-1 Editions), *Politics of Enmity* (2017, Antigone) and *Brutalism* (2022, n-1 Editions), are available in Brazil.

magMa-class **WITH JOTA MOMBAÇA**

 March 9, Saturday, from 4:00 p.m. to 6:00 p.m.

CCSP – Adoniran Barbosa Room

Free | Booking on the CCSP website.



MEDIATION **ERICA MALUNGUINHO**

Jota Mombaça, performer, visual artist and thinker, of national and international transit, talks about her ideas, thoughts and artistic practices, addressing issues in the aesthetic, social and cultural spheres, in dialogue with subjectivations and corporeity as propositions of language and expanded epistemologies.

Jota Mombaça is an unruly artist and writer whose work derives from poetry, critical theory, and performance. Her practice is related to anti-colonial critique and gender disobedience. Through performance, visionary fiction and situational strategies of knowledge production, she aims to rehearse the end of the world as we know it and the outline of what comes after we evict the colonial-modern subject from its podium. She has presented works in various institutional contexts, such as the São Paulo, Berlin and Sydney biennials.

Erica Malunguinho was born in Pernambuco into a family of activists of popular movements. At the age of 17, she began her research in performing arts, addressing construction issues of transvestigender identities. Upon arrival in São Paulo, at the age of 20, she continued her research, entering the Education universe and starting to include race relations.

The classes with Jota Mombaça and Eliane Brum are part of the Critical Regards program.

magMa-class **WITH ELIANE BRUM**

March 10, Sunday, from 4:30 p.m. to 6 p.m.

CCSP – Adoniran Barbosa Room

Free | Booking on the CCSP website.



MEDIATION **VANJA POTY**

Journalist and writer Eliane Brum exposes her trajectories and critical paths, dialoguing about the complex themes she has pursued throughout her career, in dialogue with questions about the Amazon, the many Brazils and their multiple diversities, as emphasised by this MITsp edition. The meeting will be mediated by Vanja Poty.

Eliane Brum is a writer, journalist and documentary filmmaker. One of the most awarded reporters in Brazil's history, in 2021 she received the Maria Moors Cabot Award, from Columbia University, for her entire work. She is the creator, founder and editorial director of trilingual platform Sumaúma – journalism from the center of the world, based in the Amazon, and an international section columnist for the Spanish newspaper El País. She has published 9 books and directed four documentaries. Her most recent books are *Brasil Construtor de Ruínas, um olhar sobre o país, de Lula a Bolsonaro* [Brazil Builder of Ruins, a look at the country, from Lula to Bolsonaro] (Arquipélago, 2019) and *Banzeiro òkòtò, uma viagem à Amazônia Centro do Mundo* [Banzeiro òkòtò, a journey to the Amazon Centre of the World] (Companhia das Letras, 2021).

Vanja Poty is an actress, performer and director from São Paulo who lives in Manaus. Acting and performance professor of the Theatre course, of the Professional Master's Degree in Arts (PROF-ARTES – UFAM/UEA) and coordinator of the specialisation in Art Teaching at the University of the State of Amazonas. PhD in Performing Arts from UNICAMP, postdoctoral fellow at Hemispheric Encounters (York University/Canada), researcher and proponent of the extension and research project Núcleo de Práticas Meditativas no Treinamento do Artista (NUPRAMTA), since 2015.

CRITICAL REGARDS

MITsp reflective axis proposes a discussion about performing arts and contemporaneity based on panels with thinkers and researchers from different areas, in addition to the publication of reviews, articles and interviews

CURATORSHIP **LEDA MARIA MARTINS**

CO-CURATORSHIP **NATASHA CORBELINO**

AESTHETIC- POLITICAL REFLECTIONS

ENCOUNTER 1: SUBJECTIVATIONS AND CORPOREITIES PWD

March 8, Friday, from 10am to 12am

Mário de Andrade Library – Auditorium

Free | Tickets will be available 1h before the event starts. Entrance subject to capacity.

WITH **ALINE RODRIGUES, ANA CLAUDIA MONTEIRO, JULIANA CALDAS, PEDRO FERNANDES AND SARA WAGNER YORK**
MEDIATION **FELIPE RIBEIRO**

In this encounter, mediated by Felipe Ribeiro, the creative practices and the critical thoughts of Aline Rodrigues, Ana Claudia Monteiro, Sara Wagner York and the actors of *My body is here*, Juliana Caldas and Pedro Fernandes, amplify the panel about bodies, crossings and desires of people who call themselves PWD, questioning what the social system categorises “normal” and as norm, whether in life or in art.

Aline Rodrigues is a black, autistic, ADHD and demisexual person. Graduated in Psychology at Universidade Federal Fluminense, she is a specialist in teaching of African and Afro-Brazilian Studies and Histories at Instituto Federal do Rio de Janeiro.

Ana Claudia Monteiro is a professor of psychology at Universidade Federal Fluminense with research focused on intersectional studies and on the neurodiversity movement.

Juliana Caldas is a woman with dwarfism who has been working as an actress for 15 years. In theatre, she participated in more than ten productions, such as *VIK O Micro Espetáculo*, by Maicon Clenk, and *Brian or Brenda?*, by Franz Keppler. On TV, one of her main works was the soap opera *O Outro Lado do Paraíso*, by Walcyr Carrasco, on Rede Globo.

Pedro Fernandes is an actor, director, presenter, reporter and lecturer. He has cerebral palsy with preserved cognition and is a wheelchair user. Graduated in dramatic arts from Instituto Técnico Brasileiro and in social service from Unopar, he is part of the permanent cast of *Doutores da Alegria*.

Sara Wagner York is a professor at CLAS in Pittsburgh, Pennsylvania. She is also the host of the journalistic *Programa de Travesti*, on TV Brasil247, PhD student in Education (UERJ), Master in Education (GENI/ProPEd/UERJ) and specialist in gender and sexuality (CLAM/IMS/UERJ).

Felipe Ribeiro is an image artist, independent curator and professor. PhD in Arts from PPGARTES (UERJ) and Master in Cinema Studies from TISCH (NYU). He is the director and programmer of Atos de Fala Platform, professor of the Department of Body Art at UFRJ and coordinator and professor of the Master's Degree in Dance at PPGDAN (UFRJ).

ENCOUNTER 2: INDIGENOUS THOUGHTS AND ARTS

March 10, Sunday, from 2pm to 4pm

CCSP – Adoniran Barbosa Room

Free | [Booking on the CCSP website.](#)

WITH **CRISTINE TAKUÁ, JUÃO NYN AND SANDRA BENITES**
MEDIATION **ANDREIA DUARTE**

The guests Sandra Benites, Cristine Takuá and João Nyn, mediated by Andrea Duarte, promote a dialogue about the thought, dream and ideals moving indigenous artistic making, in its abundance of production ways, emphasising the activation of memory as an aesthetic and educational input.

Cristine Takuá is an indigenous artisan of the Maxakali people. She has a degree in Philosophy (UNESP) and is a teacher at the Indígena Txeru Ba'e Kua-I State School, in the Ribeirão Silveira Indigenous Land, on the coast of São Paulo. She is the founder and advisor of the Maracá Institute, founder of the Forum for Articulation of Indigenous Teachers of the State of São Paulo and collaborator of Jornada Shubu Hiwea project. Her works address themes such as art, empowerment, feminism and resistance.

João Nyn is a multi-artist. For 10 years in transit between Rio Grande do Norte and São Paulo, he has been a communicator activist for the Indigenous movement of APIRN, a member of Coletivo Estopô Balaio de Criação, Memória e Narrativa, vocalist and composer of Androyde Sem Par band and master at Escola Livre de Teatro (ELT), in Santo André, at Terreiro Teatro Contra Colonial.

Sandra Benites, Guarani Nhandewa from Mato Grosso do Sul, is a History and Philosophy teacher for Primary and Secondary School. Master in Social Anthropology from Museu Nacional (UFRJ), she was assistant curator of Brazilian arts at MASP and supervisor, consultant for exhibition and cultural programming at Museum of Indigenous Cultures, in São Paulo. She is currently the director of visual arts at Funarte.

Andreia Duarte is an artist, curator and PhD in Theatre from USP/ECA. At MITsp, she coordinated the Reflective and Pedagogical Axes, curated the Anticolonial Perspectives Seminar (7th ed), presented the show *Antes do Tempo Existir* [Before Time Existed]. She is the artistic director of !PULSA! Movimento Arte Insurgente, Curatorial Coordinator of the Museum of Indigenous Cultures and artistic director of Outra Margem.

THOUGHT IN PROCESS + CROSS-CULTURAL DIALOGUES

Guests from different fields of knowledge take a cross-cultural view about the festival's shows, in dialogue with the artists and the audience. Reflections on the creation process and other themes are developed from the reading of the works in focus.

BROKEN CHORD

March 1, Friday, after the show

Sesc Pinheiros

WITH **RUI MOREIRA, GREGORY MAQOMA AND THUTHUKA SIBISI**

Rui Moreira has been a dance artist since 1981. Researcher of expressive languages, his main focus is the dialogue involving bodies, cultures and memories as a device for his research in creation. He works as a dancer, creative performer, creator, choreographer, project manager and curator. He is currently director of Funarte's Performing Arts Department (DACEN).

Gregory Maqoma is an internationally renowned dancer, choreographer, teacher, director and screenwriter. Born in Soweto, South Africa, he began his formal dance training in 1990 at Moving into Dance, where in 2002 he became associate artistic director. Founder of Vuyani Dance Theatre (VDT) in 1999, he was awarded with the FNB Vita Choreographer of the Year (1999, 2001 and 2002), the Standard Bank Young Artist Award for Dance (2002) and the Tunkie Award for Leadership in Dance (2012).

Thuthuka Sibisi is a composer, musician and music director. He started his studies in music at the Drakensberg Boys Choir School in South Africa, where his passion for performance begun. He has toured with his work in South Africa, Asia, South America and Europe, and has received awards such as the Mail & Guardian 200 Young South Africans (2017) and the Ampersand Foundation Fellow (2018).

WAYQEYCUNA [MY BROTHERS]

March 2, Saturday, after the show

Itaú Cultural

WITH **MARCIO ABREU AND TIZIANO CRUZ**

Marcio Abreu is an artist, director and playwright from Rio de Janeiro. He researches and creates works in plural and expanded fields of dramaturgy, in the theatre, performance, audiovisual and dance languages, among others. Creator of Companhia Brasileira de Teatro, based in Curitiba, he works with artists, collectives and thinkers of multiple languages and from many cities in the country and abroad. Received numerous nominations and awards, such as Bravo!, APCA, Shell, Cesgranrio, Gralha Azul, Quem, Questão de Crítica.

Tiziano Cruz is an interdisciplinary Argentine artist who joins visual and theatrical languages in his works, in addition to performance and artistic intervention in public spaces. He was a fellow of Fondo Nacional de las Artes and of Instituto Nacional del Teatro ARG, in addition to winning the Bienal de Arte Joven (2019), in Argentina, and the Finnish ANTI award (2023). He is the founder of Ulmus, a cultural management platform dedicated to mediating between different cultural organisations in Argentina and neighbouring countries.

THE HISTORY OF KOREAN WESTERN THEATRE

March 3, Sunday, after the show

SESI-SP Theatre

WITH **CARMEN LUZ AND JAHA KOO**

Carmen Luz is a choreographer, filmmaker, visual artist, curator and researcher from Rio de Janeiro in dance and theatre. Her works address the body arts and imaginary Afro-descendants.

Jaha Koo is a South Korean theatre creator and composer. His work, closely linked to politics, history and his own personal issues, moves between multimedia and performance, bringing music, videos, texts and authorial installations. He currently presents his shows around the world, in addition to working on a new work, Haribo Kimchi, due to premiere in 2024, and on his musical project, GuJAHHA.

LOLLING AND ROLLING

March 4, Monday, after the show

SESI-SP Theatre

WITH **CARMEN LUZ AND YARA NOVAES**

Carmen Luz is a choreographer, filmmaker, visual artist, curator and researcher from Rio de Janeiro in dance and theatre. Her works address the body arts and imaginary Afro-descendants.

Yara Novaes is an actress, director and theatre professor. She taught at PUC-Minas, UFPE and Uni-BH and currently teaches at FAAP-SP. She has worked as an actress for more than 40 years and as a director for more than 30 years. She has received many awards for her performances and direction, among them, APCA, Shell, Questão de Crítica, APTR and Aplauso Brasil.

BLACK QUEEN

March 5, Tuesday, after the show

Centro Cultural Olido

WITH **FABIANA COZZA, LUCELIA SERGIO AND WILEMARA BARROS**

Fabiana Cozza is a black Brazilian artist, singer, performer, teacher and researcher. Her trajectory goes through theatre, dance and music. Winner of Brazilian Music Award in 2012 and 2018, in the categories best samba singer and best foreign language CD, respectively. She has nine albums and three DVDs released, with *URUCUNGO* (2023) being the most recent. She is a doctoral student at Unicamp's Institute of Arts, MA in speech therapy from PUC-SP and is a member of the Pantheatre de Paris, an institution dedicated to theatre and music interpretation and performance.

Lucelia Sergio is an actress, director, art educator and co-founder of the theatre company Os Crespos. She holds a degree from the School of Dramatic Art (EAD/ECA/USP) and a degree in Performing Arts from Faculdade Paulista de Artes.

Wilemara Barros is a dancer and dance teacher, born in Fortaleza/Ceará. She has a long and recognised career as a performer, having performed in several states in Brazil and abroad. At the same time, she develops relevant performance as a classical dance teacher, working in important training facilities in the State of Ceará.

CABOCLA SPEAR

March 7, Thursday, after the show

CCSP – Ademar Guerra Space

WITH **TIGANÁ SANTANA AND PLATAFORMA LANÇA CABOCLA (ABEJU, TIETA MACAU AND INAÊ MOREIRA)**

MEDIATION **IDYLLA SILMAROVI**

Tiganá Santana is a composer, poet, multi-artist, researcher, curator, translator and professor of Arts at UFBA, as well as the Postgraduate Course in Brazilian Studies at USP.

Plataforma Lança Cabocla is a project of scenic and audiovisual apparitions proposed by Tieta Macau, Abeju Rizzo, Elton Panamby and Inaê Moreira. As part of its trajectory developed at the Dance Creation Laboratory of Porto Iracema das Artes School, in Ceará, the platform has already carried out several actions that are part of the program of exhibitions and festivals.

Idylla Silmarovi is a scene artist and researcher. She investigates, from the arts of presence, the intersections between art and activism regarding the struggles and debates about memory been a right denied by the colonial system. She is the creator of Ka'adela Platform and Zona de Encontro. She moves in collaboration with many collectives, creates independent spaces for creation and is concerned in sinking caravels and tearing down colonial monuments.

TOLD BY MY MOTHER

March 7, Thursday, after the show

Sesc Vila Mariana

WITH **DIONE CARLOS AND ALI CHAHROUR**

Dione Carlos is a playwright, screenwriter, actress and curator. She wrote dozens of plays staged in Brazil and abroad, by groups such as Cia Capulanas de Arte Negra, Cia Livre, Coletivo Legítima Defesa and Companhia de Teatro Heliópolis. She created scripts for several TV channels and currently works at Rede Globo. Screenwriter responsible for the documentary *Elza Infinita*, winner of best documentary award at the New York International Festival. She is artistic advisor of Escola Livre de Teatro de Santo André, in addition to teaching dramaturgy workshops throughout the country. In 2022, she was awarded with the Shell and APCA prizes in the Dramaturgy category.

Ali Chahrour is a choreographer and dancer. Born in Beirut, Lebanon, he is known for inventing his own gestures, free of Western codes and models, which function as a reflection of the culture and the political, social and religious contexts in which he grew up. *Told by my mother* (2021) is the second part of a trilogy dedicated to love. The first show in the series, *Night*, was released in 2019, and the last, *The Love Behind My Eyes*, hit the stage in 2022. Currently, Chahrour is preparing a new sequence of three presentations around the theme of fear.

PROPHETIC (WE'VE BORN ALREADY)

March 8, Friday, after the show

Arthur Azevedo Theatre

WITH **JOTA MOMBAÇA AND NADIA BEUGRÉ**

MEDIATION **MARIA LUCAS**

Jota Mombaça is an unruly artist and writer whose work derives from poetry, critical theory, and performance. Her practice is related to anti-colonial critique and gender disobedience. Through performance, visionary fiction and situational strategies of knowledge production, she aims to rehearse the end of the world as we know it and the outline of what comes after we evict the colonial-modern subject from its podium. She has presented works in various institutional contexts, such as the São Paulo, Berlin and Sydney biennials.

Nadia Beugré was born in Ivory Coast and, in 1995, debuted as a dancer at Dante Theatre. Her last creation before *Prophetic (we've born already)*, *L'Homme Rare*, a performance with a male quintet, premiered in 2020. For a decade, the artist's plays have traced a singular path around the margins, the exclusion, the abnormal; they travel through changing identities. In 2020, with Virginie Dupray, she founded the dance company Libr'Arts, a production and training platform.

Maria Lucas is a theatre artist and researcher, born in Rio de Janeiro. PhD student in art at UERJ, as a researcher she is part of group MOTIM (Myth, Rite and Feminist Cartographies in the Arts) and with a residency at MAM-Rio, composed one of the chapters of the book *Estes Seres Vivemos* [We Live These Beings]. Author of the books *Esse Sangue Não é de Menstruação, mas de Transfobia* [This Blood Is no Menstruation but Transphobia] and *Mais uma Casa de Bonecas* [Another Doll House], both part of D'Ela Trilogy and published by Urutau Publishing in Brazil, Galicia and Portugal. She is the winner of the Moreira Salles Institute prize for essays.

PEOPLE FROM THERE

March 9, Saturday, after the show

CCSP – Ademar Guerra Space

WITH **EUGENIO LIMA**

MEDIATION **VAL SOUZA**

Eugenio Lima is a DJ, actor-MC, director and researcher of Afro diasporic culture. He is a founding member of Núcleo Bartolomeu de Depoimentos and Frente 3 de Fevereiro, in addition to being director of Coletivo Legítima Defesa. Winner of numerous awards, such as Shell (2020), in the category of best music for *Terror e Miséria no Terceiro Milênio* [Terror and Misery in the Third Millennium]; Governador do Estado (2014), with Núcleo Bartolomeu de Depoimentos for *Antígona Recortada* [Cut Antigone]; and Shell (2006), in the category of best music for *Frátria Amada Brasil*.

Val Souza holds a degree in pedagogy from Universidade Presbiteriana Mackenzie and a MA in dance from UFBA. In 2022, she received the special prize in the Art category of the Creative Contest Life Before Colonialism, organised by PLACE for Africa, Meine Welt e.V. and the Goethe-Institut in Mannheim, Germany. In 2023, she was awarded the Potências Negras da Preta Hub award, in the Performing Arts category, and the Alliance Française Photo Prix.

THE BLACK CIRCUS OF THE REPUBLIC OF BANTU

March 10, Sunday, after the show

Municipal Theatre - Dome

WITH **SALOMA SALOMÃO AND ALBERT IBOKWE KHOZA**

MEDIATION **ALINE VILA REAL**

Saloma Salomão is a performer, historian and researcher. PhD in History from PUC São Paulo, he is a consultant and content writer for fiction and documentary films. He has released ten musical albums and received the Mestres da Cultura MINC Award in 2023.

Albert Ibokwe Khoza is a natural performance artist from South Africa. Continuously reveals and projects the solitary state of mind of a non-binary transmasculine female

person and a sangoma (physical and spiritual healer). Through gender fluidity and ancestral practice, he expresses his thoughts moving between different artistic mediums to outline social ills and what his divergent nature see and interprets about the world in which he lives in, critically questioning his surroundings, his leaders and life itself.

Aline Vila Real is a cultural manager, curator and artistic director. For ten years, she was part of theatre group Espanca!, as production coordinator of the collective and the cultural space Teatro Espanca!, in Belo Horizonte. She had creative partnerships with performing arts and music artists and collectives and has curated and directed a number of festivals. She was the direction assistant of the play film *Ficções Sônicas 02: Feitiço* [Sonic Fictions 02: Spell] (2021), by Grace Passô, and the play *Herança* [Heritage] (2023), in which she was also part of the dramaturgy team. In public management, she was the Arts Promotion Director at Fundação Municipal de Cultura of Belo Horizonte and is currently Promotion Director at the National Arts Foundation – FUNARTE.

CRITICAL PRACTICE

How to cause the reading of a written reflection with freedom drawing words in time?

How can we perform the criticism that crosses spaces of creation in a continuous program?

How to produce archives and create memories about the arts of the scene that can now establish futures, by awakening in those who read the desire to be present with and in the plays shown by MITsp?

In the program designed as Performative Criticism, we bring together research artists to act with the plays of MITsp's program, establishing documents seeking to perform choreographies of thought, in which the plays appear collectively in research conversations, both in the way of writing reflective research and in the way of reading the practice of critical writing.

Each artist-researcher person will share their journey through MITsp in a testimonial article, spotting impressions and expanding issues from the micro to the macro event of plural scenes that the festival proposes as a collective creative act with the city and its people.

Letters to be read online, written in the accumulation of those who perform in act their own body, lively covered by the issues the program presents. And summons!

**WITH ADRIANA PAVLOVA, ADRIANA SCHNEIDER, ALEXANDRA DUMAS,
ANDERSON FELICIANO, CARMEN LUZ, JULIA GUIMARÃES, LUCELIA SERGIO
AND VALMIR SANTOS**

Adriana Pavlova is a journalist, dance critic, postdoctoral student in the Postgraduate Program in Dance at UFRJ and collaborator of Redes da Maré.

Adriana Schneider is an actress, director and theatre researcher. Professor of the Theatre Direction Course and the Postgraduate Program in Performing Arts (ECO/UFRJ). Member of the Akademie der Künste der Welt (Academy of the Arts of the World), Cologne, Germany.

Alexandra Dumas is a PhD professor at the Theatre School and the Postgraduate Program in Performing Arts, at the Federal University of Bahia. She works in the fields of black-referenced theatrical pedagogy and black scenic poetics.

Anderson Feliciano is a writer, performer and curator. Coordinates the Research Centre on Black Performativities of Galpão Cine Horto. As a performer, he participated in festivals in many Latin American countries, Europe and the United States.

Carmen Luz is a choreographer, filmmaker, visual artist, curator and researcher from Rio de Janeiro in dance and theatre. Her works address the body arts and imaginary Afro-descendants.

Julia Guimarães is a professor at the Department of Performing Arts at UnB. She is the editor of Subtexto magazine (Galpão Cine Horto/BH) and newspaper Letras (Café com Letras/BH), and collaborates with the theatre criticism platform Horizonte da Cena.

Lucelia Sergio is an actress, director, art educator and co-founder of the theatre company Os Crespos. She holds a degree from the School of Dramatic Art (EAD/ECA/USP) and a degree in Performing Arts from Faculdade Paulista de Artes.

Valmir Santos is a journalist and critic, founder of website Teatrojornal – Leituras de Cena, which he edits since 2010. He is a doctoral student in performing arts from ECA-USP.

PEDAGOGICAL ACTIVITIES

With activities that promote new ways of producing and transmitting knowledge, the axis brings workshops, laboratories, performances and talks that invite to the encounter and seek to tension other perspectives of theatrical language.

CURATORSHIP **DODI LEAL**

PEDAGOGIES OF TEATRA ENCOUNTER: TEATRA IN THE CENTRE AND CENTRALITY IN THE TEATRA

INVITED CURATOR **LUH MAZA**

The Encounter is a space to rekindle theatrical creation methodologies starting with the disruptive experiences of non-dominant knowledge. Thoughtful and practical exchanges will be carried out in which the corporeities take risks in new possibilities of meeting: other ways of crisscrossing space and scene making. The mix of panels and workshops, soirées and gatherings intend to push the affections, vectorized by the transfeminist perspective of gender transition in the theatrical area: from theatre to teatral¹. The outline is to urge new pedagogies based on trans knowledge.

In this Encounter edition, theatrical art itself is the theme. Taking to the core a metacritical discussion and bringing creations and creators from the margins to the focal point, we merge São Paulo once again with conceptions and experiments on trans crafts in the arts.

The production of non-binary, trans men and women and travesti² artists, rethink the mechanisms of scenic expression while introducing new languages of making and new themes in the repertoire of renowned stories. We focus on discussions relevant to the post-identity era – a strategy that empties the meaning and feeling of artists.

The Encounter returns to the Brazilian theatre historiography in a decolonial eye at our texts and writers. In 2024, we reflect, rethink and resume the identity of theatre history itself or, better, of the teatral, as a way of reading memory and drawing the future.

All events were created by the curator and proposed to the invited artists for this edition

¹ The word "teatral" makes a pun with the masculine noun "theatre", changing the gender of the word to feminine.

² In Brazil, the term "travesti" is used alongside terms like "trans" and "transsexual". Part of the community prefers to identify as "travesti" as a form of empowerment and resistance, since in the past the term was used as a transphobic slur.

DIALOGUES: THE STAGE AND THE CITY

March 5th, Tuesday, from 2pm to 3:30pm

Biblioteca Mário de Andrade – Auditorium

Free | Tickets will be available 1h before the event starts. Entrance subject to capacity.

Artist creators and members of collectives share their experiences of artistic and social transit between downtown and the periphery of São Paulo and other cities.

Oru Florydo Fogo is a researcher-artist in visual arts, dance-performance, staging theater and audiovisual. Their ethnic-racial self-denomination is Kboco Gypsy Cigano. They are the creator of TRANZBORDE, a platform of production, art, thought, macumba and other pedagogies. They graduated as a scholarship holder from Faculdade Paulista de Artes, they also have a degree in dance by Grupo Experimental de Dança de Porto Alegre and in directing from SP Escola de Teatro.

Morgana Olívia Manfrim is a director, playwright, actress and producer. She was a resident artist at FleetStreet, in the Free and Hanseatic City of Hamburg, and at Rudolf Augstein Foundation, Germany. Manager of CASA8 and director of Coletiva Profanas. She graduated in performing arts and theatrical performance from UnB, theatrical direction from UFBA and as an actress from EAD/ECA/USP. Master and first travesti PHD candidate in performing arts at USP.

COEXISTENCE: TRAVESTI BODY AND VOICE

March 5th, Tuesday, from 3:30pm to 5pm

Biblioteca Mário de Andrade – Auditorium

Free | Tickets will be available 1h before the event starts. Entrance subject to capacity.

Two artists who have never worked together meet in a jam workshop, improvising exercises while thinking of the place of the travesti body and voice on the stage.

Ymoirá Micall is travesti, actress, theatre director, playwright, choreographer and founder of Sacana de Teatro y Dança Co. Among several artistic languages, the multidisciplinary artist is responsible for developing research transcending the common imagination.

Renata Carvalho is an actress, director, playwright and transpologist. Undergraduate in Social Sciences, she is also the founder of MONART (National Movement of Trans Artists), *Manifesto Representatividade Trans* and COLETIVO T.

COMMENTED READING: RODRIGUEANES

March 5th, Tuesday, from 5:30pm to 7pm

Biblioteca Mário de Andrade – Auditorium

Free | Tickets will be available 1h before the event starts. Entrance subject to capacity.

Actors and actresses revisit the work of playwright Nelson Rodrigues (1912-1980) by reading excerpts from his plays while they themselves comment with high spirits on what they find “problematic” – or not.

Bernardo de Assis is an actor, theatrical director and storyteller. Trans man, bisexual and peripheral, has been in more than ten shows and, in the audiovisual, participated in the series *Nós*, *Transviar*, *Todxs Nós* [We, Drift, We All] and *Noturnos* [Nocturnes] and the soap opera *Salve-se quem Puder* [Save Yourself While You Can].

Fábia Mirassos worked with Os Satyros Co. and, since 2017, has been part of the cast of Mungunzá Co. Along with the Ultravioletas, debuted *Uma Unidade Astronômica* [An Astronomical Unit], in addition to having staged her first solo, *Vienen por Mí* [They're after Me]. In audiovisual she acted in the series *Nós* [We], *Todx Nós* [We All] and *Manhãs de Setembro* [September Mornings].

Leona Jhovs is multiartist and activist, actress, director, screenwriter, co-founder of MONART and collaborator in the *Manifesto Representatividade Trans*. She is also co-founder of Casa Chama and co-founder and current president of Instituto Luz.

Wallie Ruy has a degree in performing arts from the Federal University of Ouro Preto (Ufop) and a theat(r)e degree from Universidade Antropófaga, at Oficina Uzyna Uzona Theatre. Acting the arts of the scene and the boundless cultivation of life, she daily embodies human possessions and joy and builds her career in theatre, film and television.

VOGUE BALL: GENI'S MINIBALL

March 5th, Tuesday, from 7pm to 8:30pm

Biblioteca Mário de Andrade – Tula Pilar Ferreira Room

Free | Tickets will be available 1h before the event starts. Entrance subject to capacity.

Geni, one of the first travesti characters in Brazilian dramaturgy, hosts the Pioneer House of Hands Up in a night with looks inspired by characters by classic authors of our theatre, such as Abdias do Nascimento (1914-2011), Chico Buarque, Gianfrancesco Guarnieri (1934-2006), Plínio Marcos (1935-1999), Maria Clara Machado (1921-2001), Nelson Rodrigues (1912-1980) and José Celso Martinez Corrêa (1937-2023).

Pioneer House of Hands Up is the first house on *ballroom* and *voguing* culture in Brazil. It began in 2012 with the idea of promoting studies, events and *balls*, fostering and preserving black, LGBTQIAPN+, Latin and peripheral performative memory. It has trained hundreds of artists and helped in creating the scene and other houses in Brasília and Brazil.

WITH Pioneer House of Hands Up

MC Trailblazer Mother Kona Hands Up

DJ King Hands Up

COMMUNICATION Jô Hands Up

PRODUCTION Diana Hands Up, Jayaci Hands Up and King Hands Up

JUDGES Ave Terrena 007, Legendary Flip 007 and Legendary Overall Prince Puri Candaces

PERFORMANCE PEDAGOGY LABORATORY

A space assigned to the study and experimentation of performance art based in Brazilian and foreign matrices, in a program which connects theoretical studies with concrete aesthetic achievements from collectives, movements, festivals and authorial artistic works.

ABYSSAL

March 6th, Wednesday, 3pm to 4pm

Teat(r)o Oficina Uzyna Uzona

Free | Tickets will be available 1h before the event starts. Entrance subject to capacity.

The sonic apparition *Abyssal* is a song of water tongues in depth, reflecting the sky. It is a celebration of souls in which a dialogue is established with processes of care and mass mourning. From Kalunga, the endless sea abyss where black bodies were enchanted during human trafficking, in escapes and exiles, to the abyss of the deep black sky populated with other bodies and movements that form us from a diffuse ancestry, in consonance with mystery. The work is constituted as liquid dark, blackout, voices sculpting labyrinths in time, misleads perspectives, summons blurred vision, becomes dense and germinating immanent space in symbiosis with impossible creatures. A twilight offering to the eyes and a sonic dive through images revealed by the ears of the whole body.

Panamby is an artist and unteacher. Researches and creates from bodily, sound, visual practices, in ritual experiences, apparitions, figures and visions.

NAMELESS

March 6th, Wednesday, 4pm to 5pm

Teat(r)o Oficina Uzyna Uzona

Free | Tickets will be available 1h before the event starts. Entrance subject to capacity.

The performance *Nameless*, by Yurungai, is Afro-indigenous ethereal-diasporic. It brings authorial compositions, accompanied by *mbira*, an ancestral instrument from Africa's southern region. In a special format for MITsp, the show gathers artists Yurungai (voice, *mbira*, arrangements, musical and artistic direction), Ravi Landim (guitar, voice, bass and arrangements), Dica Marx (guitar and arrangements) and Thiago Sonho (percussion and drums).

Yurungai (from Tupi-Guarani "mouth-sing") is a singer, songwriter and *mbira* player. When living in Mozambique, she was chosen as a disciple of the African ancestral instrument. In her performances, she rearranges the notions of Brazilian popular music from a musical nucleus originating from the spirits of the mother continent.

WORKSHOP WITH NADIA BEUGRÉ AND ACAUA SHEREYA

March 7th, Thursday, from 2pm to 4pm

Teat(r)o Oficina Uzyna Uzona

Free | Registration via form from 2/19, Monday. Result on the website on 2/23, Friday.

How to “swerve”? How – in the face of an obstacle, the unforeseen, the unexpected – to recover, branch out, adapt, circumvent? *Shriftt*, a neologism coined by artist Nadia Beugré, has become a common practice on the African continent, where magic-citizens invent their own survival every day. When listening to others, the music of bodies, space and also the invisible, participants are invited to face what was not foreseen, to let it go, allowing themselves to embark on other destinations and unknown journeys.

Nadia Beugré is a choreographer born in Côte d'Ivoire. Her work questions the stage assignments and roles played in family, society and history – the roles that are entrusted and those that are assumed.

Acaua Shereya was born in Fortaleza and works and creates in Europe. In her artistic universe, SHE juxtaposes vulnerability and confusion, dream and nightmare, delicacy and obscenity.

MANDINGA OF THE FUTURE

March 7th, Thursday, from 4pm to 5pm

Teat(r)o Oficina Uzyna Uzona

Free | Tickets will be available 1h before the event starts. Entrance subject to capacity.

The performance of Coletivo Capoeira para Todes joins music, dance, game and identity. Formed in Campinas during the pandemic, the group emerged from a natural movement of public space takeover with a meeting of capoeiristas that evolved, added multi-artists and created a dialogue between vogue dance and capoeira. The movement promotes accessibility and diversity, giving voice to black, trans/travestis and LGBTQIA+ and social vulnerability people through capoeira (Afro-Brazilian movement of physical strength and artistic expression), vogue *femme* (dance created by trans/travestis women in the United States), musicality and other various artistic manifestations.

Puma Camillê is a futuristic ancestral multi-artist and director of Coletivo Capoeira para Todes. Through the intrinsic knowledge of capoeira and vogue, she invites people to question their limiting beliefs, proposing them to investigate themselves with love and courage and rediscover their own inner power.

BORI

March 8th, Friday, from 3pm to 4:30pm

Teat(r)o Oficina Uzyna Uzona

Free | Tickets will be available 1h before the event starts. Entrance subject to capacity.

Bori is a project carried out by artists of Teat(r)o Oficina Uzyna Uzona that came up with the urgency of repairing and putting onstage the contribution of black artists to the company's musical, choral, visual, poetic and architectural language. The rite-show expresses above all the crossroads that happens HAPPENED in the late 1970s, when the company is crossed by artists, cirandeiros, caboclos, lalorixás, circus people and composers of samba made in São Paulo. Artists such as Surubim Feliciano da Paixão, Edgar Ferreira, Sandy Celeste and Denise Assumpção, cornerstone in creating the embryos of emblematic plays such as *Os Sertões*, *As Bacantes* and *Mistérios Gozosos*, giving the company the sense of struggle for the land, which moves Teat(r)o Oficina to this day. This work is an offering to the greatness of such artists, celebrated for the breadth and courage of their performances.

Teat(r)o Oficina Uzyna Uzona was founded by José Celso Martinez Correa and other artists and directed by him until his death in 2023. In its 66 years of uninterrupted theatrical action, it has gone through several political and aesthetic scenarios. Intangible and material heritage of Brazilian culture, the company goes beyond its role as a performing arts creation centre, fighting for 43 years for the emancipation of the land around the theatre for the creation of Bixiga River Park.

THE CELEBRATION, COPLAS AND SUDAKAS POEMS: COLLECTIVE SINGING

March 9th, Saturday, from 7:30pm to 8:30pm

Centro Cultural São Paulo – Adoniran Barbosa Room

Free | Booking on the CCSP website.

Argentine actress, writer and singer Susy Shock, who defines herself as a sudaca trans artist, revisits her books and her discography in this performance, which also features original materials and a preview of her new album.

Susy Shock was born in Buenos Aires and has more than 40 years of experience in acting, singing and writing. With six books published and two albums released, she is currently working on her third album and touring Argentina and the world with her artistic projects. Susy also hosts two radio shows, which are broadcast by Radio Futuro Trans belonging to Futuro Trans Civil Association, founded by Marlene Wayar.

WORKSHOP

BREAD FOR THE WORLD

WITH **TIZIANO CRUZ**

Intertwining art, territory and community, the workshop with Argentine artist Tiziano Cruz proposes the making of a space to explore culinary practices. At the gathering, participants are invited to make bread to give it to the dead, trying collaborative work with the intention of erasing the limit between artistic making and the community. These offerings made of bread will be part of the show *Wayqeycuna [My Brothers]*. The activity proposes participants to immerse themselves in this ancient practice to rethink contemporary societies.

The workshop is a closed event held with members of Programa Operação Trabalho (POT) [Work Operation Program], a City Hall project in partnership with Rede Cidadã aimed at people in social vulnerability and low income.

PART OF THE PROGRAMME OF PEDAGOGICAL ACTIVITIES IS SUPPORTED BY
THE GOETHE-INSTITUT SÃO PAULO

TICKETS

mitsp.org/2024/ingressos

Sale at the physical ticket office is subject to ticket availability.

10% of the tickets will be sold on the day of the performances at Teatro Arthur Azevedo, Teatro Cacilda Becker, Centro Cultural Olido and Centro Cultural Tendam da Lapa.

For performances at Teatro do Sesi-SP, online ticket reservations are guaranteed up to 15 minutes before the show starts.

For Sesc performances, the sale is limited to two tickets per person.

Payment methods: credit card, bilhet and PIX (Sympla); credit card and debit card (physical ticket office).

ADDRESSES

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CENTRO CULTURAL TENDAL DA LAPA

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ITAÚ CULTURAL

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CARTOGRAFIAS IS BACK!

Considerations on the show, the shows presented, the curatorship and the different forms of crossing. A sensitive sharing about the contemporary scene and world.

In the MITsp catalogue, you will find interviews with this edition's thinkers and artists in focus, articles and essays about all shows. Cartografias is carried out in partnership with the Postgraduate Program in Performing Arts (PPGAC) of ECA-USP.

Read it at
mitsp.org/2024/publicacoes
or access it here >>



GATHERING SPOT

During MITsp, after the shows and actions, partner venues Cervejaria Central Barra Funda and Ocupação 9 de Julho work as night gathering spots.

More information at mitsp.org and [@mitsp_](https://twitter.com/mitsp_)

OFF PROGRAM

Enjoy as well the off-circuit program that happens simultaneously to MITsp. The Process FarOFFa takes place from March 2nd to 10th at Oficina Cultural Oswald de Andrade. The program brings together works in their most diverse stages of creation.

Learn more at
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the program here >>



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SHOW'S GRID

MITsp PROGRAM

MITbr - BRAZIL PLATFORM

NACIONAL PREMIERE

29 THU	8pm [FOR GUESTS] Sesc Pinheiros 60 min BROKEN CHORD
1 FRI	9pm Sesc Pinheiros 60 min BROKEN CHORD
2 SAT	5pm Itaú Cultural 80 min WAYQEYCUNA [MY BROTHERS]
	7pm Teatro do Sesi-SP 55 min After the show, the Korean Cultural Cultural Center in Brazil offers a meeting with Jaha Koo CUCKOO
	9pm Sesc Pinheiros 60 min BROKEN CHORD
3 SUN	2pm Itaú Cultural 80 min WAYQEYCUNA [MY BROTHERS]
	4pm Teatro do Sesi-SP 55 min CUCKOO
	6pm Itaú Cultural 80 min WAYQEYCUNA [MY BROTHERS]
	8pm Teatro do Sesi-SP 60 min THE HISTORY OF KOREAN WESTERN THEATRE
4 MON	4pm Centro Cultural Olido 45 min BLACK QUEEN
	4pm Teatro do Sesi-SP 60 min THE HISTORY OF KOREAN WESTERN THEATRE
	8pm Teatro do Sesi-SP 45 min LOLLING AND ROLLING
5 TUE	4pm Biblioteca Mário de Andrade – Castanheira 50 min ANÉ OF THE STONES
	5pm Biblioteca Mário de Andrade – Tula Pilar Ferreira Room 40 min EUNUCHS
	6pm Parque Augusta 120 min PERROS – DOG TALKS
	7pm Centro Cultural Olido 45 min BLACK QUEEN
	20h15 Praça Roosevelt – Minhocão 60 min PERROS - DOG TALKS
	8:30pm Sesc Pinheiros 60 min I'M NOT ONLY ME IN MYSELF – State of nature – procedure 01
6 WED	4pm Biblioteca Mário de Andrade – Castanheira 50 min ANÉ OF THE STONES
	5pm and 7:30pm Biblioteca Mário de Andrade – Tula Pilar Ferreira Room 40 min EUNUCHS
	6pm Parque Augusta 120 min PERROS - DOG TALKS
	6pm CCSP – Ademar Guerra Space 60 min CABOCLA SPEAR

6 WED	7:30pm CCSP – Adoniran Barbosa Room 35 min WHAT STAINS	
	8:30pm Sesc Pinheiros 60 min I'M NOT ONLY ME IN MYSELF – State of nature – procedure 01	
	9pm 75 min Teatro Arthur Azevedo PROPHETICS (we are already born)	
7 THU	5pm CCSP – Ademar Guerra Space 60 min CABOCLA SPEAR	5pm Teatro Cacilda Becker 70 min 7 SAMURAI
	6pm Centro Cultural Olido 60 min MY BODY IS HERE	
	7pm CCSP – Adoniran Barbosa Room 35 min WHAT STAINS	7pm Centro Cultural Tendam da Lapa 55 min MONSTER DANCE
	8pm Sesc Consolação 120 min NOW EVERYTHING WAS SO OLD – PHANTASMAGORIA IV	
	8:30pm Sesc Pinheiros 60 min I'M NOT ONLY ME IN MYSELF – State of nature – procedure 01	
	9pm Teatro Arthur Azevedo 75 min PROPHETICS (we are already born)	9pm Sesc Vila Mariana 75 min TOLD BY MY MOTHER
8 FRI	4pm Centro Cultural Olido 60 min MY BODY IS HERE	
	5:30pm Teatro Cacilda Becker 70 min 7 SAMURAI	
	6pm CCSP – Ademar Guerra Space 50 min PEOPLE FROM THERE	
	7pm Teatro Arthur Azevedo 75 min PROPHETICS (we are already born)	7pm Centro Cultural Tendam da Lapa 55 min MONSTER DANCE
	8pm Sesc Consolação 120 min NOW EVERYTHING WAS SO OLD – PHANTASMAGORIA IV	
	9pm Sesc Vila Mariana 75 min TOLD BY MY MOTHER	9pm Theatro Municipal – Dome 55 min THE BLACK CIRCUS OF THE REPUBLIC OF BANTU
9 SAT	6pm CCSP – Ademar Guerra Space 50 min PEOPLE FROM THERE	
	7pm Theatro Municipal – Dome 55 min THE BLACK CIRCUS OF THE REPUBLIC OF BANTU	
	8pm Sesc Consolação 120 min NOW EVERYTHING WAS SO OLD – PHANTASMAGORIA IV	
	9pm Sesc Vila Mariana 75 min TOLD BY MY MOTHER	
10 SUN	6pm Sesc Consolação 120 min NOW EVERYTHING WAS SO OLD – PHANTASMAGORIA IV	
	7pm Theatro Municipal – Dome 55 min THE BLACK CIRCUS OF THE REPUBLIC OF BANTU	

PEDAGOGICAL ACTIVITIES AND CRITICAL REGARDS

■ PEDAGOGICAL ACTIVITIES ■ CRITICAL REGARDS ■ ESPECIAL EVENT

1 FRI	After the 9pm performance of <i>Broken Chord</i> Sesc Pinheiros THOUGHT IN PROCESS WITH RUI MOREIRA, GREGORY MAQOMA AND THUTHUKA SIBISI
2 SAT	After the 5pm performance of <i>Wayqeycuna [My Brothers]</i> Itaú Cultural THOUGHT IN PROCESS WITH MÁRCIO ABREU AND TIZIANO CRUZ
3 SUN	After the 8pm performance of <i>The History of Korean Western Theatre</i> Teatro do Sesi-SP THOUGHT IN PROCESS WITH CARMEN LUZ AND JAHA KOO
4 MON	6pm Salão Nobre da Faculdade de Direito da Universidade de São Paulo (FD – USP) 90 min magMa-class SUBSTANTIVE DEMOCRACY IN THE AGE OF ANIMISM WITH ACHILLE MBEMBE
	After the 8pm performance of <i>Lolling and Rolling</i> Teatro do Sesi-SP CROSS-CULTURAL DIALOGUES WITH CARMEN LUZ AND YARA DE NOVAES
5 TUE	2pm Biblioteca Mário de Andrade – Auditorium 90 min DIALOGUES THE STAGE AND THE CITY
	3:30pm Biblioteca Mário de Andrade – Auditorium 90 min COEXISTENCE TRAVESTIS BODY AND VOICE
	5:30pm Biblioteca Mário de Andrade – Auditorium 90 min COMMENTED READING RODRIGUEANES
	7pm Biblioteca Mário de Andrade – Tula Pilar Ferreira Room 90 min VOGUE BALL GENI'S MINIBALL
	After the 7pm performance by <i>Black Queen</i> Centro Cultural Olido THOUGHT IN PROCESS WITH FABIANA COZZA, LUCELIA SÉRGIO AND WILEMARA BARROS
6 WED	3pm Teat(r)o Oficina Uzyna Uzona 60 min PERFORMANCE ABYSSAL WITH ELTON PANAMBY
	4pm Teat(r)o Oficina Uzyna Uzona 60 min POCKET SHOW NAMELESS WITH YURUNGAI

7 THU	2pm Teat(r)o Oficina Uzyna Uzona 120 min WORKSHOP WITH NADIA BEUGRÉ AND ACAUA SHEREYA
	4pm Teat(r)o Oficina Uzyna Uzona 60 min PERFORMANCE MANDINGA OF THE FUTURE WITH PUMA CAMILLÊ
	After the 5pm performance of <i>Cabocla Spear</i> CCSP – Ademar Guerra Space THOUGHT IN PROCESS WITH TIGANÁ SANTANA, PLATAFORMA LANÇA CABOCLA AND IDYLLA SILMAROVI (MEDIATION)
	After the 9pm performance of <i>Told By My Mother</i> Sesc Vila Mariana THOUGHT IN PROCESS WITH DIONE CARLOS AND ALI CHAHROUR
8 FRI	10pm Biblioteca Mário de Andrade 120 min ENCOUNTER SUBJECTIVATIONS AND CORPOREITIES PWD WITH ALINE RODRIGUES, ANA CLAUDIA MONTEIRO, JULIANA CALDAS, PEDRO FERNANDES, SARA WAGNER YORK AND FELIPE RIBEIRO (MEDIATION)
	15h Teat(r)o Oficina Uzyna Uzona 90 min PERFORMANCE BORI WITH TEAT(R)O OFICINA UZYNA UZONA
	After the 7pm performance of <i>Prophetics (we are already born)</i> Teatro Arthur Azevedo THOUGHT IN PROCESS WITH JOTA MOMBAÇA, NADIA BEUGRÉ AND MARIA LUCAS (MEDIATION)
9 SAT	4pm CCSP – Adoniran Barbosa Room 120 min magMa-class WITH JOTA MOMBAÇA AND ERICA MALUNGUINHO (MEDIATION)
	After the 6pm performance of <i>People from There</i> CCSP – Ademar Guerra Space CROSS-CULTURAL DIALOGUES WITH EUGENIO LIMA AND VAL SOUZA (MEDIATION)
	7:30pm CCSP – Adoniran Barbosa Room MUSICAL PERFORMANCE THE CELEBRATION, COPLAS AND SUDAKAS POEMS: COLLECTIVE SINGING WITH SUSY SHOCK
10 SUN	2pm CCSP – Adoniran Barbosa Room 120 min ENCOUNTER INDIGENOUS THOUGHTS AND ARTS, WITH SANDRA BENITES, CRISTINE TAKUÁ, JUÃO NYN AND ANDREIA DUARTE (MEDIATION)
	16h30 CCSP – Adoniran Barbosa Room 90 min magMa-class WITH ELIANE BRUM AND VANJA POTY (MEDIATION)
	After the 7pm performance of <i>The Black Circus of the Republic of Bantu</i> Teatro Municipal – Dome THOUGHT IN PROCESS WITH SALLOMA SALOMÃO, ALBERT IBOKWE KHOZA AND ALINE VILA REAL (MEDIATION)



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