

Teatro de los Andes

ODISSEA



Text and direction
César Brie

Co-production
Emilia Romagna Teatro Fondazione
Fondazione Pontedera Teatro

in collaboration with
Armunia Festival Costa degli Etruschi
Fondazione Fabbrica Europa

Teatro de los Andes

ODISSEA

text, direction and lights

César Brie

assistant directors

Daniel Aguirre, Alice Guimaraes

actors

Lucas Achirico - *Nestor, Antinous, Alcinous, Tiresias, Laertes, Argos, Femio, emigrant*

Cynthia Callejas - *officer, emigrant, godmother, cow*

Gonzalo Callejas - *Ulysses, Procius, Menelaus, emigrant*

Mia Fabbri - *Penelope, Hermione, emigrant, officer, cow*

Alice Guimaraes - *Athena, Helen, Circe, emigrant*

Karen May Lisondra - *Calypso, slave, Procius, Anticlea, emigrant, officer, cow*

Paola Oña - *Aphrodite, slave, Euryiclea, Trojan, emigrant, soul, officer, cow*

Ulises Palacio - *Zeus, Eurimachus, Polyphemus, fiancé, mariner, soul, emigrant*

Julián Ramacciotti - *Thelemachus, mariner, soul, emigrant*

Viola Vento - *Nausicaa, Melantus, Trojan, emigrant, soul, officer, cow*

costumes

Giancarlo Gentilucci, Teatro de los Andes

scenography

Gonzalo Callejas

music

Pablo Brie

music direction

Lucas Achirico

organisation

Giampaolo Nalli

production

Emilia Romagna Teatro Fondazione e Fondazione Pontedera Teatro

in collaboration with

Armunia Festival Costa degli Etruschi, Castiglioncello

Fondazione Fabbrica Europa

thanks to

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In working on the *Odyssey* we followed Penelope's example: the weaving together of different threads. One of these threads was setting out from ourselves.

What are our shipwrecks, our passions, our monsters?

What have we left behind?

Where is our Ithaca hidden?

We say I meaning WE.

We say We meaning You.

We must not lose this intimate presence that knocks at the door and wants to become the universe.

In the final work, there remain traces of the journey into the intimacy of my actors. Behind Laertes, Penelope, Argo, Circe and Calypso other souls hover invisible, behind Ithaca appear other landscapes: the mine in which one of the company was born, a family lost and found again...

Between rehearsals, writing and seminars, this text has accompanied me for three years. We have neither money nor resources, but a richness that frequently gets mislaid in the whirlpool of the contemporary theatre.

We have time. We use it. We took the time necessary to plumb the depths of our research. It is this thread that holds the others together. And so, now that I have finished writing and editing, I do not know what to do with the time on my hands. I feel shipwrecked myself, abandoned by the characters and their words, for they now have their own independent life.

Cesar Brie