

RENAJIMIENTO

LA TRISTURA



“We want to wake up again tomorrow. Is a human desire, and intimate and political one, for which we need tools and great effort, but also tenderness and desire.”

—Marina Garcés





For the past few years, we've been working in bigger theatres, with better conditions, and we've been able to count on a worker's team, on technicians, with whom we've developed more complex set ups. We look at this journey of lights, machinery, construction of the space, as a rite of passage. We've always thought that, inside this both mystical, and very specific wander, a scenic piece was hidden, one that we'd have to get ourselves into one day. The time is now.

Renacimiento focuses on the microcosms of a stage set up and of the workers, the sort of interchange that is there generated, and that we think keeps some of the labour keys after the industrial revolution and before the digital one. A kind of cooperation still concrete and tangible.

Renacimiento poses the creation of a universe where we can talk about the almost 50 years of Spanish democracy. A landscape, sometimes hypnotic sometimes violent, where we can profoundly admire and question the capacity for creation, cooperation and the new ways of relating to one another, socially and intimately.





Renacimiento is drawn out of iconic moments taken from the history of our democracy, a period less than 50 years old. This landscape rebuilds, sometimes subtly and some others more graphically, the last years of our history. Not to judge it again, but to look at it from a different perspective, and so maybe, we can realise that we simply are living the childhood of our democratic history, and everything is still to be built.

Over the last years, after movements like May 15th, the Arab Spring or Occupy Wall Street, it seems we've started talking about some things that we were overlooking. But the dialogue, either out of a lack of habit, or a lack of real will, seems to be happening without a profound desire of exchange. It could be said that we only use the word "dialogue" so we can keep talking alone.

Theatre is where society confronts itself, its wounds and its darkness. And, at the same time, it's a space for celebration, a strange oasis where human encounter is still possible, a real and tangible encounter, where we can feel that we aren't alone in the world. We've always felt compelled by this duality. That's why, in opposition to the recently recovered "Reconquista" concept, by the far right in Spain, we here bring that of the "Renacimiento", which, in an innocent, almost naive way, reminds us that we'll probably want to wake up tomorrow. And that, no matter the state we are in now that we've made it this far, life starts, again and unstoppably, right now.





Production:
Teatros del Canal
Théâtre de Liège
Noorderzon/Grand Theatre Groningen
Ayuntamiento de Madrid
& La tristura
Support:
Prospero

A wonder. An ode to the collective and to a shared effort, that puts on stage what the audience normally doesn't get to see.

—**Machús Osinaga. RTVE**

As they dismantle and set the stage, they tell each other about love and heartbreak, memories from their childhood, and labor problems, where the great question that guides the whole piece often lays: how much of that first and pure impulse that led to democracy has been lost? And another one: is it perhaps the time for a new renaissance?

—**Raquel Vidales. El País**

And this last scene, that ends in a circle, is, from where and when it's been made, one of the miracles that the lucky spectators who get to see it, will remember for years to come as one of the moments that re-signified their relationship with the stage, with theatre. The wonder is where La Tristura puts you to look at that last scene.

—**Pablo Caruana. Tea-tron**

And it's like that, between technicians, sound checks and low voice confessions, they lay on the table different concerns, like the institutionalization of culture, the opportunity to re-generate our democracy and the importance to take a stance with it. In summary; the compromise with the others as and antidote against rampant cynicism.

—**Juan Losa. Público**

La Tristura keeps being recognised around the world for their singularity, their aesthetics, their poetry on stage. They always take risks and always get it right with their dramaturgical sense of the stage, as well as the visual aspects of the set.

—**José-Miguel Vila. Diario Crítico**

Because the backstage of La Tristura is the metaphor of the comings and goings of a State that needs to be rebuilt, creatively. Technicians hang and take down creased landscapes. Equalizing sound, testing lights, and, at the same time, hearing unsettling family confessions. And what always finds its spot, between the banality of the repeated gesture at work: love, discussed, hoped for, despairingly intangible as a concept, slippery as a praxis. Life is ironic and romantic.

—**Analía Iglesias. El asombrario**

With this piece, La Tristura shows maturity and power to build on stage an original dramatic tale, well told, that testifies the crucial times we are living. Theatre as a space for resistance and change, and a philosophy to be upfront, searching for the best possible things, doing so in community.

—**Liz Perales. El Cultural**



La tristura

Has been working on scenic arts for over ten years. Trying to generate “human situations” in and outside the stage.

They create, among other pieces, Future Lovers, CINE or Materia Prima. They keep investigating the limits between documentary and fiction, between presentation and representation, with the intuition that intimacy and poetry are, essentially, political concepts.

During this time La tristura collaborates with venues such as Festival de Otoño in Madrid, Cena Contemporânea from Brasilia, the Théâtre de la Ville in Paris, Grec Festival in Barcelona, Sommerfestival in Hamburg, Teatro Central from Sevilla, or Noorderzon Festival in Groningen, among others.

In these years they also create contexts such as Salvaje Festival, the Gran Convocatoria Mundial or recently Escuela de Invierno in Conde Duque. With a desire to keep connecting different agents and artists, trusting that, from these liaisons, inspiring and unexpected movements will grow.

The history of La tristura is that of 21st-century Spain, that of the ultimate theatre. One of the most obsessive, daring, and, in the best sense of the word, pretentious adventures in our theatre.

—EL PAÍS

La tristura, one of the Spanish theatre companies holding more creative force and deeper understanding of what real theatre is.

—Luis María Ansón. El Mundo

La tristura, raw and pantheist theatre. They were forged in the ways of ancient techniques, placing themselves where nobody had before. One of the most innovative and daring groups in our scene.

—EL CULTURAL

La tristura, a model of comprehensive scene creation from which to inhabit the world in a different way; the stage as the ultimate space for creation where we can stop to look at each other and listen closely again, where we can imagine and say how we want to live, and do it in a collective way.

—REVISTA ARTEZ



Credits

Creation

La Tristura

On stage

Roberto Baldinelli, Alván Prado, Mundo Prieto,
Emilio Rivas y Marcos Úbeda

Lightning designer

Carlos Marquerie

Set and wardrobe designer

Cecilia Molano

Sound designer

Adolfo García

Production direction

Alicia Calôt

Technical direction

Cristina Bolívar

Set and wardrobe assistant

Almudena Bautista

Technical assistants

Roberto Baldinelli & Mathieu Dartus

Production assistant

Iván Mozetich

Choreography

Mucha Muchacha

Voice

Vera Cort

Distribution and Communication

Art Republic

Press

Paloma Fidalgo

Photography

Mario Zamora

Curtains paint

Nuria Obispo, Olga López, Ana Arroyo
and Julia Navalón

Curtains collaboration

Theatre De Liege and Sandra Belloi

Confection

Vestuario Isabel López

Props

Ricardo Vergne and Mundo Prieto

Audiovisual supplier

Creamos Technology

Distribution info@artrepublic.es
Contact latristura@latristura.com
Website latristura.com
Instagram [instagram.com/latristura](https://www.instagram.com/latristura)
Graphic Design couldbetheweather.ie



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