

WEBVTT

00:00:11.360 --> 00:00:14.250

>> Hi, everyone. Welcome. This is

00:00:14.250 --> 00:00:21.850

the third and final one of this semester of Pandemic Panels.

00:00:21.920 --> 00:00:24.090

For the first two,

00:00:24.090 --> 00:00:27.800

we spoke to Faye Price from Minneapolis.

00:00:27.800 --> 00:00:29.585

For the second one,

00:00:29.585 --> 00:00:35.670

we spoke to two puppeteers and object theater artists from India.

00:00:35.770 --> 00:00:40.640

We are delighted to have Guillermo Calderón join us from Chile,

00:00:40.640 --> 00:00:43.445

from Santiago for this.

00:00:43.445 --> 00:00:51.935

I know that Héctor Morales was also on the invitation that went out and he gets a pass.

00:00:51.935 --> 00:00:55.910

He has a meeting with the Human Rights Commission of Chile at

00:00:55.910 --> 00:01:00.560

exactly this point so we felt that I think given the theme of this,

00:01:00.560 --> 00:01:02.030

that's a fair pass.

00:01:02.030 --> 00:01:04.520

But we're delighted that Guillermo could join us.

00:01:04.520 --> 00:01:09.250

I just want to start with a brief land acknowledgment.

00:01:09.250 --> 00:01:11.345

I know we're in different parts of the world,

00:01:11.345 --> 00:01:14.570

but we do hope that this will get you to think

00:01:14.570 --> 00:01:19.505
about the use of land and the colonization of land wherever you are.

00:01:19.505 --> 00:01:25.590
Barnard College and Columbia University are located in the territory of

00:01:25.590 --> 00:01:27.380
the Lenape people and a place of

00:01:27.380 --> 00:01:32.140
longstanding importance to native peoples from the regions around the world.

00:01:32.140 --> 00:01:36.530
We give honor to the indigenous people of this place, past, present,

00:01:36.530 --> 00:01:39.395
and future, and recognize their displacement,

00:01:39.395 --> 00:01:42.880
dispossession, and continued presence.

00:01:42.880 --> 00:01:49.010
Before we start today's event I just wanted to quickly flag that this is

00:01:49.010 --> 00:01:56.090
a year-long project and I am so excited for our subsequent three panels in the spring.

00:01:56.090 --> 00:01:58.220
I know this is hard to remember,

00:01:58.220 --> 00:02:01.100
so please just remember last Fridays of the month.

00:02:01.100 --> 00:02:03.950
This was the only exception because of Thanksgiving.

00:02:03.950 --> 00:02:11.330
On January 29th we will be talking about East Africa and

00:02:11.330 --> 00:02:15.060
decolonizing art spaces in Nairobi and on

00:02:15.060 --> 00:02:20.405
February 26th we will be talking about indigenous theaters in New Zealand.

00:02:20.405 --> 00:02:22.760

Then on March 26th,

00:02:22.760 --> 00:02:27.905

we will be speaking with wen yau who is a performance artist in Hong Kong.

00:02:27.905 --> 00:02:35.990

Now please help me in welcoming our speaker and our moderator for today.

00:02:35.990 --> 00:02:38.645

I will introduce our moderator first.

00:02:38.645 --> 00:02:40.640

This is Eduardo Pavez,

00:02:40.640 --> 00:02:41.900

who was born in Santiago,

00:02:41.900 --> 00:02:46.955

Chile and he has won Chile's National Dramatic Writing Contest six times in a row.

00:02:46.955 --> 00:02:49.415

His plays have been staged throughout Latin America,

00:02:49.415 --> 00:02:51.499

Mexico, Germany, and the US.

00:02:51.499 --> 00:02:54.679

He has also received fellowships from the Goethe-Institut,

00:02:54.679 --> 00:02:56.420

the International Theatre Institute,

00:02:56.420 --> 00:02:58.445

and the Chilean Ministry of Art.

00:02:58.445 --> 00:03:01.310

He has written over 500 scripts for TV, films,

00:03:01.310 --> 00:03:03.530

and theater, and given lectures on photography,

00:03:03.530 --> 00:03:04.945

playwriting, and rhetoric.

00:03:04.945 --> 00:03:07.400

He is currently a Ph.D. student in

00:03:07.400 --> 00:03:10.535

the theater and performance program at Columbia University.

00:03:10.535 --> 00:03:12.770

This is my favorite part of his bio,

00:03:12.770 --> 00:03:17.435

the lead singer of the Chilean political band, Tenemos Explosivos.

00:03:17.435 --> 00:03:19.975

So please welcome Eduardo for me.

00:03:19.975 --> 00:03:22.715

>> Thanks, Shayoni. I'm going to

00:03:22.715 --> 00:03:25.790

repeat the process and I'm going to introduce Guillermo,

00:03:25.790 --> 00:03:28.295

so we can all introduce each other.

00:03:28.295 --> 00:03:32.195

I'm going to read the bio because there is no way I can memorize this.

00:03:32.195 --> 00:03:36.455

Guillermo is a theater artist and a screenwriter based in Chile.

00:03:36.455 --> 00:03:38.045

His plays include Neva,

00:03:38.045 --> 00:03:40.655

Diciembre, Clase, Villa, Discurso,

00:03:40.655 --> 00:03:43.355

Quake, Kiss, Gold Rush,

00:03:43.355 --> 00:03:46.290

Mateluna, Feos and B.

00:03:46.290 --> 00:03:49.925

Calderon's productions have toured extensively through South America and Europe.

00:03:49.925 --> 00:03:53.420

Festivals have included the Chekhov Festival in Russia,

00:03:53.420 --> 00:03:55.160

the Edinburgh International Festival,

00:03:55.160 --> 00:03:57.065
the Festival d'Automne in France,

00:03:57.065 --> 00:03:59.630
Seoul Programming Arts Performing in Korea,

00:03:59.630 --> 00:04:01.730
TEATERFORMEN festival in Germany,

00:04:01.730 --> 00:04:03.560
Wiener Festwochen in Austria,

00:04:03.560 --> 00:04:06.945
The Public's Theater Under the Radar in LA.

00:04:06.945 --> 00:04:09.510
He has been commissioned by the Düsseldorfer Schauspielhaus in

00:04:09.510 --> 00:04:12.465
Germany and the Royal Court and LaJolla Playhouse,

00:04:12.465 --> 00:04:14.735
Theater Basel, and the Public Theater.

00:04:14.735 --> 00:04:18.455
He has also co-written the screenplay for Violeta Went to Heaven,

00:04:18.455 --> 00:04:22.280
which was awarded by

00:04:22.280 --> 00:04:26.635
the World Cinema Jury Prize in Drama in 2012 in the Sundance Festival.

00:04:26.635 --> 00:04:28.740
He also co-wrote The Club,

00:04:28.740 --> 00:04:32.715
which was the winner of the Silver Bear at the Berlinale in 2015.

00:04:32.715 --> 00:04:35.870
He wrote Neruda, directed by Pablo Larraín and nominated for

00:04:35.870 --> 00:04:39.185
Best Motion Picture in Foreign Language in 2017.

00:04:39.185 --> 00:04:41.330
He also co-wrote Ema, directed by Larraín,

00:04:41.330 --> 00:04:46.265

also presented in the competition of the Biennale in Venice in 2019.

00:04:46.265 --> 00:04:49.920

We're very excited to have you here, Guillermo.

00:04:50.290 --> 00:04:53.075

This is going to be a conversation,

00:04:53.075 --> 00:04:57.020

so more than a proper panel.

00:04:57.020 --> 00:05:01.339

I would love to begin by setting the frame of the conversation,

00:05:01.339 --> 00:05:04.830

but these are open ideas.

00:05:04.830 --> 00:05:10.755

So please, if you feel like there is something you would like to add please do so.

00:05:10.755 --> 00:05:13.685

I would love to begin by going a little bit about

00:05:13.685 --> 00:05:18.850

the situation that began in Chile in 2019,

00:05:18.850 --> 00:05:22.940

the so-called Revolution Chile or the Awakening of Chile in 2019,

00:05:22.940 --> 00:05:28.910

which has direct routes in a generation that began this kind of process back in 2011,

00:05:28.910 --> 00:05:30.920

2013 with the student revolution.

00:05:30.920 --> 00:05:34.010

That revolution then went under the radar for

00:05:34.010 --> 00:05:37.205

a few years and many of us theater creators were

00:05:37.205 --> 00:05:45.240

very interested in these kinds of movements already back before the 2011 uprising.

00:05:45.240 --> 00:05:48.830

But then that was a big moment in which things got hyped and then they went down.

00:05:48.830 --> 00:05:55.800

Then in 2019 the whole process of erasing and talking about rights again,

00:05:55.800 --> 00:05:57.890

and the political debate came back into the arena.

00:05:57.890 --> 00:06:00.230

I would love to begin by asking more or less,

00:06:00.230 --> 00:06:02.810

what is your perspective on what happened in

00:06:02.810 --> 00:06:07.050

2019 and how did that affect your work personally?

00:06:10.000 --> 00:06:15.450

>> Hello, everyone. Thank you for being here.

00:06:17.990 --> 00:06:21.350

I think it's the right way to start by talking about this

00:06:21.350 --> 00:06:28.835

because this event has redefined our country and the way we look at ourselves.

00:06:28.835 --> 00:06:38.360

But basically, a little more than a year ago on October 18th, 2019,

00:06:38.360 --> 00:06:48.290

high-school students from Santiago took over the subway system and basically jumped over

00:06:48.290 --> 00:06:53.510

the turnstiles and defied any restriction

00:06:53.510 --> 00:06:59.450

and then basically opened the gates so people could access the trains freely.

00:06:59.450 --> 00:07:04.160

That was a reaction to a small price hike. [NOISE]

00:07:04.160 --> 00:07:05.340

>> Bless you.

00:07:06.270 --> 00:07:14.080

I should add that in Chile the high school students are basically

00:07:14.080 --> 00:07:19.090

the most active political entity in the country and it has

00:07:19.090 --> 00:07:25.130

been so for the last 30 years, I want to say.

00:07:28.890 --> 00:07:38.470

They organize, they march, they have organizations that are all over the country with very high participation.

00:07:38.470 --> 00:07:43.540

They are basically the organization that regular people in

00:07:43.540 --> 00:07:51.745

Chile rely on to activate the country politically and enact the changes.

00:07:51.745 --> 00:07:55.060

It's a weird thing and people in other countries, I guess,

00:07:55.060 --> 00:08:04.945

they look up to unions or maybe university students or maybe even rural workers.

00:08:04.945 --> 00:08:06.325

But not in Chile no.

00:08:06.325 --> 00:08:14.300

Here mostly about this very active incredibly smart high-school students.

00:08:15.620 --> 00:08:21.125

They took over the subway and immediately,

00:08:21.125 --> 00:08:26.695

there was an outburst of violence and protests all over the city,

00:08:26.695 --> 00:08:33.800

which immediately extended to every single medium-size and big city in the country.

00:08:34.980 --> 00:08:38.290

Everyone went out to the street to protest.

00:08:38.290 --> 00:08:39.700

But what were the protesting?

00:08:39.700 --> 00:08:46.345

Basically, decades of neoliberalism in Chile.

00:08:46.345 --> 00:08:51.040

Neoliberalism in Chile means basically that everything that should be

00:08:51.040 --> 00:08:55.825

a right and should be a way to protect the people, basically pension,

00:08:55.825 --> 00:09:02.930

public education, housing, and the health system and everything else,

00:09:03.270 --> 00:09:05.905

it's in private hands.

00:09:05.905 --> 00:09:11.300

It's a business. This includes the environment as well.

00:09:11.820 --> 00:09:18.670

Chile is the mining sector.

00:09:18.670 --> 00:09:22.165

The extracting sector basically mining.

00:09:22.165 --> 00:09:24.760

It's owned by private corporations that

00:09:24.760 --> 00:09:27.910

basically have destroyed the environment in Chile.

00:09:27.910 --> 00:09:30.565

There's a lot of resentment because

00:09:30.565 --> 00:09:34.150

very few people have become very rich in this country.

00:09:34.150 --> 00:09:38.530

A lot of people have stayed poor and they have seen prices go up and

00:09:38.530 --> 00:09:43.850

up and then they have been stunned into poverty.

00:09:44.160 --> 00:09:51.050

Students go out and taking over the subway is basically protests that

00:09:51.090 --> 00:09:59.560

spear heading and anger bottled up over decades about this neoliberal reform.

00:09:59.560 --> 00:10:09.220

This neoliberal reforms started by the dictatorship in the late 70s and

00:10:09.220 --> 00:10:17.800

early 80s in which a group of young economists went to

00:10:17.800 --> 00:10:20.155

study at the University of Chicago under

00:10:20.155 --> 00:10:26.560

the radical neoliberalism ideology of that school over there,

00:10:26.560 --> 00:10:30.865

especially the policy recommendations of

00:10:30.865 --> 00:10:37.165

Milton Friedman and they had free range to impose those reforms in Chile.

00:10:37.165 --> 00:10:41.710

They didn't have to go through Congress or Parliament as Reagan and Thatcher

00:10:41.710 --> 00:10:46.450

had to do and that's the reason why they were just a little bit behind Chile.

00:10:46.450 --> 00:10:51.320

Chile got there first and they basically liberalized everything.

00:10:51.360 --> 00:10:54.820

Now after so many years and after

00:10:54.820 --> 00:11:01.030

this attracted a lot of foreign investment and created an economic boom,

00:11:01.030 --> 00:11:03.625

then that boom became a bust.

00:11:03.625 --> 00:11:09.250

Then for the last 10 years we have very important impoverished people who

00:11:09.250 --> 00:11:15.100

went into the private pension system and they are basically extremely poor now.

00:11:15.100 --> 00:11:17.360

I'm talking about the elderly.

00:11:17.580 --> 00:11:20.515

That's the backbone of the protest.

00:11:20.515 --> 00:11:23.530

The protests erupted in a very violent way.

00:11:23.530 --> 00:11:26.870

We have a right-wing government.

00:11:26.900 --> 00:11:30.180

The right wing is very interesting because they governed

00:11:30.180 --> 00:11:33.345

the country during the dictatorship, of course.

00:11:33.345 --> 00:11:38.730

But after all the human rights violations of that government that ended in 1990,

00:11:38.730 --> 00:11:43.030

the right committed to never again

00:11:43.030 --> 00:11:48.175

engage in anything that resembled a human rights violation.

00:11:48.175 --> 00:11:53.530

They of course, didn't keep their promise in many ways especially

00:11:53.530 --> 00:11:58.870

by creating a war zone in the southern part of Chile which is

00:11:58.870 --> 00:12:02.530

basically the "Indian" area of

00:12:02.530 --> 00:12:06.310

Chile in which they militarized that part and they basically

00:12:06.310 --> 00:12:13.329

criminalized and killed the resistance by the Indian population.

00:12:13.329 --> 00:12:16.015

They are called the Mapuche.

00:12:16.015 --> 00:12:25.735

But now that they had the opportunity to engage this protest,

00:12:25.735 --> 00:12:30.880

they didn't again

00:12:30.880 --> 00:12:35.515

keep the promise about not violating the human rights.

00:12:35.515 --> 00:12:40.285

Immediately they tried to stop the protests by killing people.

00:12:40.285 --> 00:12:46.060

In the first few days they killed 30 people in very cruel ways.

00:12:46.060 --> 00:12:48.550

They detained a lot of people, they actually tortured,

00:12:48.550 --> 00:12:55.240

they gassed most of the city with

00:12:55.240 --> 00:12:59.990

a big cloud of

00:13:00.750 --> 00:13:06.320

tear gas, basically chemical weapons.

00:13:06.450 --> 00:13:14.350

Then more strikingly, the police decided to shoot at people's faces.

00:13:14.350 --> 00:13:21.865

Now we have 500 protesters who have lost at least one of their eyes.

00:13:21.865 --> 00:13:27.265

That was a very striking thing because during the dictatorship

00:13:27.265 --> 00:13:34.315

the military and the police had basically free range and they had the secret police.

00:13:34.315 --> 00:13:38.920

Their way of operating is that they would

00:13:38.920 --> 00:13:41.485

detain people in the street and they would take them to

00:13:41.485 --> 00:13:45.050

secret houses and they would torture them.

00:13:50.370 --> 00:13:55.210

The idea of torturing people was not only to, of course,

00:13:55.210 --> 00:14:00.429

terrorize one person, but it was basically to send a message to all the organization,

00:14:00.429 --> 00:14:02.785

family, and friends to annul the possibility of

00:14:02.785 --> 00:14:07.300

not only that person stopping the political activity,

00:14:07.300 --> 00:14:10.820

but also all the extended circle.

00:14:11.820 --> 00:14:18.235

Because the act of torturing is so stunning that the basically stuns everyone

00:14:18.235 --> 00:14:24.235

around the person who's a victim of torture into not engaging in protest anymore.

00:14:24.235 --> 00:14:27.175

Now, they can't do that anymore.

00:14:27.175 --> 00:14:33.385

But what they can do is shoot people to their faces so they can take eyes out.

00:14:33.385 --> 00:14:37.870

It's basically the same aim as torturing people,

00:14:37.870 --> 00:14:42.010

but just by stunning people out of taking some things so

00:14:42.010 --> 00:14:47.590

important to everyone's lives as an eye or two.

00:14:47.590 --> 00:14:52.840

We have seen the democratically elected government

00:14:52.840 --> 00:14:56.725

behave as the cruelest dictatorship ever.

00:14:56.725 --> 00:14:59.605

The country is extremely traumatized,

00:14:59.605 --> 00:15:05.410

but we got something out of it which is basically under pressure.

00:15:05.410 --> 00:15:11.380

The parliament decided to call for a plebiscite

00:15:11.380 --> 00:15:18.420

an election in order to approve or reject the possibility of writing a new constitution.

00:15:19.660 --> 00:15:23.780

That election happened only a month ago and we

00:15:23.780 --> 00:15:28.530

approved and we are going to be writing a new constitution now.

00:15:28.530 --> 00:15:33.770

People have mixed feelings about this because in many ways

00:15:33.770 --> 00:15:38.470

is a very optimistic turn of events because something came out of this protest,

00:15:38.470 --> 00:15:43.145

but at the same time, it feels like the political class is

00:15:43.145 --> 00:15:51.910

manipulating the movement into giving it an institutional way out.

00:15:51.910 --> 00:15:56.410

An institutional way meaning that they can quell the protest and stop

00:15:56.410 --> 00:16:02.060

the movement in order to change very little and almost nothing.

00:16:03.570 --> 00:16:09.250

I speak now in the middle of a very traumatized country.

00:16:09.250 --> 00:16:17.830

Just to end I want to say that this began during

00:16:17.830 --> 00:16:23.740

mid October 2019 and then

00:16:23.740 --> 00:16:29.485

the protests kept going and growing all the way down to March,

00:16:29.485 --> 00:16:36.455

which is the date in which everyone was sent into lockdown

00:16:36.455 --> 00:16:39.165

and the protests had to stop,

00:16:39.165 --> 00:16:42.440

but then as soon as the lockdown was lifted,

00:16:42.440 --> 00:16:45.935

the protests came back with the same force.

00:16:45.935 --> 00:16:53.945

That's when the people wanted the plebiscite in order to get a new

constitution.

00:16:53.945 --> 00:16:55.610

There's a lot of energy,

00:16:55.610 --> 00:17:00.170

but there's a lot of trauma and resentment.

00:17:00.420 --> 00:17:04.610

Of course, right now everyone is traumatized, impoverished,

00:17:04.610 --> 00:17:10.860

and they're holding onto a little bit of hope that this process has opened.

00:17:12.330 --> 00:17:18.349

I guess that's an introduction to the situation.

00:17:18.349 --> 00:17:23.670

I can keep going, but I guess it's better to make it into a little bit more of a dialogue.

00:17:23.670 --> 00:17:31.070

>> Now, I just wanted to chime in and ask you about, the uprising beginning October,

00:17:31.070 --> 00:17:34.005

but then the pandemic struck.

00:17:34.005 --> 00:17:38.630

I would love to connect that with one of the core issues of these panels,

00:17:38.630 --> 00:17:43.060

which are the Pandemic Panels because right now, I mean you have obviously in New York,

00:17:43.060 --> 00:17:46.160

but you were there in Chile, and there's both situations happening at the same time.

00:17:46.160 --> 00:17:48.739

There's a referendum from the new constitution.

00:17:48.739 --> 00:17:51.740

There is the uprising, but there's also the pandemic happening at the same time.

00:17:51.740 --> 00:17:55.675

I would love to know a little bit about that if you could give a

context of,

00:17:55.675 --> 00:17:59.740

has the pandemic affected the situation there

00:17:59.740 --> 00:18:04.355

or how has it been affected by the people or for the theater makers especially?

00:18:04.355 --> 00:18:09.650

>> Well, the pandemic was actually

00:18:09.650 --> 00:18:16.720

heartbreaking because we were doing a revolution.

00:18:16.720 --> 00:18:20.340

The pandemic came here to stop this.

00:18:22.290 --> 00:18:27.010

It was very interesting mentally, I guess,

00:18:27.010 --> 00:18:31.315

because during lockdown,

00:18:31.315 --> 00:18:38.095

us Chileans didn't want to go back to normalcy before the revolution.

00:18:38.095 --> 00:18:41.905

We wanted to go back to the normalcy of the revolution.

00:18:41.905 --> 00:18:45.740

We wanted to go back to the protest.

00:18:45.780 --> 00:18:49.510

That was very interesting,

00:18:49.510 --> 00:18:53.230

especially seeing what the rest of the world was thinking.

00:18:53.230 --> 00:18:56.140

The rest of the world wanted to go back to

00:18:56.140 --> 00:18:59.275

the gym or maybe go back to work or go back to school.

00:18:59.275 --> 00:19:04.090

No. We wanted to go back to not going to school because we're protesting in the street.

00:19:04.090 --> 00:19:08.170

That was something different,

00:19:08.170 --> 00:19:11.095

I guess, from the experience of the pandemic here.

00:19:11.095 --> 00:19:18.290

Lastly, something that it was terrifying because it was so cruel,

00:19:18.840 --> 00:19:22.705

on television you would see

00:19:22.705 --> 00:19:31.525

the government authorities and the politicians,

00:19:31.525 --> 00:19:38.350

basically, urging you to stay home and giving you directions to not

00:19:38.350 --> 00:19:47.385

get infected by the virus and basically behaving very piously,

00:19:47.385 --> 00:19:51.460

very protective of the population.

00:19:52.680 --> 00:19:58.390

Playing the part of the very nice, straightforward,

00:19:58.390 --> 00:20:06.580

concerned people who are there running the country to protect you from this virus.

00:20:06.580 --> 00:20:10.255

Those same people, a month before,

00:20:10.255 --> 00:20:13.240

they were basically sending people,

00:20:13.240 --> 00:20:15.500

troops out to kill you.

00:20:15.960 --> 00:20:20.530

The pandemic allowed these people to change

00:20:20.530 --> 00:20:25.450

the narrative but also to change the image of themselves.

00:20:25.450 --> 00:20:33.820

Basically, two weeks ago I was killing you and calling you a criminal for protesting,

00:20:33.820 --> 00:20:37.360

two weeks later, I'm your savior.

00:20:37.360 --> 00:20:40.375
That was especially cruel.

00:20:40.375 --> 00:20:49.450
It was an act of a high twisted evil performance,

00:20:49.450 --> 00:20:59.480
which gave the whole experience a layer of even more bitterness.

00:21:00.330 --> 00:21:02.440
Going back to your question,

00:21:02.440 --> 00:21:07.280
what would happen with the performing arts or with theater?

00:21:08.700 --> 00:21:13.015
At the beginning of this revolution,

00:21:13.015 --> 00:21:14.515
something very striking happened.

00:21:14.515 --> 00:21:16.060
If you see the screen,

00:21:16.060 --> 00:21:19.915
that big building on the left is a cultural center called the GAM,

00:21:19.915 --> 00:21:23.365
which is the main cultural center in Santiago,

00:21:23.365 --> 00:21:26.440
a very emblematic cultural center.

00:21:26.440 --> 00:21:29.485
As the protests began on the first day,

00:21:29.485 --> 00:21:34.075
a group of actors were coming out of the show.

00:21:34.075 --> 00:21:38.365
The show was canceled that first day of our protest,

00:21:38.365 --> 00:21:39.925
that's the building on the left.

00:21:39.925 --> 00:21:43.735
Because of the protest on the street,

00:21:43.735 --> 00:21:46.240
the show was canceled,

00:21:46.240 --> 00:21:53.665
so they came out of the theater earlier.

00:21:53.665 --> 00:22:03.745
One of the actresses María Paz Grandjean came out of the theater with
the rest of the company,

00:22:03.745 --> 00:22:07.615
and she saw across the street a couple of

00:22:07.615 --> 00:22:13.645
policemen basically attacking a kid or taking a kid away or something.

00:22:13.645 --> 00:22:19.250
She tried to talk to the policemen and the policemen shot her in the
face.

00:22:19.440 --> 00:22:22.090
They didn't hit an eye,

00:22:22.090 --> 00:22:25.460
but they hit her on the cheek.

00:22:26.820 --> 00:22:30.370
She's a very well known actor and,

00:22:30.370 --> 00:22:34.135
of course, it's a show in the main theater in Santiago.

00:22:34.135 --> 00:22:37.225
We all know the show very well and we know her very well as well.

00:22:37.225 --> 00:22:42.295
That immediately sent a big shock to everyone that does theater in
Chile.

00:22:42.295 --> 00:22:46.200
Because we had our victim,

00:22:46.200 --> 00:22:49.860
an actress with the symbolism of just coming out with her show to

00:22:49.860 --> 00:22:54.485
just find herself in front of a police gun.

00:22:54.485 --> 00:22:58.480
That defined our situation because, of course,

00:22:58.480 --> 00:23:01.015
theater is always in tension between

00:23:01.015 --> 00:23:10.330
being trapped or isolated from reality inside the four walls of a
theater,

00:23:10.330 --> 00:23:15.775
against the reality of the political life outside.

00:23:15.775 --> 00:23:21.850
This event created an immediate and very urgent bridge

00:23:21.850 --> 00:23:26.890
between the inside of a theater and the outside of the protest.

00:23:26.890 --> 00:23:30.610
Immediately, all theaters were closed

00:23:30.610 --> 00:23:35.510
because immediately the government declared a curfew.

00:23:35.760 --> 00:23:41.935
Theater artists found themselves out of work and angry.

00:23:41.935 --> 00:23:48.190
Nobody could write a play or direct anything or perform.

00:23:48.190 --> 00:23:50.485
We basically just said,

00:23:50.485 --> 00:23:55.360
"Maybe this is not our moment to

00:23:55.360 --> 00:24:00.340
do anything and we just need to just step out and join the protest."

00:24:00.340 --> 00:24:02.870
That's exactly what we did.

00:24:02.940 --> 00:24:09.160
Héctor Morales is not here because he had this very important meeting.

00:24:09.160 --> 00:24:13.045
But he's a very well known actor,

00:24:13.045 --> 00:24:17.410
and he's very active politically,

00:24:17.410 --> 00:24:21.700

and he was basically outside in the street every single

00:24:21.700 --> 00:24:27.250

day joining the protests and he became very active on social media.

00:24:27.250 --> 00:24:29.905

He's also a very well-known actor.

00:24:29.905 --> 00:24:33.820

He's a TV actor and theater actor.

00:24:33.820 --> 00:24:42.290

But he sacrificed all his reputation by just engaging radically with this protest.

00:24:45.690 --> 00:24:56.620

Theater people just decided that it was not a moment for them as theater makers,

00:24:56.620 --> 00:25:02.215

it was just a moment to engage and listen and see that maybe,

00:25:02.215 --> 00:25:07.720

take this approach as a moment of research,

00:25:07.720 --> 00:25:10.180

a play, a new production that is going

00:25:10.180 --> 00:25:12.820

to happen not now but maybe in two years from now.

00:25:12.820 --> 00:25:15.250

But this was not a moment for creation,

00:25:15.250 --> 00:25:21.130

it was just a moment for engaging the protest.

00:25:21.130 --> 00:25:23.365

Then a couple of things happened,

00:25:23.365 --> 00:25:25.075

if I may add.

00:25:25.075 --> 00:25:26.575

>> Sure.

00:25:26.575 --> 00:25:30.520

>> There's a theater right around the corner from the images we're seeing here,

00:25:30.520 --> 00:25:37.390

is a theater built on a small bridge across a river called
[OVERLAPPING/INAUDIBLE],

00:25:37.390 --> 00:25:45.745

and that theater,

00:25:45.745 --> 00:25:51.775

of course, closed immediately became a field hospital for the
protesters.

00:25:51.775 --> 00:25:54.550

That was a way in which theater engaged in this.

00:25:54.550 --> 00:26:00.280

I saw again during the BLM protests in the US.

00:26:00.280 --> 00:26:03.730

That's a great thing the theaters are doing.

00:26:03.730 --> 00:26:08.590

Also, after maybe a month,

00:26:08.590 --> 00:26:12.130

I can't remember, maybe two months after the protest began,

00:26:12.130 --> 00:26:16.300

we have very very interesting way in which the theater

00:26:16.300 --> 00:26:24.415

was able to find a way back into being theater,

00:26:24.415 --> 00:26:26.560

not inside a theater,

00:26:26.560 --> 00:26:29.360

but out in the streets.

00:26:29.430 --> 00:26:39.050

We saw this incredibly touching and

00:26:39.090 --> 00:26:45.950

moving performance piece/protest piece

00:26:50.010 --> 00:26:52.739

by a group called LasTesis.

00:26:52.739 --> 00:26:52.990

> Un violador en tu camino

00:26:52.990 --> 00:27:00.205

>> Yes, called Un violador en tu camino or A Rapist in Your Way,

00:27:00.205 --> 00:27:07.885

which is basically a performance in which a number of women,

00:27:07.885 --> 00:27:10.045

I want to say the from,

00:27:10.045 --> 00:27:12.100

the performance was done many times.

00:27:12.100 --> 00:27:18.340

But I think it originated by basically a group of

00:27:18.340 --> 00:27:26.280

30 or more women singing this very political,

00:27:26.280 --> 00:27:27.570

very strong song,

00:27:27.570 --> 00:27:34.000

accusing the state and the police of being the real rapists.

00:27:34.230 --> 00:27:37.910

It's a very catchy song.

00:27:40.140 --> 00:27:48.850

We're seeing in the screen the performance with people who lost their eyes.

00:27:48.850 --> 00:27:58.300

This feminist, angry protest which

00:27:58.300 --> 00:28:02.860

is also a performance piece was very interesting for us

00:28:02.860 --> 00:28:08.275

because it had begun as a theater production inside a theater.

00:28:08.275 --> 00:28:13.820

But since this company,

00:28:14.330 --> 00:28:18.105

all women in Valparaíso,

00:28:18.105 --> 00:28:22.605

the second biggest city in Chile,

00:28:22.605 --> 00:28:29.530

they couldn't present the play because of the movement.

00:28:29.530 --> 00:28:33.160

They decided to take a piece of

00:28:33.160 --> 00:28:42.340

this song/chant/march idea,

00:28:42.340 --> 00:28:46.210

this sectional play and presented on the street,

00:28:46.210 --> 00:28:51.190

inviting women to join and to be part of the performance.

00:28:51.190 --> 00:28:55.090

This, again, it was something that began inside

00:28:55.090 --> 00:29:01.370

the theater but it found its way out onto the street and out to the protest.

00:29:02.390 --> 00:29:05.220

For us theater people,

00:29:05.220 --> 00:29:08.505

that was just wonderful because it was

00:29:08.505 --> 00:29:14.865

a way of seeing that theater, after all, had a place in the protest.

00:29:14.865 --> 00:29:22.890

It wasn't all about just joining the protest and pushing theater to

00:29:22.890 --> 00:29:28.000

sometime in the future when we were going

00:29:28.000 --> 00:29:33.505

to be able to think about this and maybe come out with an interesting play about this.

00:29:33.505 --> 00:29:38.470

No, people were actively finding a way of having

00:29:38.470 --> 00:29:44.965

theater being an active part of this protest as the process was happening.

00:29:44.965 --> 00:29:49.360

That was very important too because this protest

00:29:49.360 --> 00:29:54.175

was able to give the whole movement a new really important energy,

00:29:54.175 --> 00:29:59.350

which was the feminist energy at the moment,

00:29:59.350 --> 00:30:00.940

in which the protest, I guess,

00:30:00.940 --> 00:30:09.760

had hit a mid point in which it needed an extra energy to move forward.

00:30:09.760 --> 00:30:11.950

In a way, we're very proud that

00:30:11.950 --> 00:30:15.490

the theater was able to propel this thing forward

00:30:15.490 --> 00:30:17.480

with even more energy.

00:30:20.310 --> 00:30:28.855

>> Yeah. I would love to circle back a little bit closer into your own work.

00:30:28.855 --> 00:30:35.440

Because your work has been heavily focused on the idea of memory and the idea

00:30:35.440 --> 00:30:38.950

of bringing back the historical memory of a Chile that has

00:30:38.950 --> 00:30:42.745

a big amnesia or a planified amnesia by the state,

00:30:42.745 --> 00:30:47.035

in which the supposed triumph of

00:30:47.035 --> 00:30:52.990

the assassins of the murders is also the triumph of the loss of memory about the murders.

00:30:52.990 --> 00:30:55.840

It's something that Chile has not still repaired,

00:30:55.840 --> 00:31:01.120

has not made proper judgment to everybody who was implicated in the killings,

00:31:01.120 --> 00:31:03.085

and the tortures, and during the dictatorship.

00:31:03.085 --> 00:31:07.240

That's been a heavy part of your work,

00:31:07.240 --> 00:31:09.175

a lot of creators' work.

00:31:09.175 --> 00:31:11.890

But also during the protests,

00:31:11.890 --> 00:31:13.090

the images that we're seeing,

00:31:13.090 --> 00:31:17.470

they're singing the song by Víctor Jara, El derecho de vivir en paz.

00:31:17.470 --> 00:31:20.770

Here there's people like dancing La cueca in the street.

00:31:20.770 --> 00:31:23.620

There is something about that has

00:31:23.620 --> 00:31:26.635

happened in the last years in Chile that I've seen is the,

00:31:26.635 --> 00:31:31.630

bringing back these things that at least I thought were lost.

00:31:31.630 --> 00:31:36.330

These authors that were forgotten, these dances,

00:31:36.330 --> 00:31:39.120

these songs that were silenced by the state,

00:31:39.120 --> 00:31:41.340

and they're back now, they're part of the mainstream.

00:31:41.340 --> 00:31:47.410

I would love to know how do you see that you've been pushing or you're part

00:31:47.410 --> 00:31:49.660

of the authors that have been pushing the idea of bringing back

00:31:49.660 --> 00:31:53.320

the memory and trying to bring it into the mainstream through something that we do.

00:31:53.320 --> 00:31:55.585

Which is very much not mainstream,

00:31:55.585 --> 00:31:58.120

and trying to put the spotlight into it,

00:31:58.120 --> 00:32:01.270

and now that we all agree that the spotlight is there,

00:32:01.270 --> 00:32:03.100

and it's like a mainstream thing again.

00:32:03.100 --> 00:32:04.180

We all know the songs,

00:32:04.180 --> 00:32:06.925

we all know these rights that had been forgotten.

00:32:06.925 --> 00:32:08.680

How does that affect your take on that?

00:32:08.680 --> 00:32:11.050

How do you see that movement from

00:32:11.050 --> 00:32:14.095

trying to push that narrative into seeing it in the spotlight?

00:32:14.095 --> 00:32:17.240

How do you see that moving forward in your own work?

00:32:17.280 --> 00:32:23.455

>> I have a very vivid memory of the dictatorship because I lived through it.

00:32:23.455 --> 00:32:26.230

I was a high school student during the dictatorship,

00:32:26.230 --> 00:32:30.950

so I was basically engaging in a similar fight then.

00:32:32.580 --> 00:32:34.950

And I am stuck there.

00:32:34.950 --> 00:32:36.810

My mind is basically stuck there.

00:32:36.810 --> 00:32:40.980

It was such a defining moment for me that all my work is basically

00:32:40.980 --> 00:32:47.275
looking backwards into dealing in my work with that trauma, okay?

00:32:47.275 --> 00:32:48.580
Which is not only my trauma,

00:32:48.580 --> 00:32:51.950
but my generation and my family's as well.

00:32:52.110 --> 00:32:59.830
Over the years I've written and directed plays examining that time.

00:32:59.830 --> 00:33:04.660
I've been called many things.

00:33:04.660 --> 00:33:07.400
I've been criticized,

00:33:08.010 --> 00:33:13.700
they've called me someone that is stuck in the past.

00:33:14.130 --> 00:33:22.990
The plays sometimes are regarded as overtly

00:33:22.990 --> 00:33:31.945
political or maybe just old.

00:33:31.945 --> 00:33:35.620
Why are you so concerned about that?

00:33:35.620 --> 00:33:37.300
There's so many stuff going on right now.

00:33:37.300 --> 00:33:39.530
What don't you look to the future?

00:33:40.590 --> 00:33:44.935
My stock answer has been, you know what?

00:33:44.935 --> 00:33:47.410
I can't think of anything else,

00:33:47.410 --> 00:33:50.200
right? Let me be.

00:33:50.200 --> 00:33:52.930
It's my experience whatever.

00:33:52.930 --> 00:33:55.585
I could be talking about love and nobody could criticize me.

00:33:55.585 --> 00:34:00.205

But it just so happens that I went through dictatorship and I'm stuck there.

00:34:00.205 --> 00:34:02.755

Have a right to do it, right?

00:34:02.755 --> 00:34:08.470

But during the '90s and especially the 2000s,

00:34:08.470 --> 00:34:11.950

I've been seeing a lot of younger people

00:34:11.950 --> 00:34:16.405

engaging over and over again in plays or developing plays,

00:34:16.405 --> 00:34:22.600

and directing plays about the dictatorship.

00:34:22.600 --> 00:34:30.490

Strangely, and up to now, easily,

00:34:30.490 --> 00:34:33.895

you can walk into any theater in Santiago,

00:34:33.895 --> 00:34:37.585

and see productions about the dictatorship done

00:34:37.585 --> 00:34:42.160

by artists who are basically in their early 20s,

00:34:42.160 --> 00:34:44.020

right out of theater school.

00:34:44.020 --> 00:34:50.270

That's intriguing, because I'm stuck. But what about them?

00:34:50.820 --> 00:34:58.330

Of course I've been talking with them and there's something going on, of course.

00:34:58.330 --> 00:35:06.140

Which I want to call dictatorship envy.

00:35:09.020 --> 00:35:11.160

During the dictatorship,

00:35:11.160 --> 00:35:14.805

there was a great engagement.

00:35:14.805 --> 00:35:18.900

The engagement against the dictatorship was epic,

00:35:18.900 --> 00:35:22.380

in that it was life defining,

00:35:22.380 --> 00:35:24.300

and it was a matter of life and death.

00:35:24.300 --> 00:35:26.700

[BACKGROUND] It was in a way was a life,

00:35:26.700 --> 00:35:31.740

[BACKGROUND] which was more interesting and more

00:35:31.740 --> 00:35:39.325

[BACKGROUND] worthy of living than this horrible life that we have been presented with,

00:35:39.325 --> 00:35:44.185

which is basically a life of Neo-liberal capitalism,

00:35:44.185 --> 00:35:49.150

that only asks you to get a job and make a living,

00:35:49.150 --> 00:35:55.675

or have a fulfilling personal life.

00:35:55.675 --> 00:35:58.885

But don't even dream about changing society.

00:35:58.885 --> 00:36:02.275

That society is not going to change.

00:36:02.275 --> 00:36:08.680

I think younger people rebel against that state of affairs now.

00:36:08.680 --> 00:36:11.185

But also they are looking for,

00:36:11.185 --> 00:36:14.965

again, a more epic time.

00:36:14.965 --> 00:36:17.780

But at the same time,

00:36:19.680 --> 00:36:26.425

they are looking for the origin of the mess we live in now.

00:36:26.425 --> 00:36:29.815

Every time they protest against the state of education,

00:36:29.815 --> 00:36:32.230

the unfairness of everything,

00:36:32.230 --> 00:36:35.845

everything goes back to that time during the '80s in which

00:36:35.845 --> 00:36:39.970

the military did with the Chicago Boys, transform the country.

00:36:39.970 --> 00:36:45.890

It's only natural that they would go back in time to find those answers there.

00:36:46.620 --> 00:36:51.055

Back to your question, I think they, in a way,

00:36:51.055 --> 00:37:00.220

in order to look to the future for a more fair country, more livable country.

00:37:00.220 --> 00:37:09.985

We need to be able to go back to that horrible defeat in order to find those lost songs,

00:37:09.985 --> 00:37:11.410

those lost plays,

00:37:11.410 --> 00:37:15.535

those lost political posters,

00:37:15.535 --> 00:37:21.010

in order to fight in

00:37:21.010 --> 00:37:28.160

a way that is connected to the historical fight of the working class in Chile.

00:37:29.760 --> 00:37:38.725

Now, that idea has been completely tainted now,

00:37:38.725 --> 00:37:43.645

because the country has suffered such a big blow

00:37:43.645 --> 00:37:49.120

with this new quote and quote dictatorship,

00:37:49.120 --> 00:37:52.855

that now that has been reset.

00:37:52.855 --> 00:37:59.410

Now there's no theater artist who is 20 years old,

00:37:59.410 --> 00:38:04.075

doesn't need to look to 1983.

00:38:04.075 --> 00:38:07.640

She has to look to three months ago.

00:38:09.540 --> 00:38:13.555

Theater has been very much defined by the dictatorship,

00:38:13.555 --> 00:38:16.495

and we still can't stop talking about it.

00:38:16.495 --> 00:38:18.550

Now this generation, I'm not going to

00:38:18.550 --> 00:38:22.370

stop talking about this trauma for the next 40 years.

00:38:23.070 --> 00:38:28.120

>> I remember one video that was circulating on

00:38:28.120 --> 00:38:33.055

Twitter when the protests were on the hype back in November last year.

00:38:33.055 --> 00:38:37.450

That was when [inaudible] was just being tortured in the station of [inaudible].

00:38:37.450 --> 00:38:39.520

He was crying and covered in blood.

00:38:39.520 --> 00:38:42.760

He was saying, "I have read about tortures before,

00:38:42.760 --> 00:38:45.940

but I never thought I would have to experience one."

00:38:45.940 --> 00:38:49.000

I think that speaks to what you were saying,

00:38:49.000 --> 00:38:51.610

that this generation is seeing the creation of

00:38:51.610 --> 00:38:55.870

their own trauma and they're going to have to deal with this for a

long time.

00:38:55.870 --> 00:38:58.660

We're just going to have to see this transition between one trauma and the other,

00:38:58.660 --> 00:39:02.500

and see this new,

00:39:03.840 --> 00:39:07.390

this longer theme, but I don't think we're still in democracy.

00:39:07.390 --> 00:39:08.920

I think we're still in post dictatorship.

00:39:08.920 --> 00:39:12.040

I think a democracy will begin once a new constitution is enacted,

00:39:12.040 --> 00:39:16.310

and once we begin shaping the destiny of the country.

00:39:17.520 --> 00:39:21.475

But I wanted to circle back a little bit, you mentioned the idea of theater creators

00:39:21.475 --> 00:39:25.210

supporting the protests from different corners,

00:39:25.210 --> 00:39:27.700

not only from theater itself, but also going in the streets.

00:39:27.700 --> 00:39:30.470

You mentioned the case of LasTesis.

00:39:30.720 --> 00:39:37.135

There's many performances being performed in the public sphere.

00:39:37.135 --> 00:39:42.640

People showing themselves or showing like the eye has become a big symbol.

00:39:42.640 --> 00:39:45.460

These big parades with the Matapacos,

00:39:45.460 --> 00:39:47.680

the dog who's like the quote and quote,

00:39:47.680 --> 00:39:48.925

the saint of the protest.

00:39:48.925 --> 00:39:52.990

People take the dog and move away with this cardboards,

00:39:52.990 --> 00:39:55.120

dog cardboards and what not.

00:39:55.120 --> 00:39:59.110

But I would love to ask you, how do you see it?

00:39:59.110 --> 00:40:01.805

Now that you're there and you're in

00:40:01.805 --> 00:40:05.925

the center of the theater world over there in Santiago?

00:40:05.925 --> 00:40:10.200

How does the panorama is seen?

00:40:10.200 --> 00:40:13.670

Or how is it working for theater creators?

00:40:13.670 --> 00:40:18.115

What do the plays look like now in the pandemic and the uprising?

00:40:18.115 --> 00:40:21.040

How does proper theater, not only on the street,

00:40:21.040 --> 00:40:25.090

proper theater or like more I would say institutional theater,

00:40:25.090 --> 00:40:26.590

the traditional theater.

00:40:26.590 --> 00:40:27.820

When there's people on this stage,

00:40:27.820 --> 00:40:31.015

how is that being translated to this format of Zoom,

00:40:31.015 --> 00:40:33.370

or how is it occurring?

00:40:33.370 --> 00:40:35.110

Is it happening at all in Chile?

00:40:35.110 --> 00:40:37.840

Or how do you see it evolving now?

00:40:37.840 --> 00:40:39.700

>> No, no.

00:40:39.700 --> 00:40:40.810

It's not happening.

00:40:40.810 --> 00:40:48.545

People are showing their previous shows online.

00:40:48.545 --> 00:40:51.510

Some are making just a little bit of money.

00:40:51.510 --> 00:40:54.600

Some people are creating Zoom plays,

00:40:54.600 --> 00:40:56.670

but those are people who were already

00:40:56.670 --> 00:40:59.820

famous because people who are not really well known,

00:40:59.820 --> 00:41:02.920

nobody is going to pay money to see them.

00:41:03.230 --> 00:41:10.360

I haven't seen my theater company since March physically.

00:41:11.570 --> 00:41:16.785

We try to create together by meeting over Zoom,

00:41:16.785 --> 00:41:18.495

but it's almost impossible.

00:41:18.495 --> 00:41:21.040

It's really difficult.

00:41:22.130 --> 00:41:25.560

People have been desperately trying to get

00:41:25.560 --> 00:41:29.535

just a little bit of funding from the government,

00:41:29.535 --> 00:41:36.450

which is, of course they have very limited funding in order to survive.

00:41:36.450 --> 00:41:41.595

People are out of jobs and not being truly able to create anything

00:41:41.595 --> 00:41:47.710

other than just reading here and there.

00:41:47.720 --> 00:41:54.930

We don't know if theaters are going to be able to open after this,

00:41:54.930 --> 00:41:58.260

if they are going to be viable as businesses.

00:41:58.260 --> 00:42:08.175

Also, I don't know if we're going to be able to overcome this depression frankly.

00:42:08.175 --> 00:42:10.770

Of course, theater has a way of surviving,

00:42:10.770 --> 00:42:12.000

and theater in Chile,

00:42:12.000 --> 00:42:14.205

since it's not well-funded,

00:42:14.205 --> 00:42:17.400

it's mostly done by people in their 20s.

00:42:17.400 --> 00:42:20.535

Those people are going to take over and save us,

00:42:20.535 --> 00:42:24.420

but that doesn't mean that the theater survive.

00:42:24.420 --> 00:42:26.955

Maybe it's going to mean that there's a new theater coming,

00:42:26.955 --> 00:42:28.305

made by new people,

00:42:28.305 --> 00:42:31.785

but not the theater as we knew it.

00:42:31.785 --> 00:42:37.680

I'm extremely pessimistic about the future of theater in Chile.

00:42:37.680 --> 00:42:39.705

It's not going to die, it's going to keep going.

00:42:39.705 --> 00:42:43.980

But this is a horrible blow.

00:42:43.980 --> 00:42:48.790

Everyone I talk to these days are completely down.

00:42:52.700 --> 00:42:58.020

Also since you mentioned the process of writing the new constitution,

00:42:58.020 --> 00:43:02.145
that process has already become sour.

00:43:02.145 --> 00:43:05.190
It's not a happy process because it has been

00:43:05.190 --> 00:43:08.100
taken over by the traditional politicians and they are

00:43:08.100 --> 00:43:12.195
basically sweeping under the carpet

00:43:12.195 --> 00:43:15.600
all the human rights violations as if they never happened.

00:43:15.600 --> 00:43:19.620
So we're seeing again them getting away

00:43:19.620 --> 00:43:25.190
with killing people and that is completely traumatizing,

00:43:25.190 --> 00:43:30.455
especially for people from my generation.

00:43:30.455 --> 00:43:36.355
We've seen this happen before and to see it happen again is just
nightmarish.

00:43:36.355 --> 00:43:44.115
So if you combine those elements, it's oppressing.

00:43:44.115 --> 00:43:49.005
>> Yes. It's definitely a rough situation.

00:43:49.005 --> 00:43:52.830
It's 12:44 almost 12:45,

00:43:52.830 --> 00:43:54.690
so in order to keep up with our schedule,

00:43:54.690 --> 00:43:56.760
I would love to open the conversation.

00:43:56.760 --> 00:43:58.980
You can drop your questions in the chat.

00:43:58.980 --> 00:44:06.045
Or if you'd like, you can unmute yourself and ask your questions on

the panel.

00:44:06.045 --> 00:44:13.210

Guillermo you're always welcome to do that and open the chats.

00:44:13.370 --> 00:44:17.100

>> Not that I have to be the person asking the first question,

00:44:17.100 --> 00:44:19.605

but I really want to know this.

00:44:19.605 --> 00:44:24.210

I think it picks up, directly Guillermo, from the last thing you were saying is,

00:44:24.210 --> 00:44:27.510

in one sense there is something extremely

00:44:27.510 --> 00:44:31.875

discouraging about the way these protests worked worldwide.

00:44:31.875 --> 00:44:38.460

I'm thinking we saw lots of images of the bandaged eye,

00:44:38.460 --> 00:44:41.025

and you talked about that as a tactic.

00:44:41.025 --> 00:44:47.040

Certainly in Kashmir, that means you'd have a recurring theme of pellets in the eyes.

00:44:47.040 --> 00:44:53.745

I was in Hong Kong last August when their protests were going on and similar,

00:44:53.745 --> 00:44:59.805

again, I saw massive murals and cut outs of the protesters shot on the eye.

00:44:59.805 --> 00:45:03.765

We've seen this with BLM in the summer here.

00:45:03.765 --> 00:45:08.070

So obviously, police tactics and the tactics of

00:45:08.070 --> 00:45:13.455

brutality seem to be circulating globally.

00:45:13.455 --> 00:45:15.525

But at the same time,

00:45:15.525 --> 00:45:24.180

the first time I heard A Rapist in Our Midst was in Bengali in a protest in Calcutta.

00:45:24.180 --> 00:45:28.800

Then two days later I saw videos of that same song being sung

00:45:28.800 --> 00:45:33.315

outside a courtroom in New York with the Harvey Weinstein trials.

00:45:33.315 --> 00:45:34.860

So I think there's something,

00:45:34.860 --> 00:45:39.000

just as the tactics of brutality circulate,

00:45:39.000 --> 00:45:45.510

I think strategies of resistance are magically also finding their way across the globe

00:45:45.510 --> 00:45:48.450

and I think Chile has been amazing to

00:45:48.450 --> 00:45:52.680

watch from a distance quite honestly and very inspirational.

00:45:52.680 --> 00:45:54.750

So what do you think?

00:45:54.750 --> 00:46:00.390

I know you said that the process of writing a new constitution has soured already,

00:46:00.390 --> 00:46:03.795

but how do you see this popular protest sort of

00:46:03.795 --> 00:46:10.300

sustaining itself or growing beyond the pandemic and what comes next?

00:46:10.790 --> 00:46:17.280

>> I think that there's enough anger and disappointment at the way

00:46:17.280 --> 00:46:21.220

this writing of the constitution

00:46:21.920 --> 00:46:25.860

the way it's happening and manipulated by the politicians,

00:46:25.860 --> 00:46:28.680

that I think there's going to be a new wave of

00:46:28.680 --> 00:46:34.330

protests and they're going to be even more radical than before.

00:46:34.370 --> 00:46:41.160

But just commenting on the first part of your question is that

00:46:41.160 --> 00:46:48.600

I sound very pessimistic because of course,

00:46:48.600 --> 00:46:51.525

I am bitter for all the reasons I mentioned.

00:46:51.525 --> 00:46:58.000

But walking through those protests is the most invigorating thing ever.

00:46:59.090 --> 00:47:04.425

You're surrounded by basically a carnival

00:47:04.425 --> 00:47:12.300

and until it's not known for being happy-go-lucky country,

00:47:12.300 --> 00:47:17.415

Chile is a bitter, angry country.

00:47:17.415 --> 00:47:21.390

But you're surrounded by people basically,

00:47:21.390 --> 00:47:30.765

I don't know, say you come across a dancing troupe of

00:47:30.765 --> 00:47:38.670

50 women in their teenage years just jumping and

00:47:38.670 --> 00:47:46.995

singing and you cannot help but thinking and feeling, okay, this is unstoppable.

00:47:46.995 --> 00:47:49.575

This is a new wave.

00:47:49.575 --> 00:47:52.530

This is a new generation that is going to take

00:47:52.530 --> 00:47:55.995

over and it's going to save me and theater and everything.

00:47:55.995 --> 00:48:04.545

Again, I'm more naturally bitter because I've seen this happen before.

00:48:04.545 --> 00:48:07.560

But those younger people are not bitter.

00:48:07.560 --> 00:48:09.300

They are just angry and active.

00:48:09.300 --> 00:48:12.990

So I'm going to be riding on

00:48:12.990 --> 00:48:19.660

their energy for the future because I won't do it by myself. I can't.

00:48:22.130 --> 00:48:27.270

The protest is so touching because I've been watching the protests all over

00:48:27.270 --> 00:48:33.930

and of course I missed BLM for obvious reasons.

00:48:33.930 --> 00:48:37.859

But when I saw BLM happening,

00:48:37.859 --> 00:48:43.410

I followed it and watched every single video of it and they sound similar.

00:48:43.410 --> 00:48:46.185

The soundscape is similar.

00:48:46.185 --> 00:48:48.615

The energy, the chants,

00:48:48.615 --> 00:48:57.495

once the voices blend and it doesn't sound like they're chanting in English anymore,

00:48:57.495 --> 00:49:00.720

you could just transport yourself to the protests in Chile.

00:49:00.720 --> 00:49:06.390

I guess it sounds like one big protest all over the world.

00:49:06.390 --> 00:49:11.100

I don't need to be there in the US to feel in a similar way.

00:49:11.100 --> 00:49:14.910

So I've been very isolated,

00:49:14.910 --> 00:49:19.570

but at the same time very connected with what's happening all over.

00:49:21.440 --> 00:49:24.930

>> Sandra Goldmark asked in the chat something.

00:49:24.930 --> 00:49:26.055

I'm going to read the question.

00:49:26.055 --> 00:49:28.080

It says, I was very interested in what

00:49:28.080 --> 00:49:30.900

Guillermo said about how previously theater artists were,

00:49:30.900 --> 00:49:33.450

in some ways, distanced from reality;

00:49:33.450 --> 00:49:36.645

spending so much time shut in the four walls of the theater.

00:49:36.645 --> 00:49:39.630

Do you think this forced separation from the theater,

00:49:39.630 --> 00:49:41.550

from the previous patterns of work,

00:49:41.550 --> 00:49:44.190

might fundamentally change the way we work,

00:49:44.190 --> 00:49:46.290

and if so, in what ways?

00:49:46.290 --> 00:49:49.440

>> Yes. I should use myself as an example.

00:49:49.440 --> 00:49:56.870

I'm guilty of that. I write and direct plays that happen inside theaters.

00:49:56.870 --> 00:50:03.060

The inside of a theater, it's a very limited space because you have to pay to get in.

00:50:03.880 --> 00:50:11.475

It creates some striking separation from society as a whole and the inside of a theater.

00:50:11.475 --> 00:50:15.195

It's a very elitist art in that way.

00:50:15.195 --> 00:50:17.520
So political theaters,

00:50:17.520 --> 00:50:18.810
as the one we do,

00:50:18.810 --> 00:50:20.925
is always struggling with that problem.

00:50:20.925 --> 00:50:25.695
We have tried to breach that sort of separation.

00:50:25.695 --> 00:50:31.215
For example, we did a play a couple of years ago about Mateluna a real person,

00:50:31.215 --> 00:50:35.880
a friend of ours who has been accused falsely of robbing a bank,

00:50:35.880 --> 00:50:41.490
and now he's serving a 16 year sentence in prison.

00:50:41.490 --> 00:50:49.515
We did a play just to free him and we joined the campaign to free him from prison.

00:50:49.515 --> 00:50:54.990
There was a protest outside the theater from the campaign.

00:50:54.990 --> 00:50:59.610
So when the people left the theater performance inside the theater,

00:50:59.610 --> 00:51:04.520
they would go out and join the protest that was happening in the streets.

00:51:04.520 --> 00:51:07.910
So for us that was such a big accomplishment.

00:51:07.910 --> 00:51:12.530
We're so proud of finally creating a connection between

00:51:12.530 --> 00:51:18.960
the inside and the outside until this happened and now it's all about the street.

00:51:18.960 --> 00:51:24.090
So now our big accomplishment pales in comparison with

00:51:24.090 --> 00:51:29.610
what A Rapist in Our Midst has accomplished.

00:51:29.610 --> 00:51:34.115
So I think the answer to this is more street,

00:51:34.115 --> 00:51:38.435
more online, more free and available to everyone.

00:51:38.435 --> 00:51:41.820
That's the way for the theater.

00:51:41.820 --> 00:51:46.350
I mean, we're not going to make a living out of this,

00:51:46.350 --> 00:51:48.450
but it's not like we were making

00:51:48.450 --> 00:51:52.000
such a great living before this anyway.

00:51:59.150 --> 00:52:01.500
>> We still have 10 more minutes,

00:52:01.500 --> 00:52:03.330
so any other questions in the chat

00:52:03.330 --> 00:52:06.960
or the forum is very welcome.

00:52:06.960 --> 00:52:09.060
>> I have a question.

00:52:09.060 --> 00:52:10.095
>> Yes.

00:52:10.095 --> 00:52:12.810
>> Hi, my name is Perry.

00:52:12.810 --> 00:52:14.970
I'm a Barnard student.

00:52:14.970 --> 00:52:19.590
I was just wondering especially since

00:52:19.590 --> 00:52:27.450
you identified theater as an elitist art form,

00:52:27.450 --> 00:52:30.885
and then you've also talked about

00:52:30.885 --> 00:52:37.140

the musical performance and you've called that theater as well.

00:52:37.140 --> 00:52:44.880

I was just wondering, I guess what you think theater has to offer a political movement.

00:52:44.880 --> 00:52:49.210

What is the political power of theater for you?

00:52:49.430 --> 00:52:53.445

> Well, three things.

00:52:53.445 --> 00:53:01.260

One is the example I already gave about being an integral part of

00:53:01.260 --> 00:53:11.145

the protest and also gave an example of our theater as political activism,

00:53:11.145 --> 00:53:13.620

as part of a campaign.

00:53:13.620 --> 00:53:21.300

Not just "starting a conversation" or thinking about political ideas inside the theater,

00:53:21.300 --> 00:53:25.245

but actually engaging in the actual life of the country.

00:53:25.245 --> 00:53:30.240

But there are too many ways that I like to think.

00:53:30.240 --> 00:53:34.650

Maybe I think about these two just

00:53:34.650 --> 00:53:41.475

to justify to myself that I'm doing this elitist theater.

00:53:41.475 --> 00:53:46.110

One is preaching to the choir, which is very important.

00:53:46.110 --> 00:53:52.485

The choir is in disarray and depressed and isolated and

00:53:52.485 --> 00:53:57.990

completely doubtful about their own power

00:53:57.990 --> 00:54:01.455

and the power of their ideas and their political struggle.

00:54:01.455 --> 00:54:04.980

It's really important to just go to a theater,

00:54:04.980 --> 00:54:11.160

find yourself with a group of people who are like-minded.

00:54:11.160 --> 00:54:17.160

Seeing a theater that is talking about political ideas that you might agree with and just

00:54:17.160 --> 00:54:23.415

finding a sense of a collective, just an encounter.

00:54:23.415 --> 00:54:26.490

A resistance against isolation,

00:54:26.490 --> 00:54:29.430

atomization, we are not alone.

00:54:29.430 --> 00:54:33.520

That is a big thing and for me it's really important.

00:54:34.850 --> 00:54:40.245

Preaching to the choir is usually a way of dismissing political theater,

00:54:40.245 --> 00:54:41.625

but for me is the core,

00:54:41.625 --> 00:54:44.205

the beautiful part of political theater.

00:54:44.205 --> 00:54:51.015

The other thing is that I think that

00:54:51.015 --> 00:54:54.150

when one goes to the theater with a group of

00:54:54.150 --> 00:54:57.825

people and enjoys a play that has political ideas,

00:54:57.825 --> 00:55:01.050

there's something about thinking collectively that is impossible

00:55:01.050 --> 00:55:10.170

to achieve when one is having an experience by one self.

00:55:10.170 --> 00:55:13.980

This idea of engaging collectively,

00:55:13.980 --> 00:55:17.100
heads connecting, emotions connecting,

00:55:17.100 --> 00:55:18.930
laughing at the same time,

00:55:18.930 --> 00:55:22.410
getting the play at the same time as a collective,

00:55:22.410 --> 00:55:25.365
that in a very deep way,

00:55:25.365 --> 00:55:31.260
almost unconscious way, creates a sense of collectivity, a sense of
community,

00:55:31.260 --> 00:55:34.635
a sense of group,

00:55:34.635 --> 00:55:40.590
that it goes exactly against what the power wants us to be.

00:55:40.590 --> 00:55:43.725
Which is isolated workers,

00:55:43.725 --> 00:55:50.890
isolated units with no sense of a big thing called society.

00:55:51.050 --> 00:55:55.350
Again, that's justification because I'm perfectly

00:55:55.350 --> 00:55:59.625
aware that we charge money to see our productions.

00:55:59.625 --> 00:56:02.189
>> Thank you for that response.

00:56:02.189 --> 00:56:03.420
>> Thank you.

00:56:03.420 --> 00:56:05.475
>> Eduardo, may I ask a question?

00:56:05.475 --> 00:56:08.925
>> Yes go. Really will be our last question. Alice, you have the
floor.

00:56:08.925 --> 00:56:11.280

>> Okay. Guillermo, [LAUGHTER] my name is Alice Reagan.

00:56:11.280 --> 00:56:12.855

I teach at Barnard.

00:56:12.855 --> 00:56:18.270

I'm a director and I teach directing and I'm a huge fan.

00:56:18.270 --> 00:56:21.330

I love your plays, I've seen plays that you've directed in

00:56:21.330 --> 00:56:25.170

the city and my question is about beauty.

00:56:25.170 --> 00:56:29.880

Because I feel that the plays you make inside the four walls of a theater are

00:56:29.880 --> 00:56:32.490

beautiful art objects that also make me

00:56:32.490 --> 00:56:36.825

think and so when you talk about moving theater to the streets,

00:56:36.825 --> 00:56:40.185

and that's where it needs to be to be activist,

00:56:40.185 --> 00:56:44.220

what is the place of beauty, that rarified,

00:56:44.220 --> 00:56:47.340

controlled thing that you make because I do think of your work

00:56:47.340 --> 00:56:50.640

as quite controlled and quite directed and when it gets into the street,

00:56:50.640 --> 00:56:52.500

I guess something else is happening,

00:56:52.500 --> 00:56:54.820

it's a different kind of beauty.

00:56:55.840 --> 00:56:59.090

It's just a concern I have I think.

00:56:59.090 --> 00:57:01.010

Wonder if you can talk to that?

00:57:01.010 --> 00:57:06.685

>> Yeah. Well, this public performance of LasTesis,

00:57:06.685 --> 00:57:14.085

I wouldn't call it necessarily beautiful but it is sublime.

00:57:14.085 --> 00:57:17.370

Sublime in that it is enormous,

00:57:17.370 --> 00:57:18.630

it goes beyond beauty.

00:57:18.630 --> 00:57:24.600

It's an experience that really strikes you to the core and it's huge,

00:57:24.600 --> 00:57:28.420

and it's a little bit scary at the same time.

00:57:28.420 --> 00:57:36.180

It's daring; so it goes beyond beauty I guess.

00:57:36.180 --> 00:57:42.630

But I come from a world of words of acting,

00:57:42.630 --> 00:57:46.410

of creating a piece that happens inside a theater,

00:57:46.410 --> 00:57:49.140

in a very controlled place.

00:57:49.140 --> 00:57:55.750

I'm so glad you mentioned the word beauty because I think that

00:58:04.370 --> 00:58:11.610

since I come from the world of politics and the world of pain and trauma and struggle,

00:58:11.610 --> 00:58:15.600

I have been taught consciously and unconsciously that

00:58:15.600 --> 00:58:20.355

this life is not a life for pleasure or life for beauty.

00:58:20.355 --> 00:58:23.380

It's a life for struggle and pain.

00:58:23.480 --> 00:58:25.875

Since I started doing theater,

00:58:25.875 --> 00:58:29.730

I thought I am going to uphold the idea of

00:58:29.730 --> 00:58:35.100

beauty and pleasure and sense of humor because those things

00:58:35.100 --> 00:58:39.989

are pleasure that can go against

00:58:39.989 --> 00:58:46.170

the forces that have been making our lives miserable for so long.

00:58:46.170 --> 00:58:47.715

When I create a play,

00:58:47.715 --> 00:58:50.505

I think this is going to be beautiful,

00:58:50.505 --> 00:58:53.580

it has going to have a sense of humor.

00:58:53.580 --> 00:58:59.580

The words are going to be beautiful because my political content, so to speak,

00:58:59.580 --> 00:59:02.190

has to go with a sense of pleasure,

00:59:02.190 --> 00:59:06.300

upholding the idea of life and pleasure.

00:59:06.300 --> 00:59:10.440

Otherwise, we start losing forever.

00:59:10.440 --> 00:59:13.995

Whatever happens in the street,

00:59:13.995 --> 00:59:19.230

we're going back to the little private theaters just to experience

00:59:19.230 --> 00:59:22.560

this private beauty because I think it's

00:59:22.560 --> 00:59:26.850

important and because I don't know how to do that street thing.

00:59:26.850 --> 00:59:29.160

I really don't know, that's for other people.

00:59:29.160 --> 00:59:36.160

I know how to do my theater in small rooms with all its problems.

00:59:36.740 --> 00:59:40.000

I hope that's a good answer.

00:59:41.240 --> 00:59:45.375

>> I wanted to thank everybody for coming to the panel today.

00:59:45.375 --> 00:59:49.110

It's 01:00 PM, so we have reached the hour mark limit.

00:59:49.110 --> 00:59:53.940

I want to thank Guillermo so much for being here and for sharing his thoughts,

00:59:53.940 --> 00:59:55.455

ideas, and insights about theater.

00:59:55.455 --> 00:59:57.195

Thank you so much for being here.

00:59:57.195 --> 01:00:00.975

Shayoni if you would like to talk about the further panels that will be

01:00:00.975 --> 01:00:06.645

present so people could know about when to be attentive to the dates and whatnot.

01:00:06.645 --> 01:00:10.500

>> Thank you so much and I want to thank Eduardo for sharing his images,

01:00:10.500 --> 01:00:16.710

for moderating this conversation and really taking us through this very evocative

01:00:16.710 --> 01:00:19.740

and I think historically dense talk

01:00:19.740 --> 01:00:23.340

about Chile and its politics in the future of theater.

01:00:23.340 --> 01:00:25.530

Guillermo, I come from a traditional street theater,

01:00:25.530 --> 01:00:30.420

so I am in fact in awe of people who create in sustained beauty

01:00:30.420 --> 01:00:34.110

within theaters, so thank you for ending on that note.

01:00:34.110 --> 01:00:38.220

Last Fridays of the month through the spring,

01:00:38.220 --> 01:00:41.280

our next panels will be in January, February,

01:00:41.280 --> 01:00:44.550

and March on Nairobi,

01:00:44.550 --> 01:00:50.040

New Zealand, and Hong Kong and I think we will have many,

01:00:50.040 --> 01:00:54.120

many similar themes to explore and think about what happens

01:00:54.120 --> 01:00:58.350

with theater and arts activism despite or in the pandemic,

01:00:58.350 --> 01:00:59.970

so thank you all for joining us.

01:00:59.970 --> 01:01:02.790

I really appreciate your time.

01:01:02.790 --> 01:01:05.490

>> Thank you so much.

01:01:05.490 --> 01:01:07.635

>> Bye, thank you.

01:01:07.635 --> 01:01:10.210

>> Bye. Thanks.