

# MEMENTO MORI

ANIMITAS OF CHILEAN  
THEATER DESIGN



Creating Future ■





**ANIMITAS OF CHILEAN  
THEATER DESIGN**

# **MEMENTO MORI ANIMITAS OF CHILEAN THEATER DESIGN**

## **BOOK - ARTISTIC TEAM**

**Curator and Creator:** Complejo Conejo.

**Writer:** Raúl Riquelme.

**Concept Advisor:** Alejandra Morales.

**Graphic Design:** Cristina Tapia.

**Illustrations:** Nikolo.

**Translation:** Camila Le-Bert.

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*mementomorichile.com*

*complejoconejo.com*

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PRESENTES POR  
UN MEJOR FUTURO

**COMPLEJO  
CONEJO**

**PQ  
2023**



**ANIMITAS OF CHILEAN  
THEATER DESIGN**

Book No \_\_\_\_\_

Date \_\_\_\_\_





## **REMARKS FROM MINISTER OF CULTURES, ARTS AND HERITAGE,**

### **GOVERNMENT OF CHILE**

The Chilean participation in the Prague Quadrennial of Design and Scenic Space (PQ) holds a very special place in the history and development of theater design in our country. Since its first edition in 1967, national artists have attended this global event, which brings together every four years professionals in the field of scenography, costumes, lighting, among other areas of the broad visual and aesthetic universe that give life to a show.

The permanent work of this management achieved that the year 2015, the Chilean participation was coordinated through the national cultural institutions, guaranteeing the selection of those most representative projects of the Chilean artistic scene. This talent has been awarded in Prague, as for example with the work “Minor Monsters” under the curatorship of “Contadores Auditores” and Rocío Hernández, who in 2019 were recognized as the Best Collaborative Project and with the Young Public Award.

Nowadays the efforts from the public sector still remain through the work in an alliance between the Ministry of the Cultures, Arts and Heritage, the Department of Cultural Affairs (DIRAC), ProChile, the University of Chile, the Scenic Designers, technical and makers Association (ADTRES) the National Association of Stage Designers and the Chilean Embassy in the Czech Republic.

For this 15th version of PQ, we are really proud to be present in the Country Section with “**Memento Mori: Animitas del Diseño Escénico**” by the collective Complejo Conejo, an artistic proposal

that rescues the labors, wishes and the visual imagery of 20 national (Chilean) designers. We need to remark, also, the participation of female students at the Scenic Design School of the University of Chile, who will exhibit at the School Section the project “Eden”, coordinated by the academicians Ana Luisa Campusano and Katuska Valenzuela.

The Cuadriennial of Design and Scenic Space in Prague is not only relevant to make known the craft and creativity of those who are dedicated to this discipline, but also to establish networks and links with other professionals in the world of theater and performance. Undoubtedly, it means giving Chilean stage design the space and visibility it deserves, promoting at the same time the country’s insertion in the main cultural circuits at a global level.

**Jaime de Aguirre**

*Ministry of Cultures, Arts and Heritage  
Government of Chile*





## **REMARKS FROM DIRECTOR OF DIVISION OF CULTURES, ARTS, HERITAGE AND PUBLIC DIPLOMACY DIRAC, MINISTRY OF FOREIGN AFFAIRS**

### **GOVERNMENT OF CHILE**

The presence of Chile in the Prague Quadrennial of Stage Design and Space Quarter (PQ) has marked an artistic and cultural milestone in our country, since its first version in 1967.

In fact, the incursion of designers, scenographers, technicians, illuminators and the whole range of creators of the national scenography was materialized in 1980, however the interest and motivation of our artists goes back to the origin of the PQ for being this a great world-wide spectacle, unique in its discipline.

For this 15th version, the call for the PQ 2023 will be made under the concept of “RARO” (rare ) attending to the post-pandemic times that affected us so much and made the physical experience become strange, confusing or “rare” as the Chilean performer collective *Complejo Conejo* seeks to define it in its depth that will represent Chile in the Country section of this meeting : The Chilean animatas.

In the same way, the Students section of the PQ 2023 will represent Chile through the “Eden” project, created and carried out by students of the theatrical design career of the University of Chile. Its design seeks to show our country from a “fracture”. This

is how its protagonists define it: “our rarity lies in the need to rediscover the sense of belonging, but not from a patriotic place, but from a community...”

For the creators and technicians of Chilean stage design and, therefore, for our country, being part of the Prague Quadriennial means a stage in its artistic and professional evolution. Being part of this meeting, which includes a program of seminars, workshops, exhibitions and performances, is undoubtedly an opportunity to strengthen ties with the international community for the growth of our artists and thus show the spirit of Chile.

### **Carola Muñoz Oliva**

*Embassador*

*Director*

*Division of Cultures, Arts, Heritage and Public Diplomacy*

*DIRAC*

*Ministry of Foreign Affairs*

*Government of Chile*

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*Undersecretary*

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**Michaela Buriánková**  
*General Manager PQ 2023*

**Adam Svoboda**  
*Producer PQ 2023*





## **CURATORIAL TEAM**

Complejo Conejo is a Chilean performance and stage design collective active since 2011. Their highly visual work functions at a crossroads between the absurd and the masking, creating projects that explore urban public space.

The collective is integrated by Pedro Gramegna, John Alvarez, and Daniela Leiva, Theater Designers; Josefina Cerda, Actress and Sound Designer; Raúl Riquelme, Actor, and Playwright; and Eduardo Vásquez, Actor and Scenic Researcher.

 [@complejoconejo](https://www.instagram.com/complejoconejo)

 <http://complejoconejo.com>







## **MEMENTO MORI: ANIMITAS OF CHILEAN THEATER DESIGN**

Two years ago, one of our most beloved and important mentors died unexpectedly during the pandemic.

“Memento Mori: animitas of Chilean theater design” is a *mise en scène* where, like executioners, we have selected and killed twenty of our masters and exhibited their animitas, erecting a mortuary pavilion. So it is that costume designers, transvestites, painters, lighting designers, hairpiece designers, professors, scenographers, and puppeteers, share a place in this pavilion.

In Chile, animitas are small traditional constructions that house the spirit of a deceased person at the site of his or her tragic death. They are visited constantly by devotees, who light candles and ask the spirits for favors. If these favors are granted, they must be repaid with an offering - a commemorative plaque, a set of candles, or personal objects - to express their gratitude. The animitas, as a popular and collective manifestation, offer a rare experience.

They pop up on streets and bridges, squares, and deserts, in different shapes and colors, telling the story of an absence and invoking a presence: a ghost.

The same ghost we invoke when we kill our masters.

We are tired of maintaining a legacy that does not belong to us, so choosing to kill twenty of our mentors was the healthiest solution we have found for now.

This mortuary pavilion is kept alive by its visitors, who have the opportunity to visit the animatas of the masters and participate in the performance by dying a little, but only a little, just enough for us to capture part of their spirit and exhibit it as a testimony of their complicity in this misdeed.

We have killed the masters, and we preserve their spirits in these animatas that are paradoxically brimming with life, for it is a fact that stage designers do not rest in peace.

We have killed our mentors, and we are not sorry. This pavilion is not a tribute.

We don't need more tributes.

## **Complejo Conejo**

*Performance collective*



## **ARTISTIC TEAM**

CURATOR AND CREATOR	Complejo Conejo.
GENERAL PRODUCTION	Daniela Leiva.
DESIGN	Pedro Gramegna. John Alvarez.
SOUND DESIGN	Josefina Cerda.
WRITER	Raúl Riquelme.
CONCEPT ADVISOR	Alejandra Morales.
TECHNICAL MANAGER	Carlos Mangas.
SET PRODUCTION	Diego Rojas.
TERMINATIONS AND PAINTING	Francisco Sandoval.
FRIEZE PAINTING	Isabel Rodríguez.
ANIMITA MAKERS	Carla Calzadillas, Marcela Gueny, Andrea Soto, Colectivo Completada Bailable compuesto por Isidora Paez, Kristian Orellana.
ANIMITA TECHNICAL ASSISTANCE	Sebastián Chandía.
COSTUME DESIGN	Macarena Ahumada.
GRAPHIC DESIGN	Cristina Tapia.
ILLUSTRATIONS	Nikolo.
AUDIOVISUAL RECORD	Andrés Valenzuela.
TRANSLATION	Camila Lebert.
PRESS AND SOCIAL MEDIA	Karla Carrasco.
WEB DESIGN	Jephrey Sánchez
PERFORMERS	Pedro Gramegna, John Alvarez, Josefina Cerda, Raúl Riquelme, Eduardo Vasquez.
PERFORMANCE ASSISTANCE	Daniela Leiva, Valentina Vio.

*“We have killed  
our mentors,  
and these are  
their animitas”*





**EXHIBITION OF  
COUNTRIES  
AND REGIONS**



**ANIMITAS OF CHILEAN  
THEATER DESIGN**





## GERMÁN DROGHETTI

“As soon as he appeared on his list, Death devoted himself to searching tirelessly for Germán Droghetti. He visited all the theaters, costume shops, and gambling casinos looking for the designer, but every time he arrived, he was always told that Germán had just left.

The designer was astute, and thanks to a powerful hunch that shook his chest, he sensed the presence of Death. He would cleverly sneak away and manage to avoid him by organizing all sorts of tricks to deceive him, as he did not want to meet him because he found he lacked elegance.

One hundred years he ran. So much so that Death found himself reluctantly asking the Devil for help finding him. And so, suddenly, the Devil opened up the earth at Germán’s feet and dragged him, body and soul, to the depths of hell.

But the Devil did not count on the designer’s cunning, who swiftly organized the demons and seized power in the underworld. He redesigned hell as a neoclassical theater, and the excited demons became his regisseurs, actors, singers, and dancers. They were all willing to do the impossible for German Droghetti, their new Lord.”









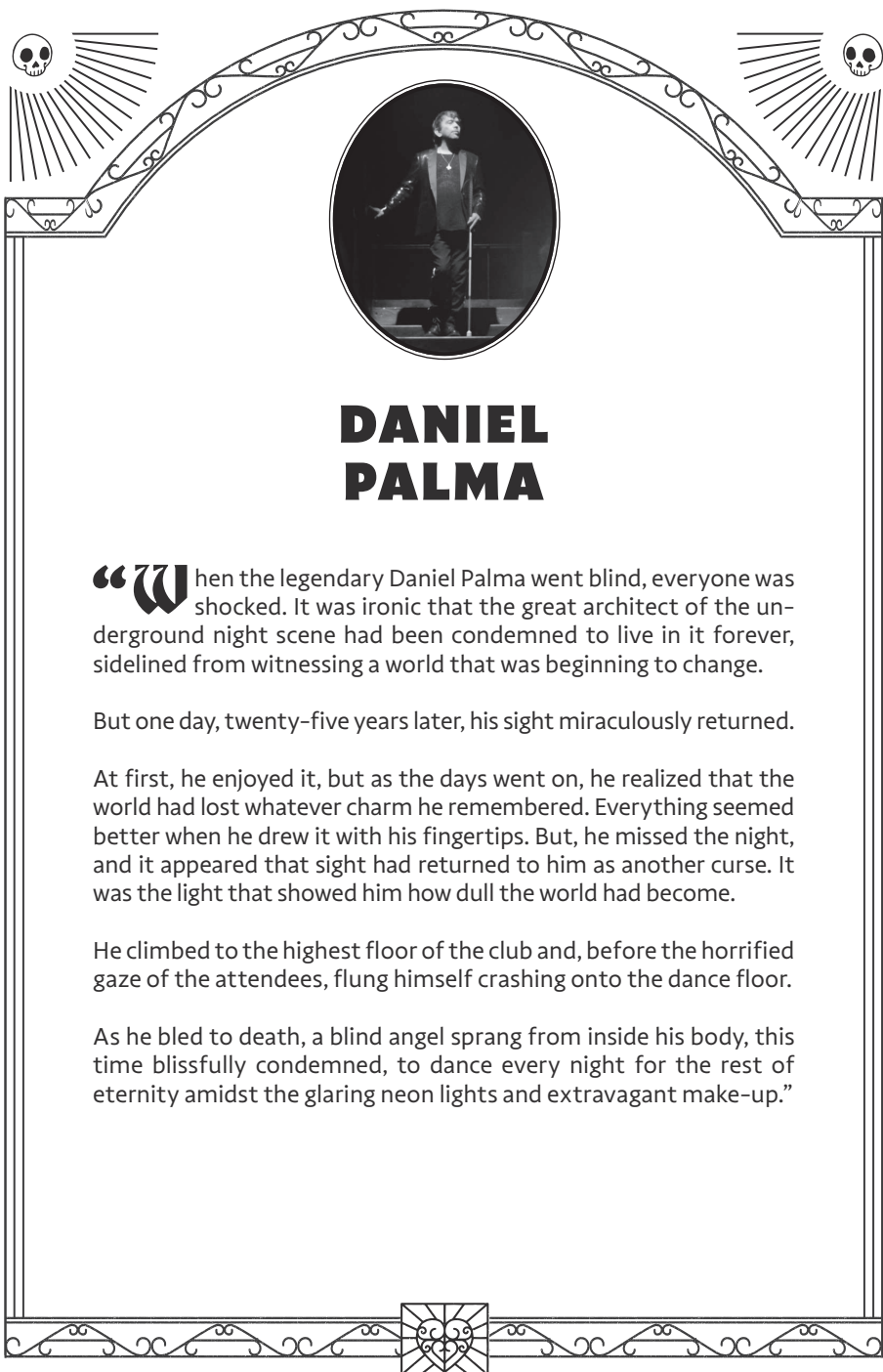
## TAMARA FIGUEROA

“Obsessed with the horizontality of light, Tamara defied the gods and wanted to magnify the sunset by using a high-end optical light device: a giant magnifying glass. This did not please Helios, the Greek god of the Sun, who considered it a personal affront. Myth had it that he was the only one who could do whatever he wanted with the light of the world. Enraged and determined to assert his divine authority, Helios used the same magnifying glass with which Tamara Figueroa had insolently defied him and burned her in full view of the entire polis. Thus, he made sure to forestall any future attempt at subversion.

A statue of ashes was erected at the site of her death, towards which female lighting designers turn to whenever they wish to defy the Divine Designs.”







## DANIEL PALMA

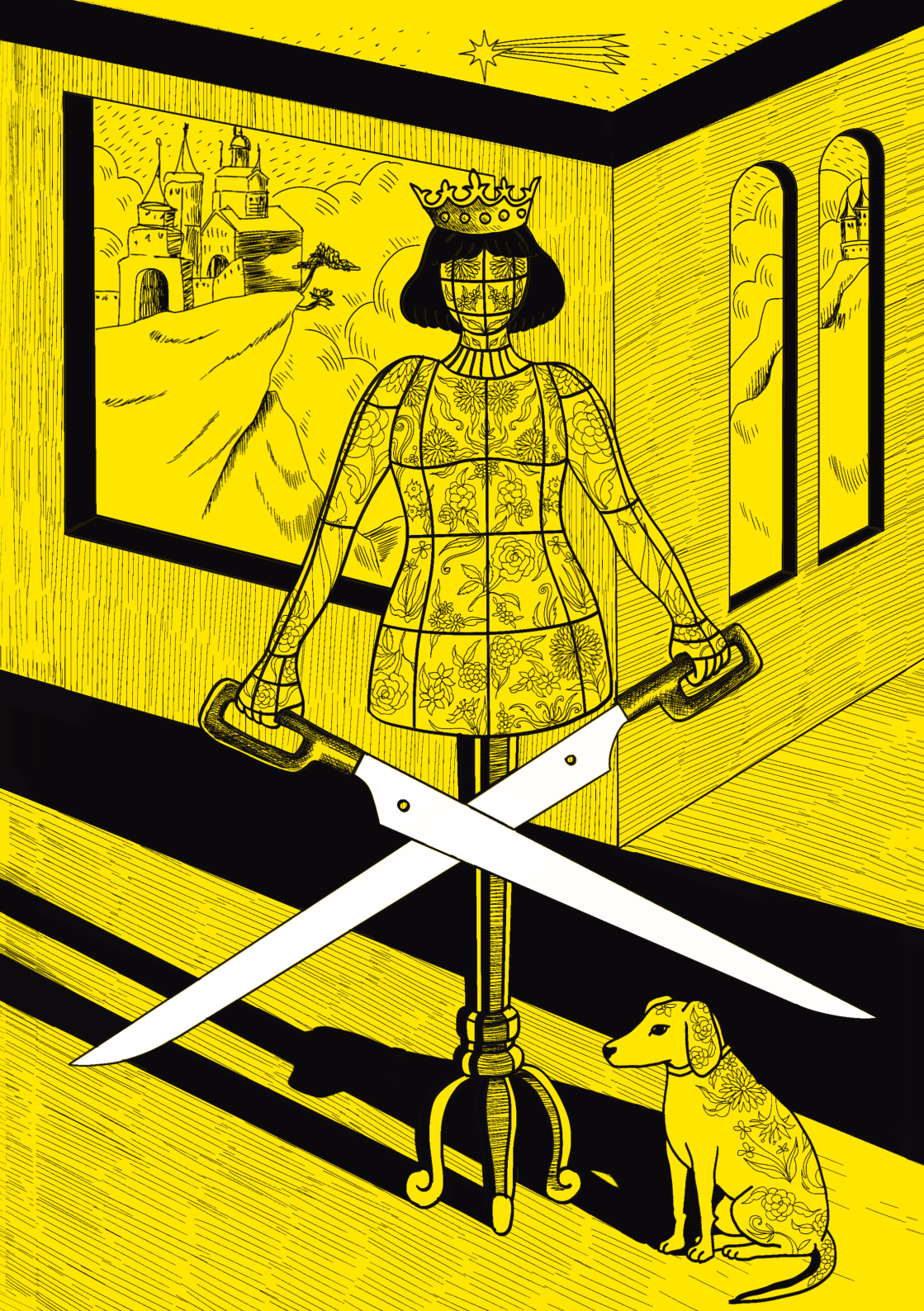
“**W**hen the legendary Daniel Palma went blind, everyone was shocked. It was ironic that the great architect of the underground night scene had been condemned to live in it forever, sidelined from witnessing a world that was beginning to change.

But one day, twenty-five years later, his sight miraculously returned.

At first, he enjoyed it, but as the days went on, he realized that the world had lost whatever charm he remembered. Everything seemed better when he drew it with his fingertips. But, he missed the night, and it appeared that sight had returned to him as another curse. It was the light that showed him how dull the world had become.

He climbed to the highest floor of the club and, before the horrified gaze of the attendees, flung himself crashing onto the dance floor.

As he bled to death, a blind angel sprang from inside his body, this time blissfully condemned, to dance every night for the rest of eternity amidst the glaring neon lights and extravagant make-up.”





## ELIZABETH PÉREZ

“Elizabeth Perez worked with different silhouettes, fabrics, wires, and corsets, giving life to an army of creatures of multiple shapes and sizes who saw in her a sovereign to be protected. And although she refused this idea initially, she was soon crowned Queen of her domain.

She created so many creatures that, soon enough, her domain began to seem smaller and smaller. She lacked space and needed to expand her kingdom. So, she decided to set out to conquer other lands. She managed to reach other nations, and in one of them, as she was about to set up her flag, the local residents violently resisted.

And so war broke out. Elizabeth Perez’s army attacked wrapped in colorful costumes and armed with handmade swords, laying waste to everything in its path. Yet, it was not enough. The enemy army harbored powerful weapons, and after a few days, all of Elizabeth’s creations were reduced to tatters and scraps.

Stubborn and with nothing to lose, the maker snuck into the enemy ranks and fought a duel with the opposing general, against whom she fought for weeks.

When it seemed that they could no longer fight, both used their last energy to finish each other off, and, in a single movement, they pierced each other’s chests with their respective swords.”







## CAROLINA ROZAS

“The day she graduated as a theater designer, Carolina Rozas received an unusual gift: the ability to turn herself into a white furry stoat. Thanks to her size and small, thin legs, she could spend entire nights weaving the thickest wigs and beards available on the national stage, one hair at a time.

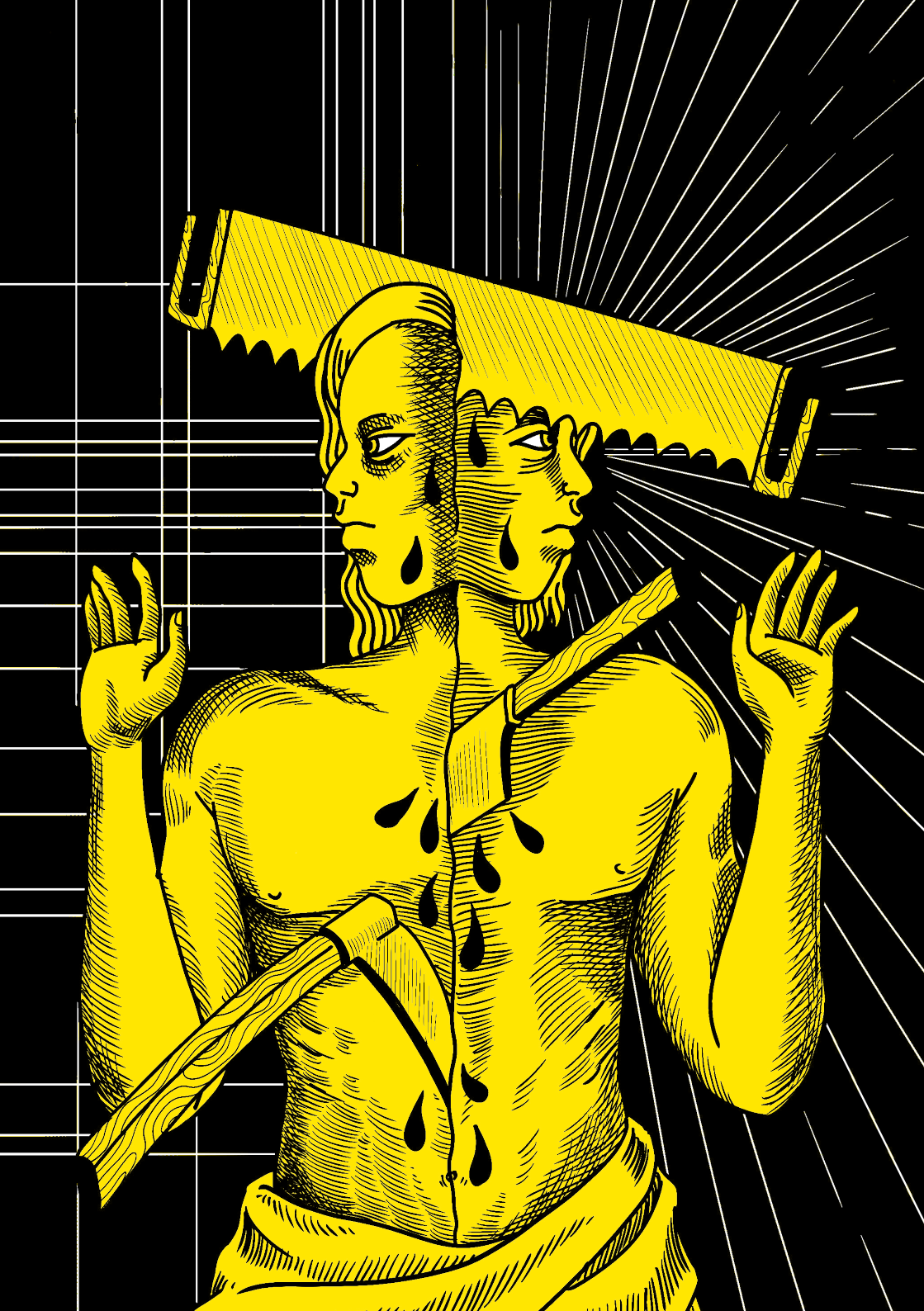
When she was weaving, she forgot all about the world. Instead, she would trap her ideas as they fell between the net and the hair with a unique delicacy, giving them shape. Thus, her hairpieces became increasingly coveted among the most renowned theaters in the world.

But the high volume of orders took its toll. She worked full days as a stoat, and it became harder and harder for her to become human again. Sadly, her workshop was a constant menace for her petite body, as it was overflowing with sharp tools.

Such was her bad luck that, late one work night, a single lowly pair of misplaced scissors slipped off the workbench and pierced her body, staining her beautiful fur crimson red.

Her works were rescued to be exhibited in a museum that bore her name, and from her body hair, they fashioned a huge crimson mustache, the most coveted mustache in the world.”









## SERGIO CONTRERAS

“Sergio Contreras was an excellent designer. For some, the greatest of them all. He worked from sunrise to sunset in theater and television and rarely had time to take on more work, as his agenda was jam-packed.

But the theater and television guilds were perverse. Both wanted to have Sergio full-time and all to themselves. So one night, they met in secret, and after lengthy negotiations, they concluded: they would split Sergio Contreras in half, and each would keep a part of him.

They wrote him a formal letter instructing him to spend days meditating in preparation for what was to be “an award ceremony and recognition of his selfless work as a designer.”

Sergio Contreras arrived at the ceremony dressed to the nines, poised to accept his award. But the deception played out. The guilds, standing on a heavily decorated stage and in full view of an audience of a thousand people, split him in half, hoping that each would get a share of the prize. Instead, however, not only did Sergio not move, but both halves fell limp to the ground.

Contrary to their expectations, none of the guilds would get any part of the designer. Conversely, they were left with empty hands and a horrified audience. This was not magic realism. It was far from it.”







## VERÓNICA NAVARRO

“**I**n her sixties, and after a lifetime as a stage designer on her shoulders, Veronica Navarro discovered that if she closed her eyes and squeezed them shut for long enough, she could become invisible.

She immediately started using the technique in her work. During performances, she would glide onstage between actors and redirect spotlights, reposition misplaced props, and sew loose buttons back on costumes. It was the perfect power to keep an eye on everything, provided she could make herself visible again.

But one day, fatigue got the better of her. After a performance, she threw herself on the seats while still invisible and fell asleep.

The next day, she waited for the theater to open, but no one came. In fact, no one came back for twenty years. The theater had closed for lack of funding, and she had gotten trapped inside. Invisible and all, she went to work.

Years later, when the theater reopened under a new name, they found hundreds of half-finished costumes and set designs that delighted the new owners. They decided to use them for new productions but never knew whom to thank.”



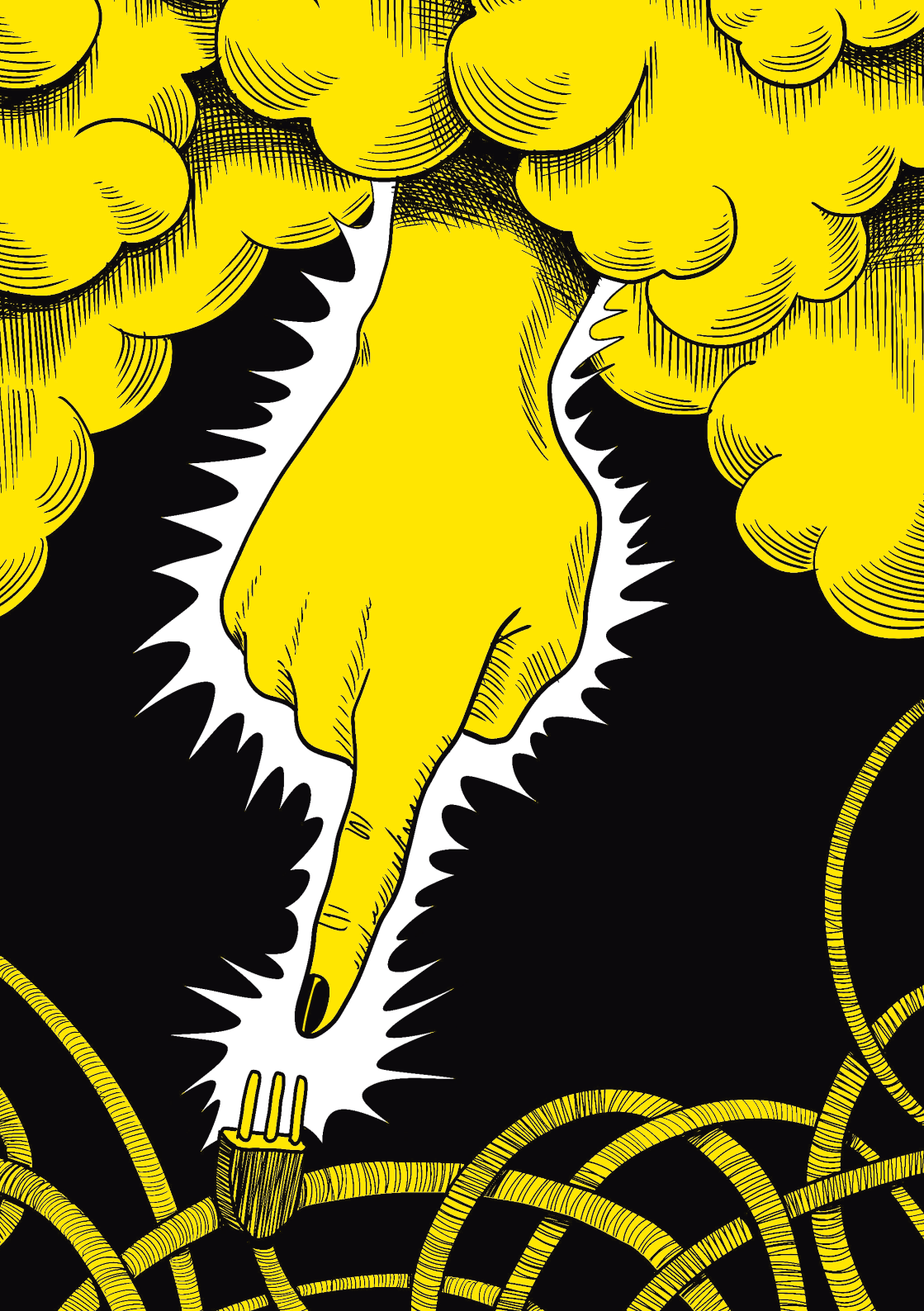


## HERBERT JONCKERS

“**A**s if his life had been written into a play, Herbert Jonckers always seemed to fly high. He thought big because he created spaces that were so impossible their structures extended beyond the stage. Moreover, through his skill and ingenuity, he seemed to transmute matter, which prompted people to speculate: some said he was a magician whose birth dated back to ancient times, while others believed his talent could only have derived from a pact with a demon.

The enigma of his work lay in his ability to invent entire universes on small, improvised stages that he bathed with powerful jets of warm, vibrant light. While the praise he received attracted many friends, it also brought along many critics who doubted his talent. Nevertheless, everyone - without exception - was dumbfounded when one day, as he was filtering a spotlight from the top of a staircase, he rose. He began to float and kept going up. He flew through the light grid, dodging the rafters, and even broke through the ceiling without anyone being able to get him down. They tried helicopters, airplanes, and even a zeppelin, but Herbert Jonckers kept rising until he was never heard from again.”







## LAURA GANDARILLAS

“**A**lthough she was one hundred and fifteen years old, Laura Gandarillas insisted on operating the lights for the premiere at a newly opened theater in the city. And although the director had suggested that she stay home, she still dragged her legs to the lighting booth. She sat in front of the lighting console as if she were in her prime, and there, for all her iron will, the old designer did everything wrong and fell asleep three times during the play.

A little before the end of the disastrous performance, when the entire theater crew wanted to go upstairs to demand her retirement, a phantom of the theater appeared before her, inside the booth: a lonely and tragic ghost who, yearning for company, was searching for someone else to take along with him.

She saw it but could do nothing to escape its intentions. The phantom grabbed her fingers and thrust them into the socket, electrocuting her immediately. The team’s anger shifted to concern when they heard the explosion. They ran to the booth, and there they found her amidst the smoke and the burnt smell: old, scorched, her head wedged between the knobs.”







## PATRICIO PÉREZ

“There was a time when theaters went crazy. Affected by a strange and unknown pandemic, the buildings made their grids and walls tremble, shaking their spotlights and transforming their seats into sharp, bloodthirsty teeth. Overnight they became places where no one wanted to enter for fear of being devoured.

Except Patricio Perez. He was a knight errant to whom local authorities turned whenever they needed to tame an out-of-control theater. He would ride from town to town in old iron armor and, equipped with a humble sword, would engage in battles that could last for days. When he succeeded in subduing a theater, lavish feasts, and banquets ensued, and Patricio was, then, invited to create the scenography for the town’s next premiere.

It was at one of these parties that the knight errant raised a toast too much with the villagers and let his guard down in front of a theater that seemed to have been tamed. Drunk and unarmed, he did not realize that the building’s wiring snaked between his feet and had managed to grab him by the ankles. It was the most monstrous theater he had ever faced. With a jerk, it dragged him inside and, with the maw of its stage gaping open, devoured him in one bite, leaving not even the hull of his armor behind.”





## ESTEFANÍA LARRAÍN

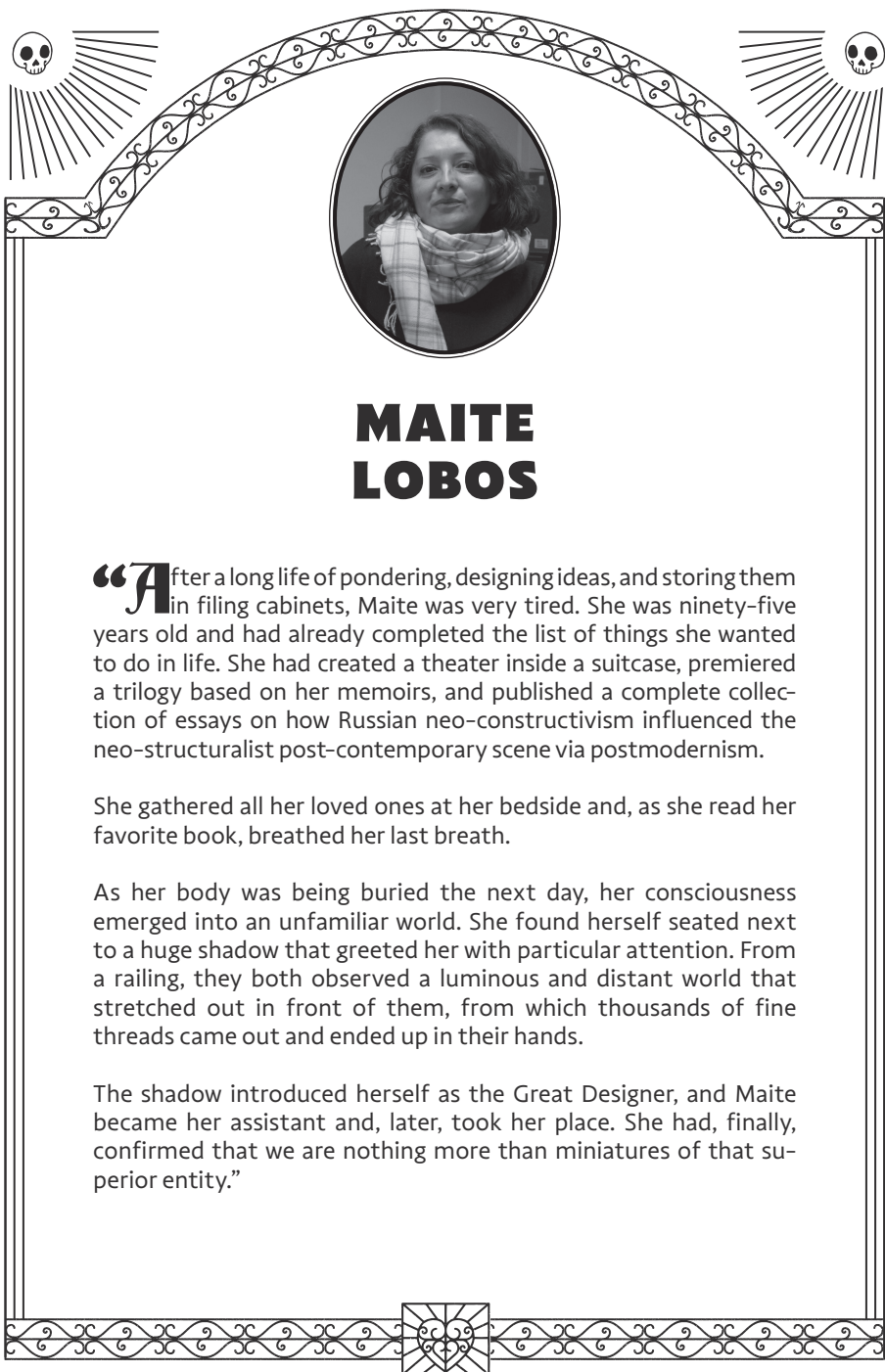
“**Y**ou had to watch out for Estefanía Larraín because she was an eye collector. If she caught someone off guard, she would tap them on the back of the head with one hand, and with the other, she would catch their eyes as they fell off their face like ping-pong balls.

She had no ill intentions. In fact, it was done with a professional purpose, as she studied each eye thoroughly. She would collect them in pairs into jars and then classify them by diameter, color, and texture. Sometimes she even took out her own and tried on the stolen ones in search of new creative stimuli. She was looking for fresh, sharper, more colorful, and keener gazes that she could then put at the service of her films.

She took care of every last detail in her films and would, then, showcase them across town. One day, however, she realized that no one could see them anymore, as everyone had lost their eyes. She tried to return some of them, but the city’s anger was so great that even groping in darkness, they managed to find her. They wrapped her in the very celluloid of her films and incinerated her as if she were a witch: Estefanía Larraín, the sight-stealer.”







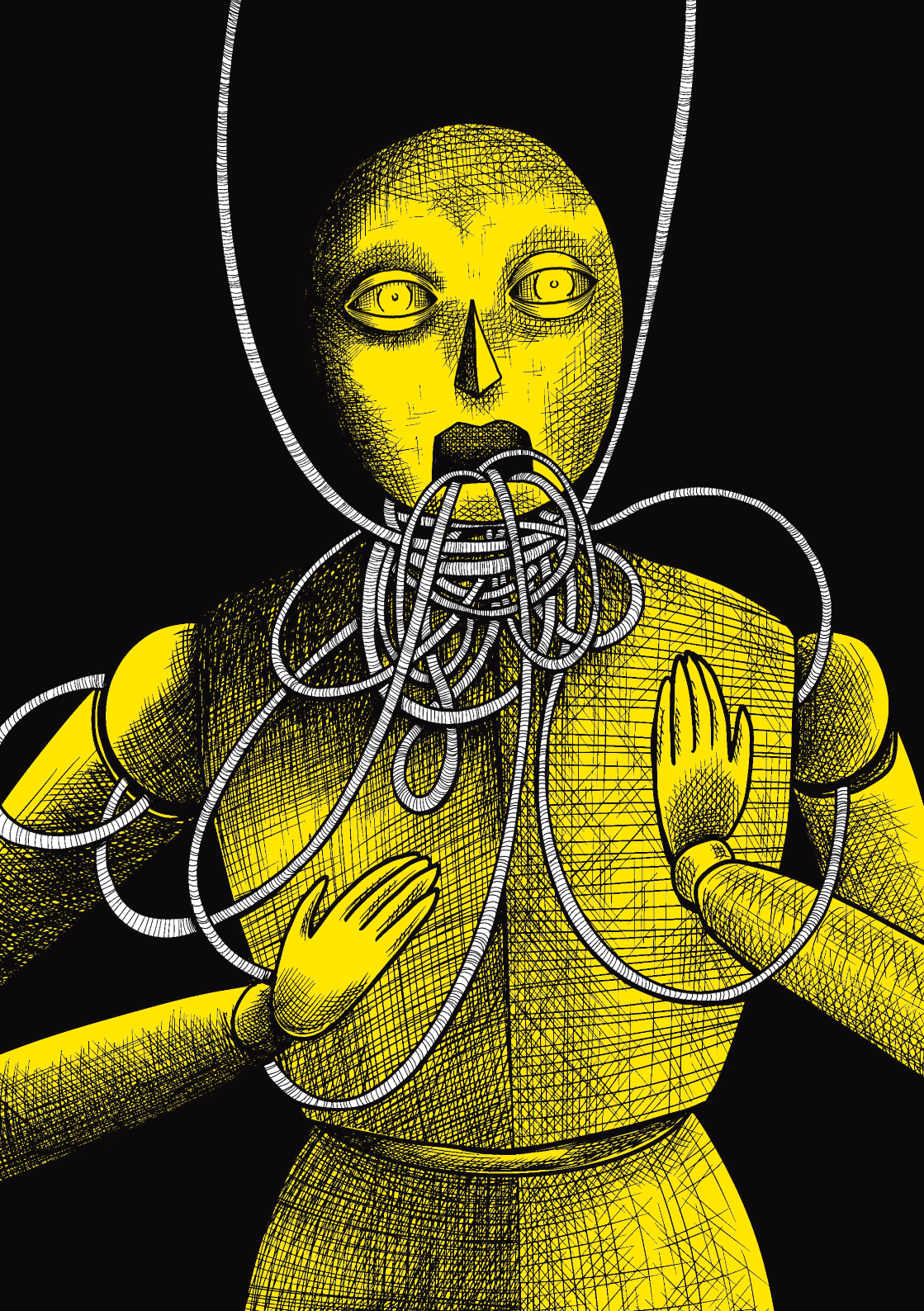
## MAITE LOBOS

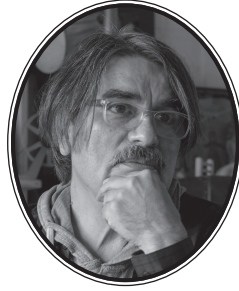
“After a long life of pondering, designing ideas, and storing them in filing cabinets, Maite was very tired. She was ninety-five years old and had already completed the list of things she wanted to do in life. She had created a theater inside a suitcase, premiered a trilogy based on her memoirs, and published a complete collection of essays on how Russian neo-constructivism influenced the neo-structuralist post-contemporary scene via postmodernism.

She gathered all her loved ones at her bedside and, as she read her favorite book, breathed her last breath.

As her body was being buried the next day, her consciousness emerged into an unfamiliar world. She found herself seated next to a huge shadow that greeted her with particular attention. From a railing, they both observed a luminous and distant world that stretched out in front of them, from which thousands of fine threads came out and ended up in their hands.

The shadow introduced herself as the Great Designer, and Maite became her assistant and, later, took her place. She had, finally, confirmed that we are nothing more than miniatures of that superior entity.”





## EDUARDO JIMÉNEZ

“**A**lways a good talker, Eduardo was never at a loss for words. He had plenty of them. He played with them and invented rules for their use, as if he were playing chess or dominoes, and later explained them to his friends.

Over time, he also learned to build with them. He realized that words could be used as walls, ceilings or tools as soon as they left his mouth. An extraordinary talent for a theater designer. He recited long monologues while building scenery and puppets for scenographic purposes.

But his passion went even further. In words, he found the challenge of learning how capable he was of mastering them and giving them new, grander, even showier forms.

He prepared for a long time, and when he finally set out to build the most robust puppet theater ever made, words ran up his throat at such a speed that they clogged it. Eduardo Jimenez died of asphyxiation, but he broke a record: no one had ever died choking on words.

His puppets, made of cloth and words, made arrangements to bury him in his backyard and ensured that no one would ever handle them again.”









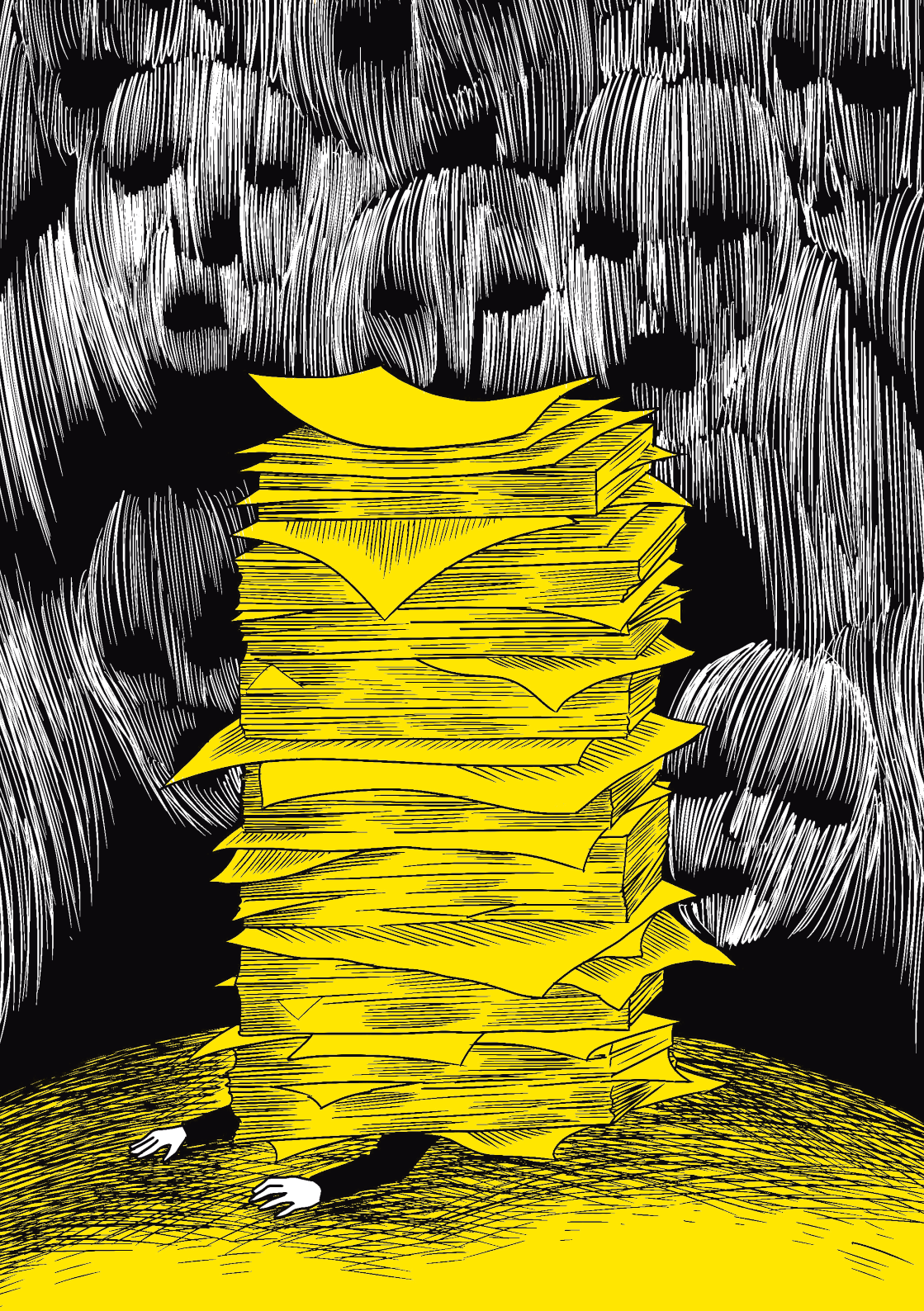
## CAROLA SANDOVAL

“She dived into the forest, as she always did. Contemplating the plants and their geometry. Mesmerized by soft music playing nearby, she failed to notice a warning nailed to a tree and continued to go deeper and deeper into the thicket she thought she knew well.

She discovered wondrous plants that she couldn't help but draw. However, as she drew, she began to feel funny. It was getting dark, and there were no birds to tell her the time. She let herself be lured by a sweet scent that led her to a strange corner full of beautiful red and luminescent mushrooms.

While keeping her eyes on them, for the first time in her life, she felt as if the mushrooms were addressing her in a soft whisper. She moved closer to speak back to them, and when she was close enough, she felt them exchange breath. They were responding to each other.

Lying on the ground, she began to shake. The luminescent fungi slowly spread their spores inside her until they consumed her completely.”





## GUILLERMO NÚÑEZ

“Every so often, the centenarian Guillermo Núñez would sit and talk with his dead friends. They would visit him in the form of ghosts and reminisce about the old days. Meanwhile, he would paint engravings that he would later hand out around town and then file in his studio. The ghosts would whisper about their life’s scars into his ear, and Guillermo Núñez would draw them on paper. And so, for years, he filled millions of pages with ink.

By his 200th birthday, Guillermo Núñez had piled up a million engravings in columns that filled every corner. There was no town to hand out any more artwork to and no more room in the house. The ghosts had grown tired of the artist’s audacity to live so long and conspired against him.

When Guillermo Núñez was finishing one of his most prized series, his ghosts knocked down a column of prints, causing a massive hecatomb. The heaps of prints collapsed upon him in a domino effect, leaving him buried under tons of paper.

Guillermo Núñez, the distinguished master of Chilean art, never painted again. Instead, he joined the ghost union. Since then, he has been tasked with visiting other artists, telling them of his scars, experiences, and a fair fill of jokes.”







## CAMILX SAAVEDRA

“**W**ith alchemy’s help, Camilx fulfilled her lifelong dream: to create a one-of-a-kind artificial skin that stretched over her body. It allowed her to cross-dress in the most remarkable ways, sporting eyes in the palms of her hands one day and dazzling the streets the following week with a pair of boobs on her back.

But the skin didn’t last forever. As time passed, it deteriorated and slowly flaked off her body.

Six months later, when the last scale was shed from her skin, Camilx thought it was the end. She lay with her flesh exposed; if anyone had seen her, they would have thought she was dead. For, in fact, she was.

Camilx lay on the floor of her room for a whole week while new scales sprouted from her skin. Then, gradually, they clothed her until they covered her completely.

The new skin brought her, of course, a new life, full of new transformations. So, for six months, she was a queen, a witch, a prince, a beggar, a prostitute, a knight, a dragon, a saint, a carpenter, and a teacher until a new death came to knock her down again.”







## MARIA KLUCZYNSKA

“The honorable master Maria Kluczynska, historical bastion of national theater design, worked at her textile experimentation workshop daily. There, she methodically cut, dyed, and invented new colors for her costumes, always assisted by her thirty-seven talking cats, whom she fed with leftover fabrics. She worked so hard that, once, she made thirty thousand nine hundred and twenty-two garments in one day to pay her bills. Yet, exhausted, as the passing years no longer allowed her to perform as she once had, she fell asleep while dyeing fabrics over a bucket of beets. Seeing her so still, her ravenous thirty-seven cats gathered around her and tried to rouse her but to no avail.

The eldest of the cats, weary from so much work, seized the opportunity and suggested that the best thing to do was to divide up the costumes and escape. The rest willingly agreed, but they realized that this did not solve the problem of food. They no longer wanted to eat cloth. The weirdest cat then went a step further in his proposal: they should eat Mrs. Maria Kluczynska, a historical bastion of national theater design so that part of her talent would also be passed on to them. And so they did. They ate their mistress for dinner and, thus, acquired the skills to design incredible costumes, supplanting her on the national stage to this day.”









## CATALINA DEVIA

“The day Catalina Devia pulled her heart out of her mouth in the middle of her living room, she did not do so to add it to her collection of useless and pretty objects she had piled on a shelf. No. Catalina did it because she was looking for a color she had never been able to find before, and she knew she could spot it there. There were designs in need of new colors, and they required certain sacrifices.

She held her heart in her hands and noticed it was a little smaller than she had imagined. She also discovered that the human heart could spurt blood profusely, turning her living room into a Pollock painting.

There was a little hole between the aorta and the pulmonary trunk, and right there, nestled in the freshness of her flesh, there lay a new green, the most luminous she had ever seen.

She plunged her fingers into the green of her heart and, before fainting onto the rug, delicately drew out the sketch for a new play that never made it to the stage.”







## ROCÍO HERNÁNDEZ

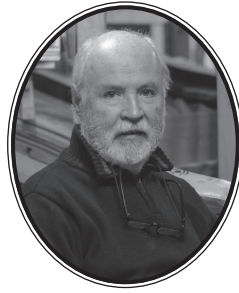
“As was her custom before every performance, she meticulously checked every corner of the stage. But what Rocío Hernández did not foresee was the ellipsoidal reflector spotlight that, unhung from the grid, fell violently over her head. No one said anything, but everyone was visibly amazed by what they saw: Rocío’s head had been replaced by a spotlight perfectly fitted onto the designer’s neck, pointing and lighting up their faces.

She became a literal bearer of light whom, over time and a series of difficulties notwithstanding, people came to understand. She communicated through a strange and striking language by opening and closing the iris of her spotlight, allowing her to travel the world creating new spaces using only her head movements.

But the spotlight was not without its flaws. One autumn day, in the heavy rain, sparks started flying out all over the bulb, and it exploded. Rocío collapsed, separated from her lamp-head, and no matter how hard her friends searched for spare parts for the bulb, they could not find any. Thus, they were unable to revive her.”







## WILLY GANGA

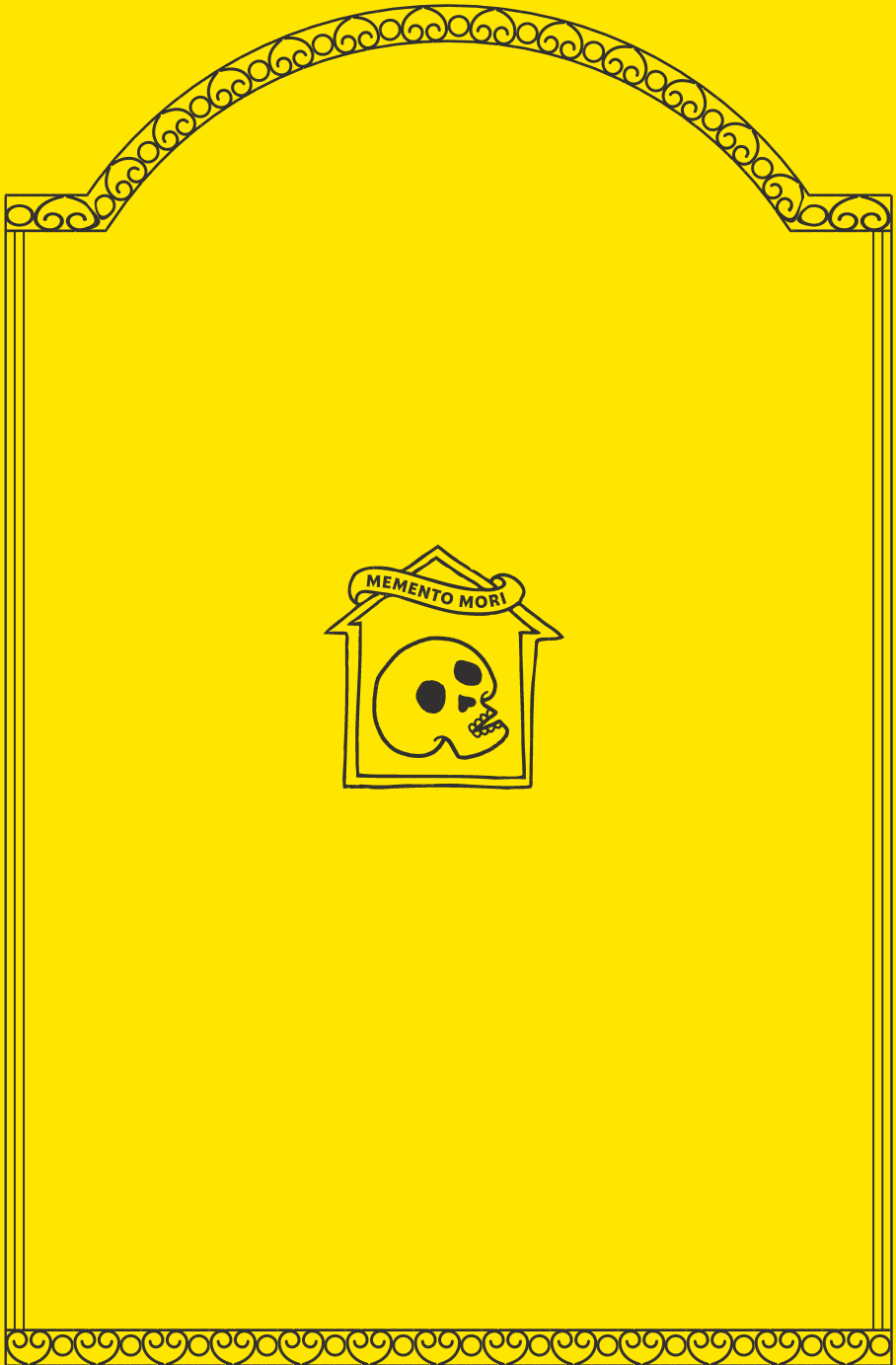
“Young Willy and his crew set sail with only one mission: to free all the oppressed peoples of every port they set anchor. So they boarded a floating theater he created and set sail at dawn.

They traveled the world aboard the theater for seven years, spreading riches, overthrowing tyrannies, and slaying kings. Young Willy taught people to draw and founded theaters and art schools. He gave his life to the sea, and the sea was kind to the theater and its crew.

Still, the sea is not to be trusted. One stormy night, the floating theater could not withstand the fierce weather and was wrecked in the middle of the ocean. Half of the crew drowned, while the other half disappeared.

Young Willy, once a faithful adventurer, now had no companions left. As he clung to some drifting planks, he was spotted by a lone fish that did not hesitate to quickly and painlessly gobble him whole.”





*“We don’t need  
more tributes.”*



# ACKNOWLEDGMENTS

Droghetti Perlwitz Family

Monserrat Catalá

Mónica del Castillo and Paulina Cabrera

Salvador Sepúlveda Palma

Carolina Munitiz and Balcón Tudor

Tomás O'ryan

Amparo Saona

Welita Tina

Sonia Destefani

Franco Castillo

Valentina San Juan

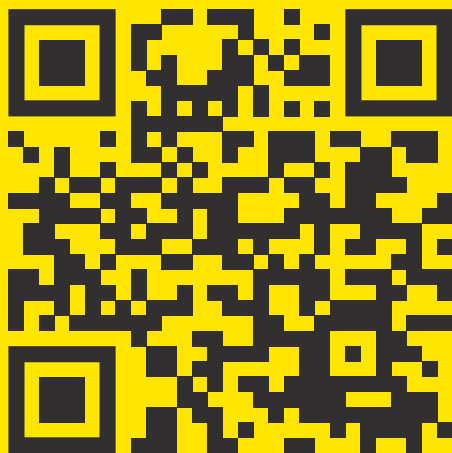
TNCH

Francisca Maturana

Dita Aguilera

And to the twenty selected masters of theater design: Germán Droghetti, Tamara Figueroa, Daniel Palma, Elizabeth Pérez, Carolina Rozas, Sergio Contreras, Verónica Navarro, Herbert Jonckers, Laura Gandarillas, Patricio Pérez, Estefanía Larraín, Maite Lobos, Eduardo Jiménez, Carola Sandoval, Guillermo Núñez, Camilx Saavedra, María Kluczynska, Catalina Devia, Rocío Hernández y Willy Ganga, for your time and kindness.





[HTTPS://MEMENTOMORICHILE.COM/](https://mementomorichile.com/)

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# STUDENT EXHIBITION

## EDEN

¿What is *patria*?

¿What is *patria* for you?

The project created by students for the 2023 Prague Quadrennial was formulated while waiting on the first draft of a potential new Constitution, which this time would be drafted by democratically elected representatives, a consequence of the mass protests and social uprising back in 2019. This moment coincides with the launch of this year's Quadrennial theme based on the genius loci of our post-pandemic territory.

Drawing from our own biographies, we recognized that a fundamental part of our stories are formed during childhood, and these give meaning to our sense of *patria*, or feeling of homeland in English. We identified a determinative problem for our generation, the lack of a sense of belonging. Eden, in this context, is thought as a performative installation that moves us in the present while considering our past, since it provokes a correlation between all that we learned about *patria* growing up and how we currently inhabit public, gregarious and personal spaces.

Eden is established by an urgency of bringing back to life memories that are still very much alive within us, awoken by the experiences of recent years where we questioned ourselves on issues that we had never thought about collectively, thus generating an epistemic shock around the *patria* we inhabit. Eden originates from the drive to be able to manifest the change of meaning that the transfer from the streets to meta-narratives produced, at a representational and scenic level. The active movement of the uprising made us pass from one state to another, giving new meaning to our subjectivities in relation to what we knew as *patria*. From there we began to link a series of questions that had not appeared within the normative learning of our childhoods, such as the plurinationality of our territory, feminism and the profound rejection of the neo-liberal project.

Extracting part of the lyrics of the national anthem:

*Pure, Chile, is your blue sky,  
pure breezes cross you too,  
and your field of embroidered flowers  
it's **the happy copy of Eden**<sup>1</sup>.*

---

<sup>1</sup> First paragraph of the National Anthem of Chile, written by Eusebio Lillo with music by Ramón Carnicer, adopted on September 17, 1847.



We select the phrase “the happy copy of Eden” from our national anthem to name this project since it perfectly represents the tension that arises from the learned archaic and traditional symbols of our so-called *patria*, in contrast to the meanings of the *patria* we inhabit today.

The visual reference that prevails in the stand-installation is the imagery produced during the social uprising of October 2019. The most significant resources are a wall, the synthesis of a plinth and a green screen. These result in an installation piece that changes depending on the actions that are generated in relation to three stages: schooling, resignification and questioning around the sense of *patria*, in which performative actions will be



produced. In parallel, there will be a space for participants' interviews with the aim of building an audiovisual archive, on how and which memories build our idea of *patria*.

This is a performative installation that is part of a reflection on the rarity of the sense of *patria*. Undoubtedly, the political and social processes of the last 5 years in Chile have reconfigured the notion of *patria*, evidencing the crisis of our sense of belonging. Eden questions the symbols and views related to *patria*, since apparently it has never been a dream paradise. It is an abyss from which the question What is *patria*? arises, converting the installation space into an invitation for the viewers to expose their own relationship with remembrance and *patria*.

Research team, writing and creation of the stand/installation:

Isadora Guitál  
Isidora González  
Zoe Hihler  
Montserrat Cavieres  
Viviana Araya  
Catrián Ochoa

Project Advisor:

Laura Zavala

Process guide teachers:

Katiuska Valenzuela  
Ana Campusano

 [@copiafelizdeleden](https://www.instagram.com/copiafelizdeleden)

 [@copiafelizdeleden](https://www.youtube.com/copiafelizdeleden)





# PQ PERFORMANCE

## ¿WHAT DO ASTRONAUTS DO?

BY COMPLEJO CONEJO

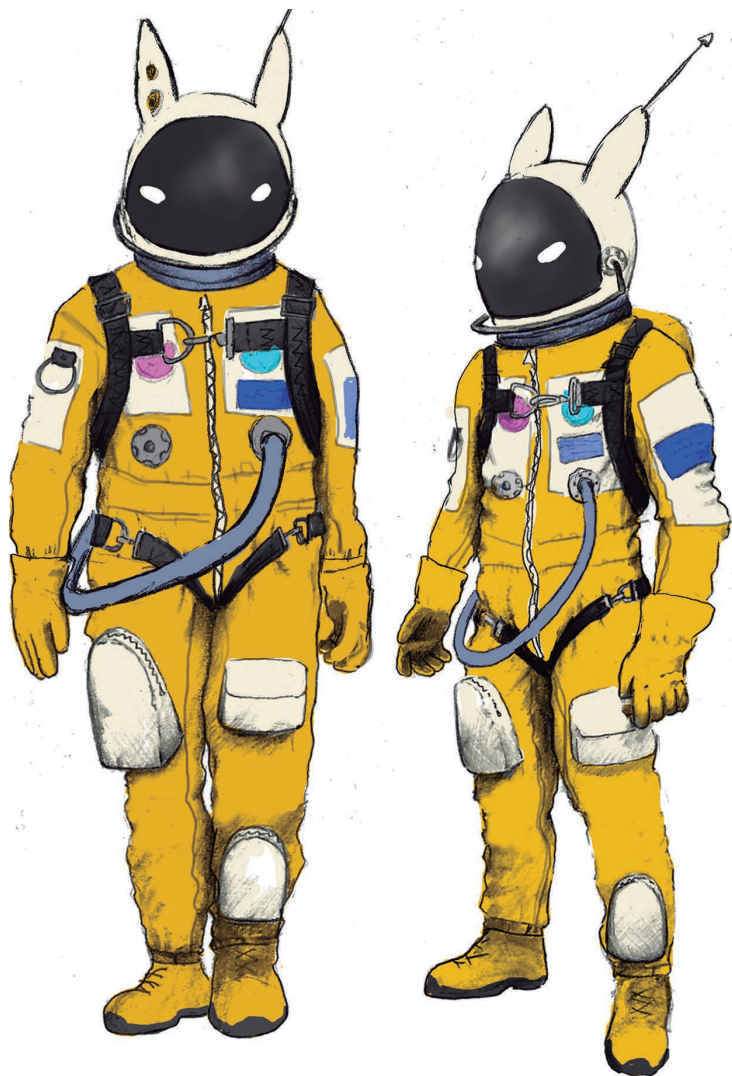
A crew of five astronauts walks through an unknown city. They are exploring, collecting and communicating, they want to make contact.

Starting from the concept of the other and using the imaginary of science fiction, the Complejo Conejo collective presents itself as a group of explorers from another world, strangers who, through an urban expedition, seek to solve only one question: What is a human?

The astronauts are looking for us, the astronauts want to make contact.

 [@complejoconejo](https://www.instagram.com/complejoconejo)

 <http://complejoconejo.com>



# ALMA Y MUERTOS

BY DANIELA PORTILLO

A ritual performance inspired by mortuary rites of Tarapacá Region. In honor of master Germán Droghetti.

**Original Idea and Direction:** Daniela Portillo

**Production:** Cristóbal Ramos

**Performer:** Margarita Gómez

**Textile Artifacts:** Alba Cisterna

**Sound Design:** Iris Rojas

**Traditional Instruments:** Pedro Portillo

**Recording:** Jois Ann, Rafael Rodríguez

 @portafolio.portillocisterna



# FRAGMENTS II

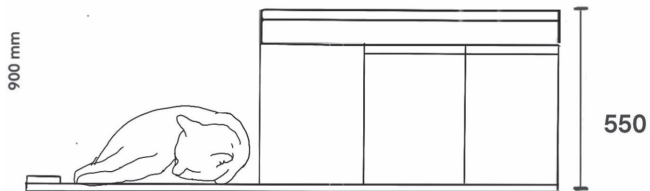
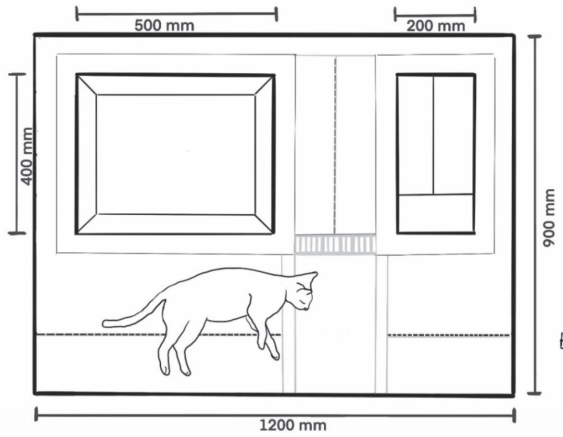
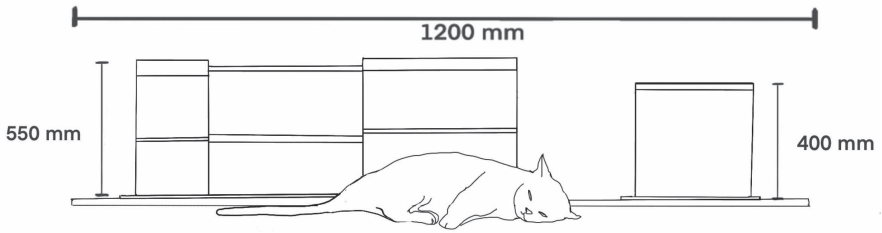
## EL GATO GIGANTE

BY CATALINA AGUILAR

The giant cat is a diorama which shows a scene, a fragment of an average city, where a cat taking a nap between buildings starts chaos and different outcomes in the actions around it. Little characters submerge in fear before the presence of this giant and inexplicable being, are led to lockdown, curiosity and exceptism. Object featured as a diorama, manufactured with carton, wood, 3D printed pieces, among other materials.

 [@catalinagato](https://www.instagram.com/catalinagato)

 [www.catalinagato.com](http://www.catalinagato.com)



## **DISPLACED IMAGINARIES**

COSTUME DESIGN SCALE TRIP  
TO THE REGIONAL TERRITORY OF CHILE

A project created within the Regional Training Program in Scenic Design, which explores design, identity, and territory.

**Curator:** Daniela Portillo.

**Coordinators:** Catalina Devia, Cristóbal Ramos.

**Creative Team:** Amaranta Carrasco, Andre Alvarez, Claudia González, Claudio Ortiz, Felipe Conejeros, Javier Tiznado y Luis Mondaca Rodriguez.

 [@formacionreg.disenoescenico](https://www.instagram.com/formacionreg.disenoescenico)





# PQ TALKS



## **EXPANDING SCENOGRAPHY FROM THE SOUTH. LATIN AMERICAN ROUND TABLE**

Participants: Complejo Conejo

Perspectives of Latin American scenic-scenographic creation, in its different contexts and regions.

 @complejoconejo



## **“TEACHING PERFORMANCE DESIGN IN LATIN AMERICA”**

Participants: Daniela Portillo  
Cristóbal Ramos



Daniela Portillo and Cristóbal Ramos are invited to share the experience of the Regional Training Program in Scenic Design, a project they created in 2018 along with Catalina Devia, which has helped to expand the training, concepts, and practices in this area in a large part of the Chilean territory. This will be complemented by the teaching careers that both designers have built in the academic field.

 [@formacionreg.disenoescenico](https://www.instagram.com/formacionreg.disenoescenico)



## “INTERNATIONAL PERSPECTIVES ON LIGHTING DESIGN”

Participant: Tamara Figueroa

**CONTRACENIT, shadows from the south**, is the name given to the conference inspired by the light of the southern skies and the inflections of Latin American decolonial culture; which critically exposes artistic and political aspects of the shape of light and its possibilities for performance design.



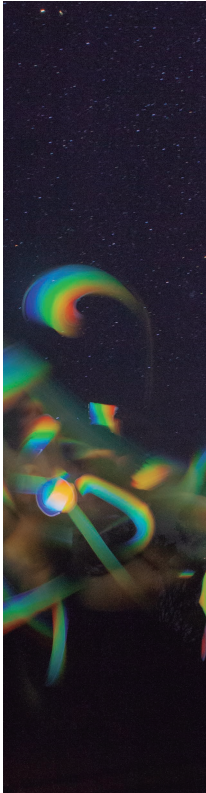
## SURVIVAL STRATEGIES OF A THEATER IN THE SOUTH OF THE WORLD

Participants: Francisca Peró  
María Fernanda Videla



Teatro Biobío, is located in the south of Chile. After 2 years of transit we faced a social revolt and a pandemic. We would like to reflect on our survival strategies in a context of constant change.

# SOUND KITCHEN



## VITRUVIO CONCERT

SOUND DESIGN  
BY JOSEFINA CERDA

Vitruvio Concert is an immersive media performance experience that aims – from a neo-Renaissance perspective – the construction of an anthropological sound-visual framework

How would it be like to think a Vitruvian man in a multidimensional world?

In a world where the body is digitally translated into infinite possibilities?

How would a chromatic-sound mapping of contemporary human existence be like?

### Artistic Team:

Josefina Cerda Puga  
Jephrey Sánchez Fuentes  
Sebastián Chandía Chiappe

📍 @vitruvio\_concert

# PQ STUDIO: WORKSHOPS

## **SCALED SCENOGRAPHY: RAPID STAGE-MOCKUP CREATION**

BY FRANCISCO MARTINEZ

Set design involves both traditional and experimental techniques. This studio aids in the participant's creative process by sharing, practicing and crafting elemental mockups while taking advantage of international cultural exchanges as a way of promoting the artistic education and international integration.

 [@scaledscenography](https://www.instagram.com/scaledscenography)



# SHORT LIST FOR BEST PUBLICATION AWARDS

## ALBÚM DE ARCHIVO

BY CATALINA DEVIA  
AND PÍA GUTIÉRREZ

*Álbum de archivo* is a collaborative work about the Sergio Zapata's trajectory. The book tells the story of an apartment full of objects which will give rise to the Sergio Zapata Archive ([www.proyectoarde.org](http://www.proyectoarde.org)). Together, designer Catalina Devia and academic Pía Gutiérrez seek to show a narrative of the archive and its categories as a postcustodial space that interpellates the present. In that sense, the "album" is a critical category that reflects the effort to organize iconographic routes that for the first time assume the materiality of the scene and the body as an atlas to bring us together to think about creation.

 [www.proyectoarde.org](http://www.proyectoarde.org)





## **CHILEAN PARTICIPATION IN THE PRAGUE QUADRENNIAL 2023**

### **“Memento Mori: Animitas of Chilean Theater Design”**

*By Complejo Conejo*

EXHIBITION OF COUNTRIES AND REGIONS.

### **“Eden”**

*By Isadora Guital, Isidora González, Zoe Hihler, Monserrat Cavieres, Viviana Araya, Catrián Ochoa*

*Project Advisor: Laura Zavala.*

*Process guide teachers: Katiuska Valenzuela y Ana Campusano.*

STUDENT EXHIBITION

### **“What do Astronauts do?”**

*By Complejo Conejo*

PQ PERFORMANCE

### **“ALMA Y MUERTOS”**

*By Daniela Portillo*

PQ PERFORMANCE

### **“The giant cat”**

*By Catalina Aguilar*

FRAGMENTS II

### **“DISPLACED IMAGINARIES: Costume Design Scale Trip to the Regional Territory of Chile”**

A PROJECT CREATED WITHIN THE REGIONAL TRAINING PROGRAM IN SCENIC DESIGN, WHICH EXPLORES DESIGN, IDENTITY, AND TERRITORY.

*Curator: Daniela Portillo.*

*Coordinators: Catalina Devia, Cristóbal Ramos.*

*Creative Team: Amaranta Carrasco, Andre Alvarez, Claudia González, Claudio Ortiz, Felipe Conejeros, Javier Tiznado y Luis Mondaca Rodriguez.*

FRAGMENTS II

**“Expanding scenography from the South. Latin American Round Table”**

*Participation Complejo Conejo*

PQ TALKS

**“Teaching Performance Design in Latin America”**

*Participation Daniela Portillo and Cristóbal Ramos.*

PQ TALKS

**“Survival strategies of a theater in the south of the world”**

*Participation Francisca Perú and María Fernanda Videla.*

PQ TALKS

**“Perspectivas internacionales del diseño de iluminación”**

*Participation Tamara Figueroa*

PQ TALKS

**“Scaled Scenography: rapid stage-mockup creation”**

*By Francisco Martínez*

PQ STUDIO: WORKSHOPS

**“Vitruvio Concert”**

*Diseño Sonoro by Josefina Cerda*

SOUND KITCHEN

**“Albúm de archivo”**

*By Catalina Devia and Pía Gutiérrez*

SHORT LIST FOR BEST PUBLICATION AWARD

 @pqhile





**PQ** Pražské  
**2023** Quadriennale  
Prague  
Quadrennial

# COMPLEJO CONEJO



PRESENTES POR  
UN MEJOR FUTURO

Project financed by the  
Ministry of Arts, Cultures and  
Heritage of Chile.

