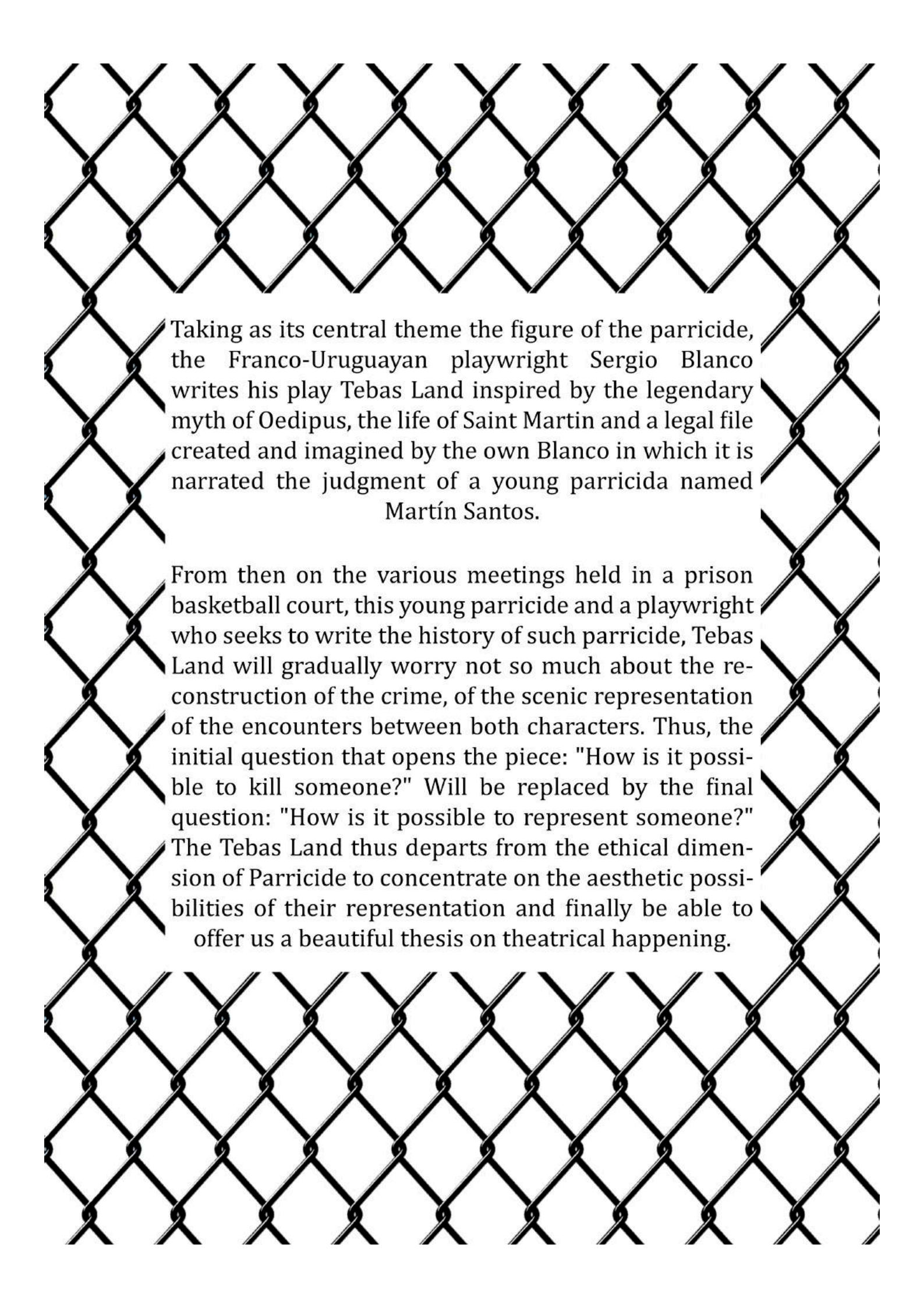


# TERAS LAND

DIRECCION  
CONINA MORILLO

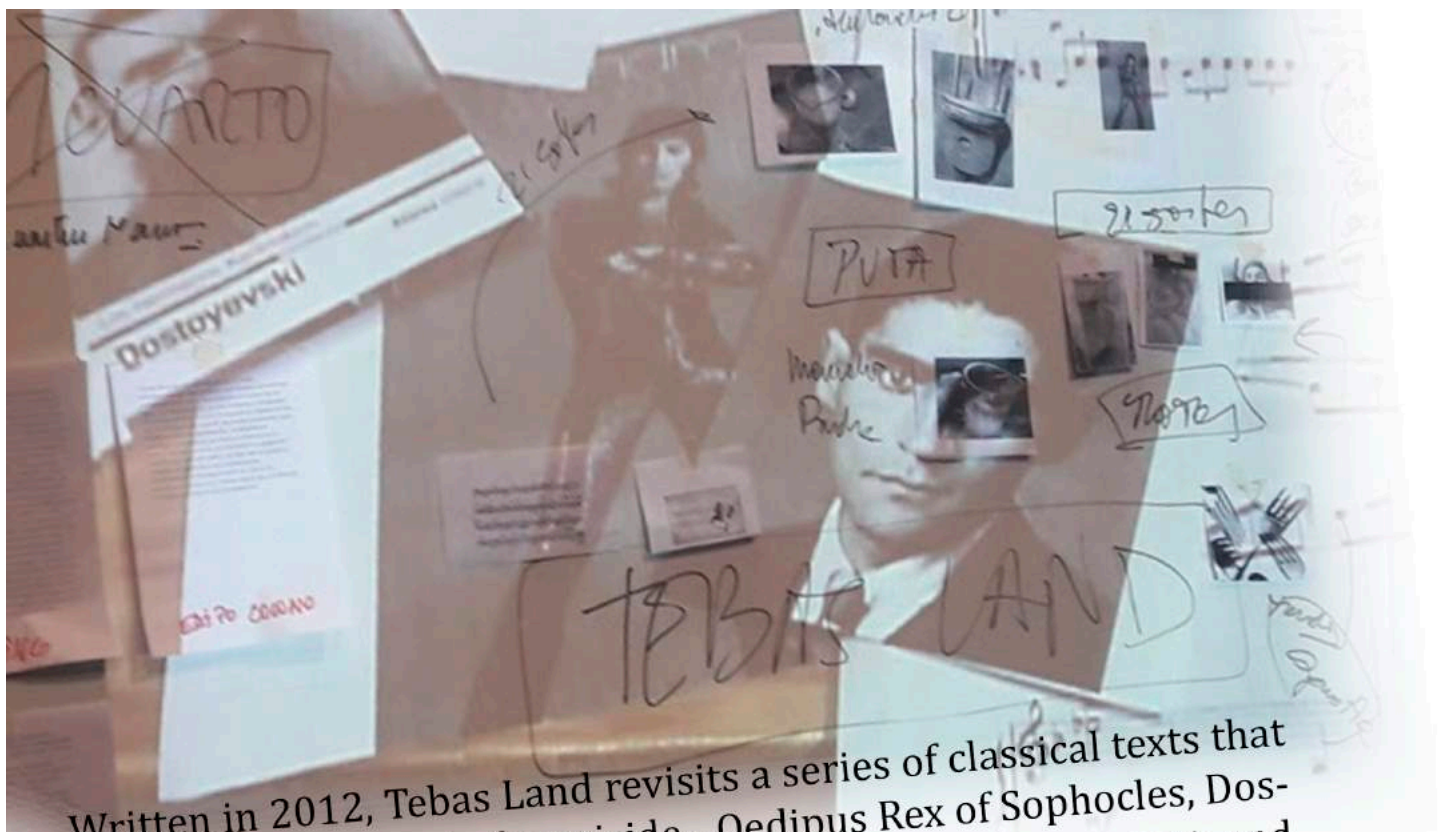
TEXTO  
SERGIO BLANCO

TIMBRE 4



Taking as its central theme the figure of the parricide, the Franco-Uruguayan playwright Sergio Blanco writes his play *Tebas Land* inspired by the legendary myth of Oedipus, the life of Saint Martin and a legal file created and imagined by the own Blanco in which it is narrated the judgment of a young parricida named Martín Santos.

From then on the various meetings held in a prison basketball court, this young parricide and a playwright who seeks to write the history of such parricide, *Tebas Land* will gradually worry not so much about the reconstruction of the crime, of the scenic representation of the encounters between both characters. Thus, the initial question that opens the piece: "How is it possible to kill someone?" Will be replaced by the final question: "How is it possible to represent someone?" The *Tebas Land* thus departs from the ethical dimension of *Parricide* to concentrate on the aesthetic possibilities of their representation and finally be able to offer us a beautiful thesis on theatrical happening.



Written in 2012, Tebas Land revisits a series of classical texts that deal with the subject of parricide - Oedipus Rex of Sophocles, Dostoevsky's Karamazov brothers, A parricide of Maupassant and Sigmund Freud's parricide - not for the purpose of surrendering them a hollow literary tribute but in order to propose a true challenge of scenic parricide.

The author Sergio Blanco studies the world of autofiction. Self-conditioning is starting from oneself to become fictionalized, to become a lie starting from a truth. The interest of the author in the autoficción is due to that in the work it found that one could tackle many subjects. Self-fiction, as a genre, in the first place is that ability to produce stories from a lived, where one can look for a possibility from a vivid personal, but seeks to say something by poetizing it. In the word autofiction is the word "self", which means self, and the word "fiction", with all that implies poetics and imagination. Then we can say that an autofiction is a mixture between the real and the fiction.

Self-fiction, in some way, leads one to look for oneself, and in that search one removes oneself from one's own life, getting into the swamp of his own memories to work from there, to make him available to work.

## About the Author

Sergio Blanco was born in Montevideo, Uruguay, in 1971. He studied Philology and Theatrical Art. After being a student and assistant director of different directors such as Atahualpa del Cioppo, Antonio Larreta, Nelly Goitiño and Aderbal Freire-Filho, directed in his country the montages of Richard III and Macbeth by Shakespeare, and Cyrano de Bergerac by Edmond Rostand. In 1993 he won the Florencio Revelation Prize and traveled with a scholarship to Paris to study Theater Direction at the Comédie Française, together with directors and masters of the European scene such as Alain Françon, Georges Lavaudant, Daniel Mesguich and Matthias Langhoff.



From there in more his theatrical activity will be divided between Uruguay and France until in the year 1998 definitively resides in Paris, city where he resides at the moment. Among his best known texts are Slaughter, .45 ', Kiev, Barbarie, Kassandra, Darwin's Leap and Tebas Land. His pieces have been released in his country and abroad, and most of them translated into different languages and published in different countries.

He has won several prizes, among them the Uruguayan National Dramatic Award, the National Drama Theater Prize of Montevideo, the National Theater Fund Award, the Florencio Prize for Best Playwright and the Casa de las Américas International Prize.

Since 2008, he has been working as Director of the COMPLIT Contemporary Performing Arts Company and for six years he has been working for the Ministry of Education and Culture in France coordinating and directing literary writing workshops in different educational centers.

In recent years he has been invited on several occasions to teach different seminars, courses and conferences in different university and cultural institutions in France, Uruguay, Argentina, Brazil, Cuba, Spain, Burkina Faso and Greece.

In March 2013 he was appointed by Carlos III University of Madrid as Artistic and Academic Director General of the European project Crossing Stages, which brings together the Departments of Theoretical Research and Theater Production of several European Universities. That same year he was invited by the National Comedy of Uruguay to lead the First Seminar of National Dramatization for young playwrights.

In 2014 presents Tebas Land in Buenos Aires, invited by the National Theater San Martín.

## About the Director

Corina Fiorillo is Lecturer and Theater Director. He has coordinated the career of Dramatic Art at the University of Salvador, an institution of which he was also a teacher. He has been responsible for the management of more than twenty performances (both in the independent circuit as well as in the official circuit as well as the commercial), as well as the coordination of several cycles that gave rise to new dramaturgies, along with Patricia Suárez between the years 2006 and 2009 - His shows have been seen in several countries in Europe and Latin America and he has participated with them and as teacher of numerous International Festivals.

Among his latest works are:

- Desdichado deleite del destino (Teatro Anfitrión / Teatro del Pueblo)
- Kalvkott carne de ternera (Teatro del Nudo)
- Miembro del jurado (Teatro Nac Cervantes)
- El Principio de Arquimides (Teatro San Martin)
- La Sombra de un perfume (Teatro Nac Cervantes)
- El Arquitecto y El Emperador de Asiria (Teatro San Martin - Teatro Español Madrid)
- Ignacio y Maria (EL OPALO)
- Síndrome de Amor (Teatro del Pueblo)
- Tres (Multiteatro)
- Nerium Park ( TImbre4)



Awards and nominations:

She has been nominated as Best Direction in the ACE Awards for years:  
(2009 - 2010 - 2011 - 2012 - 2013 - 2014 - 2015)

His shows have been nominated for several awards year after year, including: (ACE Awards, Hugo Awards, Trinidad Guevara Awards, María Guerrero Awards, Teatro del Mundo, Florencio Sanchez, Estrella de MAR)

Winner ACE award Best management year 2011

Winning Star of the Year 2016

Winner Trinidad Guevara Prize for his work in El Arquitecto y El Emperador de Asiria.

He currently works as a teacher in private both acting and directing - and coordinates together with his partners the EL OPALO theater independent room.



## Press

"Gerardo Otero and Lautaro Perotti deliver moving works in Tebas Land, by the Franco-Uruguayan playwright Sergio Blanco, which illuminates the healing capacity of the word, through a journey through the figure of parricide and the verdicts of theatrical performance, with a Powerful direction of Corina Fiorillo, Friday and Sunday, in Teatro Timbre 4." **Télam**

"Tebas Land by Sergio Blanco, carefully directed by Corina Fiorillo who knew how to balance the spaces in which the action takes place giving Lautaro Perotti and Gerardo Otero a body dynamicity. All in a multifaceted work in which fiction and reality start a game Gerardo Otero excels, very good." **La Prensa**

"Great work by Gerardo Otero and Lautaro Perotti, a very creative and emotional process, very close to the skin." **La Nación**

"One gets shocked by the text, the performances and how the word and putting oneself in the other's place have a healing effect." **Diario Popular**

"A performance by the outstanding director Corina Fiorillo with the extraordinary performances of Gerardo Otero and Lautaro Perotti." **Tiempo Argentino**

"A lucid thesis on theatrical creation." **TodoTeatro**

"Touching, intelligent with performances that disarm you and break your chest in two." **Gabriela Radice**

## Press

"Tebas Land is a wonderful combination of mind and heart." **La AgendaBa**

"Excellent. Called to be one of the best proposals of the year." **A Puro Teatro**

"Tebas Land is honest, and that's why it's a gem. It is neither more nor less than it can be and then it is everything, one hundred percent of its possibilities. And they could - and should - point out all their other successes, from the dramaturgic to some brilliant ideas of staging. Without truth there is no theater. And without theater there is no space to think reality, or to fight it." **Pagina 12**

"Excellent Gerardo Otero and Lautaro Perotti. Corina Fiorillo drives smoothly. Tebas is excellent." **Luis Mazas**

"The play moves, leaves thinking, emotions without any obviousness and respects the viewer as an active participant in this experience." A disobedient spectacle of the formalities that challenges the viewer and includes it." **Luis Bremer**

"Tebas Land is a huge work of four artists in a state of grace: its director Corina Fiorillo, its playwright Sergio Blanco and their interpreters Gerardo Otero and Lautaro Perotti. Corina achieves a titanic direction of actors, achieving a striking and full detail." **Red Teatral**





**Crew**

**Playwright:** Sergio Blanco

**Actors:** Gerardo Otero, Lautaro Perotti

**Scenery:** Gonzalo Córdoba Estévez

**Lighting:** Ricardo Sica

**Director Assistant:** María García De Oteyza

**Press:** Marisol Cambre

**Production:** Maxime Seugé, Jonathan Zak

**Direction:** Corina Fiorillo

**Crew on tour**

6 people





## Space and Scenery

Scenic space minimum 8m x 8m.

On tour, the scenery can be adapted to the chosen space.



## Technical Needs

Two projectors (4000 ANSI min).  
White board of 2.50 x 1m on support.

1 Table.

Lattice space 4x4m.

1 Basket hoop with cake.

1 bench

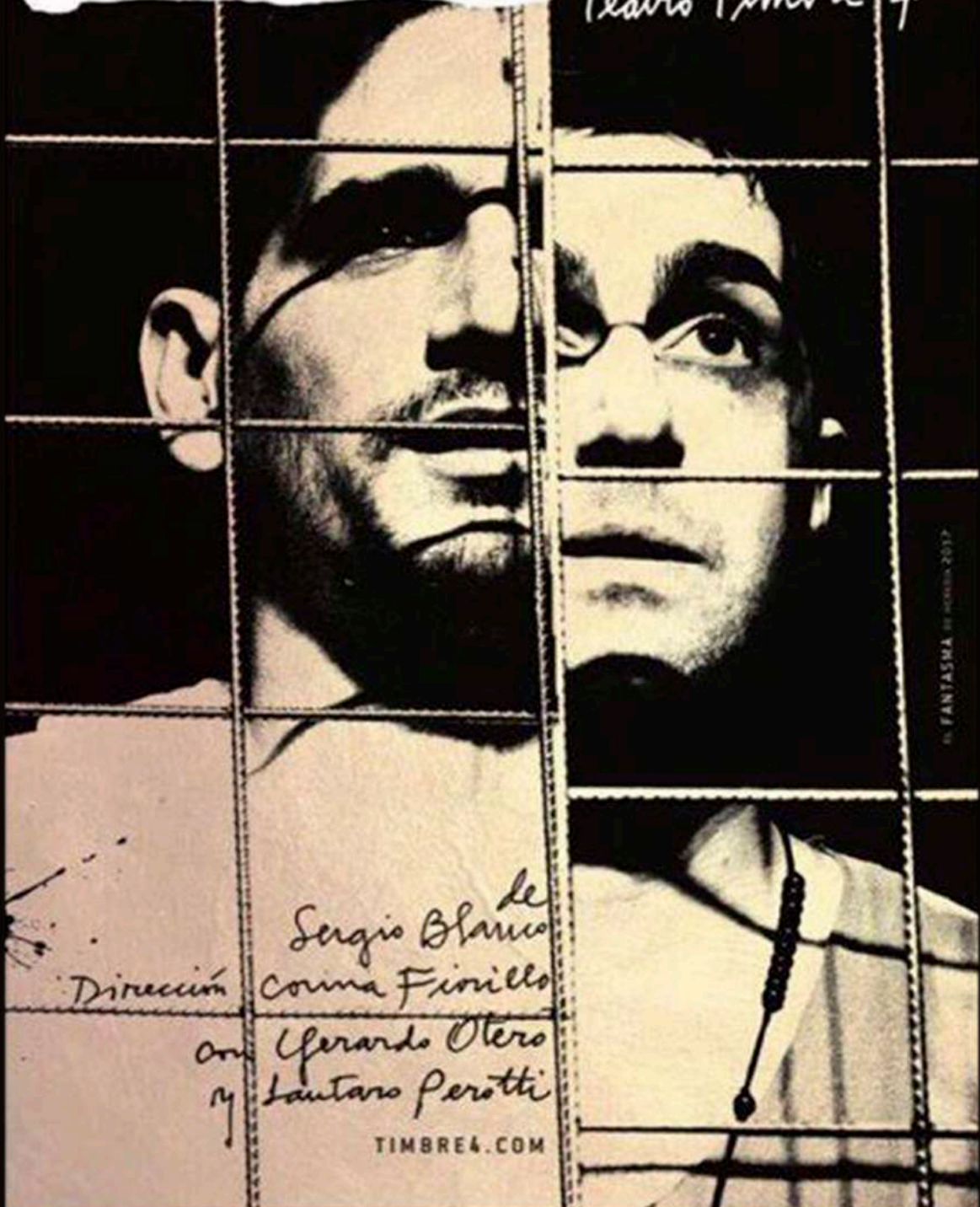
1 basket ball.



*We all seek to kill our father. We all have our Tebas Land.*

# TABASLAND

*Teatro Timbre 4*



*de*  
Dirección Sergio Blanco  
Carmen Fiorillo  
con Gerardo Otero  
y Lautaro Perotti

TIMBRE4.COM

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**TIMBRE 4**