

IMPRENTEROS

de LORENA VEGA y Hnos.

About the play

Imprenteros is a scenic event that tries to revisit the place lost by three siblings. That printing press of the Buenos Aires City outskirts where they grew up surrounded by papers, ink, labels, containers and guillotines, was taken away from them after the death of their father, and they will not be able to return. With papers, folders, brochures, vhs, photos, interviews and dances, an attempt will be made to draw a thread that combines the events that unfortunately led the printing press to its disappearance.

The play premiered in 2018 within the "Family Project" cycle curated by Maruja Bustamante at UBA'S Ricardo Rojas Cultural Center.

"Inspired by Maruja Bustamante and her invitation, I ventured bringing to stage one of the worlds I come from, the graphic industry. My grandfather was a printer, my father was a printer, my brothers are printers. We all grew up between reams of paper, the smell of ink and machine sounds. Today I cannot return to what is left of my father's printing press, and it is then, in the scenic space where I look for ways to travel back to it. And so discover the bridges laid between one trade and the other. The printing one and the acting one.

Storyline

Lorena goes over her life in relation to her family's printing house. Her half siblings appropriated the workshop located in Lomas del Mirador, La Matanza. She will trace a path about her personal story accompanied by visual documents and machine sounds. And will reenact the conflicting events that took place in the printing workshop with the help of actresses and actors, and her non actor brothers. In this way, the raptured workshop is inhabited once again from a theater hall.

Staging: Scenography and Space

The Scenography

The scenography tries to recreate the interior of a small and handcraft printing house. Work table, wooden pallets and an ink-stained locker. Following the spirit of the decaying space, there is also a small wooden staircase made with pallets where the actors and actresses remain on stage after representing the scenes from the past.

The Space

The audience disposition to the stage is frontal. Lorena Vega speaks in first person through a standing microphone. She narrates her life in relation to her family's printing house.

Staging: Lights

The lighting design has four axes. The first one is based on the use of non-colored lights, as if it were a conference, for the moments when Lorena speaks to the public. The second one is based on the use of cold lights that surround the entire space to recreate the printing house atmosphere. The third one corresponds to warm lights for the set-up of the scenes where they recreate past moments and, for the fourth axis, color lights are employed to accompany the group's closure choreography.

Staging: Audiovisual

There is an interview and archive material. In the interview a classic camera setting with several frame values is proposed. The interviewee is the protagonist being present in all the frames. The location and the clothing belong to the interviewee to emphasise the informality of the interview. The stage lighting goes along with the natural light that comes through the window to reinforce the "natural" and homey effect, as well as the camera movements that haven't been hidden during the editing montage, following the same approach.

The archive material was worked on, trying for the interventions not to be visible, invisibly pushing the meaning without leaving marks, respecting the documentary spirit of the project, generating material that simulates being raw material and that suggests "truth". On the other hand, images were searched, that could illustrate the comic (tragicomic) essence of the narration that goes along with the audiovisuals from the scene.

Staging: Sound Design & Original Music

The sound field of the play is organised by the machines sound. A recording day was held in a printing press workshop to record different machine sounds. And they have been used both, in combination with the projection of the photos, and in the musical compositions. Repetition, gear and rhythm are the concepts music and machines have in common. The musical compositions mix the industrial sounds of the printing workshop with the guitars, drums and violins that provide a sensitive frame to the climax moment of the play.

Costume Design

The Costumes: are based on the saturated colors of the 80s photos, combined with shades close to sepia. The performers clothing is current in their morphology, reinforcing the idea that they are there at the service of representing the scenes from the past without having to "illustrate" that past. As for the moment they wear blue collar workers clothes, the uniforms were donated by workers of a printing house, taking advantage of the wear and tear of the garment and the actual ink stains they have.

Graphic Materials - Playbill & Postcards

Playbills: Entering the hall, a triptych is given to the viewer readapting a "15th birthday card" with all the information about the play.

The Postcards: They are based on portraits of the protagonists as factory workers with a classic background wall of a factory in the outskirts of Buenos Aires City.

Photographic Material: Photographic archive: Family photos from the 70's and 80's are projected. They are intervened with sound effects and in some cases there is photomontage.

Exposition: As of some photos of the family printing press that were taken in 2005 by Lorena Vega's photographer and friend, César Capasso; the audience is invited to hang these photographs on tensors located on the walls creating a photographic exhibition towards the end of the play. Some of these photographs were digitally intervened so that, where there were only machines to be seen, now we can see the protagonists of the play inside the printing press, altering the veracity of the facts in order to achieve a poetic twist in the plot.

Photomontage

With photos of the siblings taken for the promotion of the play and the formerly taken photos of the printing workshop, the photographer was able to create the images of the siblings within the printing press.

IMPRENTEROS CAST & CREATIVE

Cast: Sergio Vega, Federico Vega, Lorena Vega, Julieta Brito, Juan Pablo Garaventa, Lucas Crespi, Vanesa Maja, Mariano Sayavedra. Scenic Design: M. Celeste Etcheverry

Costume Design: Julieta Harca

Lighting Design: Ricardo Sica

Graphic Design: Horacio Petre

Web Design: Javier Jacob

Original Sound and Music: Andrés Buchbinder

Photography: César Capasso

Audiovisuals: Gonzalo Zapico, Agustín Di Grazia, Franco Marengo and Andrés Buchbinder

Video Editor: Emi Castañeda

Movement Choreography: Margarita Molfino

Assistants: Fabiana Brandán and Santiago Kuster Staging: Damiana Poggi and Lorena

Vega Playwright and Direction: Lorena Vega

Lorena Vega - Director and Playwright Actress, Director and Educator

Since the age of 16 she works in independent theater. Participated in several plays from different authors, both classic and contemporary, and in collective creations, as an actress and as a director. Since 2005 she works in movies, in short films, telefilms and feature films. In television she has participated in various fictional shows. Since 1999 she teaches in the independent field of education. She has also done it in private institutions and in the Complejo Teatral de Buenos Aires.

Formed as an actress with Nora Moseinco; Ciro Zorzoli; Paco Giménez; Guillermo Angellelli y Alejandro Catalán. Complements her training with clown seminars with Gabriel Chame Buendía and Cristina Moreira; Staging with con Rubén Szychmacher and Graciela Shuster, and Playwriting with Mauricio Kartún.

Awards

Best Actress Nominee in Alternative Theater ACE Awards 2018 for "Todo tendría sentido si no existiera la muerte"

Best Actress Nominee in Theater Award XXI 2018 for "Todo tendría sentido si no existiera la muerte"

Best Actress Nominee Trinidad Guevara Award 2018 for "Yo, Encarnación Ezcurra"
Best Actress Nominee María Guerrero Award 2017 for "Yo, Encarnación Ezcurra"

Best Actress Nominee, Teatro XXI Award, 2017, for "Yo, Encarnación Ezcurra"
Winner Best Actress in a One-Woman Show, ACE Award 2016-2017, for "Yo, Encarnación Ezcurra"

Winner Lead Actress, Luisa Vehil Award, 2017, for "Yo, Encarnación Ezcurra"
Mention Actress, Theater of the World Award, 2017, for "Yo, Encarnación Ezcurra"
UNCIPAR 38 Award (2016) - "La Humedad" - "For the remarkable composition of Lorena Vega and Pablo Brichta as father and daughter, in a subtle and moving encounter"

Winner Best Actress, Teatro XXI Award, 2015 for "Las Mutaciones"

Best Actress Nominee, Luisa Vehil Award, 2015 for "Las Mutaciones"

Winner Best Actress, "Planeando sobre Bue" Award for "La Mala Fe"

Winner María Guerrero Award 2011 for "Salomé de chacra": "Revelation"

2011 Ace Award nomination for "Salomé de chacra". "Best Supporting Actress"

Actress Mention 2011 World Theater Award for "Salomé de chacra" . "Best Actress in Drama"