



# ADENTRO!

DIANA SZEINBLUM

A DENTRO! was commissioned by the Program Tres Danzas Argentinas curated by Diana Theocharidis and premiered at Teatro La Ribera, Buenos Aires, in November 2016.

It has won the first prize TEATRO DEL MUNDO 2017 for Choreography given by University of Buenos Aires, Faculty of Philosophy and Literature (UBA).

A DENTRO! was presented at FIBA (Buenos Aires Theater and Dance International Festival) in 2017 and was invited in 2018 to REDCAT, Los Angeles and FIDCU (Uruguay Contemporary Dance International Festival), Montevideo. In 2019 it premiered at Teatro Argentino de La Plata's Creation and Experimentation Center (TACEC) and went on tour through Brussels, Barcelona and Berlin. In 2021 it was invited to Mercat de las Flors Barcelona in the frame of Hacer Historia(s) vol. IV., and in 2022 to the choreographic center NAVE in Santiago de Chile.



FIDCU 2018

If I take as a given that dancing engages every notion of the body, I could then change the title “Argentine Dances” to “Argentine Bodies”.

It is sometimes said that traditional dances are the soul of *the people*.

Therefore it might be said that the soul of the people, is the body.

What kind of body is the body that *the people* dance?

Is researching physically how the body moves while dancing its traditional dances, a way of getting closer to the people?



# CREDITS



**Concept and Direction** Diana Szeinblum

**Choreographic creation** Diana Szeinblum, Pablo Castronovo, Bárbara Hang, Andrés Molina

**Performers** Pablo Castronovo, Bárbara Hang, Andrés Molina

**Original Music** Axel Krygier

**Musical Theme** Simón Díaz

**Light Design** David Seldes

**Duration** 50 minutos



FIDCU 2018

What does the body do when dancing folklore? How can we dismantle folk wisdom? How can we not know what we already know?

The research process for this piece consisted of the gathering of kinetic folk-dance material through tutorials, manuals, videos and meeting with a specialized dancer. We then took that material to deconstruct it, detach it from its content, disarrange it, disarticulate it and destabilize it.

Three performers/dancers set out on this physical voyage through the forms of Argentinean Folk Dances. The scene is a deconstruction in situ that makes visible the existence of a physical inner-self. The transit of this specificity in relation to known materials, such as folklore, results in a body astranged, in choreographic combinations far from any popular dances and with a different sense from the one of tradition that give rise to a new story and language.

Based on the idea of “folk wisdom” we develop a scenic dispositive of relations between the performers –that by being in an ongoing state of joint creation– becomes variable, permeable and perceptive, allowing us to question the concept of “tradition” and consider it an identity in movement.

# SINOPSIS

TACEC 2019



# TRAILER

<https://vimeo.com/243363643>

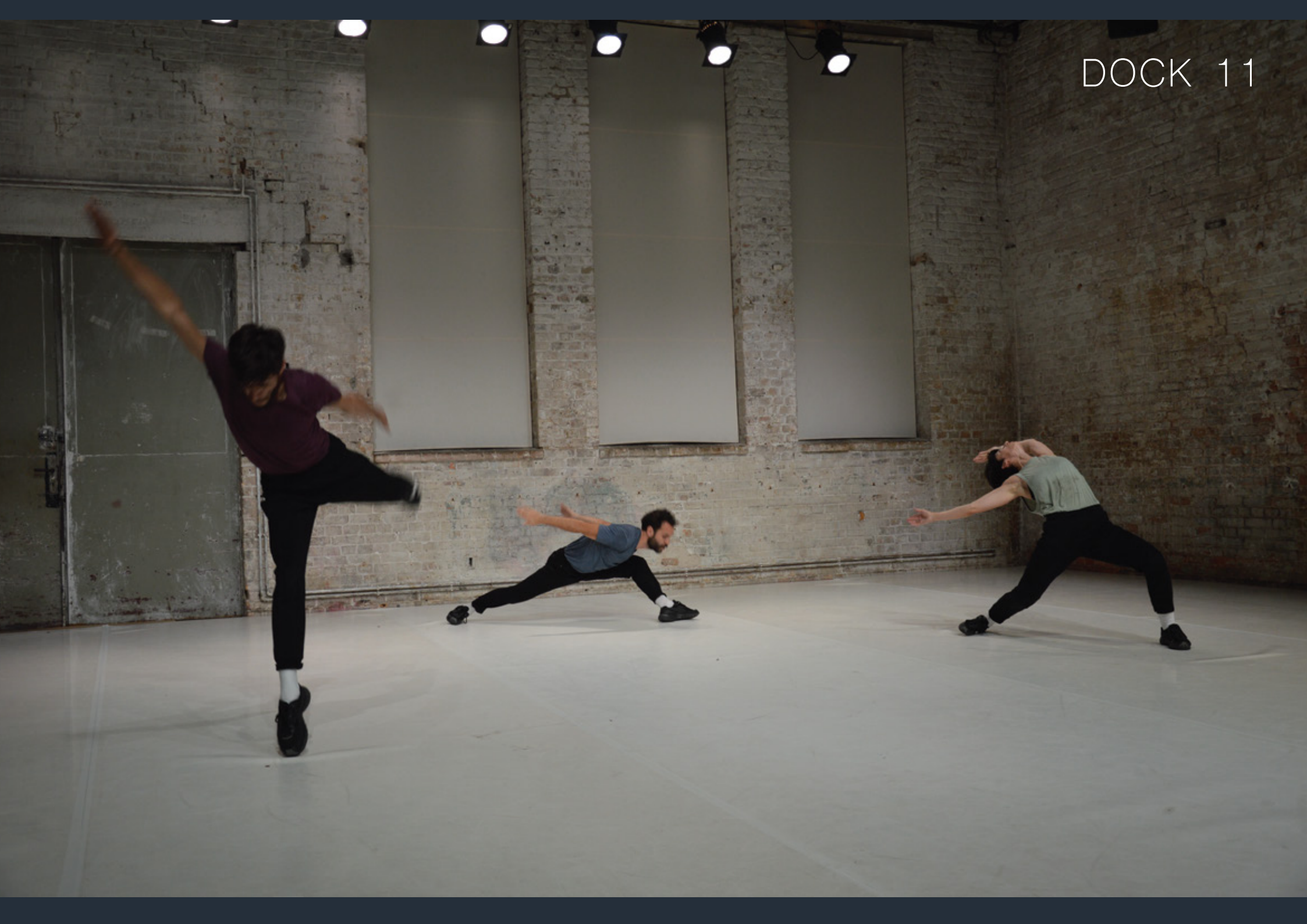






STUDIO





# BIO

DIANA SZEINBLUM was born in Buenos Aires, Argentina, 1964. She is a dancer, performer and choreographer.

As a dancer, Szeinblum trained at San Martín Theatre and joined the Theatre's Ballet directed by Oscar Araiz. Then she travelled to the United States where she got to know the works of Jennifer Muller, Janette Paneta, Nikolais and Twila Tharp. In 1990 the Goethe Institute granted her a scholarship to study at Folkwang Tanz Schule. In Germany she became part of the FTS Company directed by Pina Bausch and danced pieces by Pina Bausch, Susanne Linke, Urs Dietrich, Rainer Bear and others.

In 2000 she began her philosophy studies with Raul Cerdeiras.

In her choreographic work she explored the fields of staging and performance in *Secreto y Malibú* (2000), *Alaska* (2007) and *One thing at a time* (2013). In 2022 she premiered *Obra del demonio* commissioned by INVOCACIONES –program curated by Mercedes Halfon and Carolina Martín Ferro– to evoke Pina Bausch. The piece was the first production of the Teatro Nacional Cervantes and was supported by Goethe Institut Argentina.

The Experimentation Center of Colón Theatre and the Argentino Theatre invited her to be a guest resident artist. She created *34 metres* (2004) for the Colón Theatre and *The table is a piece of wood* (2011) for the Argentino Theatre. She has also reopened La Ribera Theatre in Buenos Aires with her new piece *Adentro!* (2016).

Diana has directed pieces for San Martín Theatre's Dance Company (Buenos Aires, 2003) *At the golden hour*, Julio Boca Dance Company (2005) *Cielosiena*, Luna Negra Dance Company (Chicago, 2011) *Brasilia*, Tumakat Group (Mexico, 2012) *Irrational numbers*, National Company (Buenos Aires, 2014) *Samson*.

She has created performances such as *Peep Show* (2018) for Art Basel Cities, *Biología de la agresión* at ARTEBA performance box (2018), *Instrumento para estrellar* (2018) at CCK (Centro Cultural Kirchner) in the context of the exhibition 'Les visitants', *My sound situation* (2016) for the Buenos Aires Museum of Modern Art, *Sketched #11* for Café Muller – opening piece of FIDEBA– (2016), *The gazers* (2015) for the Performance Biennial 2015, and *At Victoria Ocampo's house there is a boy reading* (2015) for the National Endowment for the Arts. She also participated in the Autobody exhibition at Faena Museum (Buenos Aires) with her piece *One thing at a time* (2013) and created *The beast* (2012) for Tecnópolis.

Szeinblum's work has been shown in DTW (New York, US), Yokohama Dance Festival (Japan), Red Cat (Los Angeles, US), On the Boards (Seattle, US), Arts International Festival (Singapore), Walker Art Centre (Minneapolis, US), PS 21 (Austin, US), Biennale de la Danse de Lyon (Lyon, France), FIBA (Buenos Aires, Argentina), Cadiz Festival (Cadiz, Spain), Danza a Mil (Chile), Mostra SESC de Artes (Sao Paulo, Brazil), Casa de las Américas (Mexico), Rencontres chorégraphiques internationales de Seine– Saint–Denis (Paris, France), PICA (Portland, US), Valladolid Festival (Valladolid, Spain), San Sebastián Festival (San Sebastián, Spain), Escena Contemporánea (Madrid, Spain), Festival Movimiento Sur (Valparaíso, Chile), Museum of Contemporary Art Chicago (Chicago, US), FIDEBA Buenos Aires, II Contemporary Dance Meeting (Quito, Ecuador), TACEC (La Plata), Mercat de las Flors (Barcelona), NAVE (Santiago de Chile).

Many institutions such as Prodanza, the National Endowment for the Arts, the Portland Institute of Contemporary Art, Buenos Aires Patronage and the National Performance Network have supported her work.

She has delivered workshops in the United States, Latin America, throughout all Argentina and regularly in Buenos Aires.

As an actress she has trained with Augusto Fernández and participated in theatre pieces and films. Her last performance as an actress was “Yo te vi caer” (2014) written by Santiago Loza and directed by Maricel Álvarez.

Szeinblum has received the Coca Cola Award as Best Female Contemporary Dancer (1987), the Trinidad Guevara Award as Best New Female Artist for *Secreto y Malibú* (2000), the Trinidad Guevara Award for *At the golden hour* (2002), the Teatro XXI Award for *Secreto y Malibú* and *At the golden hour* (2002), and the Teatro del Mundo Award for *Alaska* (2007). The National Performance Network chose *Alaska* as the Latin American show on tour of the year (2007). The Teatro del Mundo Choreography Award 2017 for the piece *ADENTRO!*



STUDIO

# REVIEWS

<https://www.pagina12.com.ar/375964-una-obra-que-mira-con-lupa-la-danza-tradicional-argentina>

<https://www.pagina12.com.ar/51809-bailar-la-patria>

<http://www.conexionbrando.com/1961446-danza-y-teatro-con-sello-local>

[https://www.clarin.com/escenarios/diana-szeinblum-excursion-territorio-folklore\\_0\\_HkAN8\\_P7g.html](https://www.clarin.com/escenarios/diana-szeinblum-excursion-territorio-folklore_0_HkAN8_P7g.html)

<http://www.lanacion.com.ar/1959688-los-cuerpos-y-la-tradicion-folklorica>

<http://www.lanacion.com.ar/1965457-algunas-postales-del-festival-de-danza-contemporanea-que-termina-el-domingo>

<https://www.pagina12.com.ar/6660-tres-modos-de-bailar-la-argentinidad>

TEXT: Por un pueblo no fascista de Manuel Ignacio Moyano

<http://escriturasescenicas.blogspot.com.ar/2017/07/por-un-pueblo-no-fascista.html>

<http://www.ladancechronicle.com/redcat-presents-diana-szeinblums-adentro-a-review/>

<https://www.blouinartinfo.com/news/story/2961777/award-winning-diana-szeinblum-brings-adentro-to-redcat>

Video-Interview <http://www.hispanopost.com/adentro-una-mirada-al-folklore-argentino>

# GROUP ON TOUR

3 Dancers

1 Director

1 Technical Director





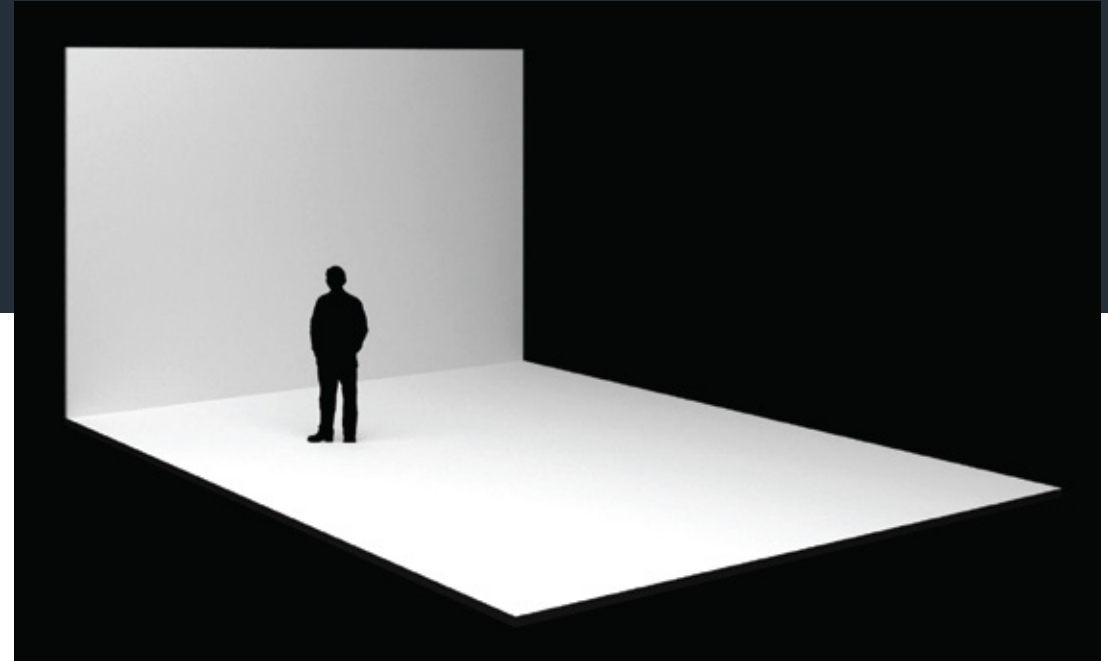
# TECHNICAL RIDER

## SOUND

PA suitable for venue

Mixer

Operated with Mac computer.



## STAGE

Profile stage level 0 (no rake). The stage should be on the ground level from the audience perspective

Minimum size: 8 X 8 mts

Ideal stage size: 10 x 15mts

White Dance Floor

White wall for projection (or screen)

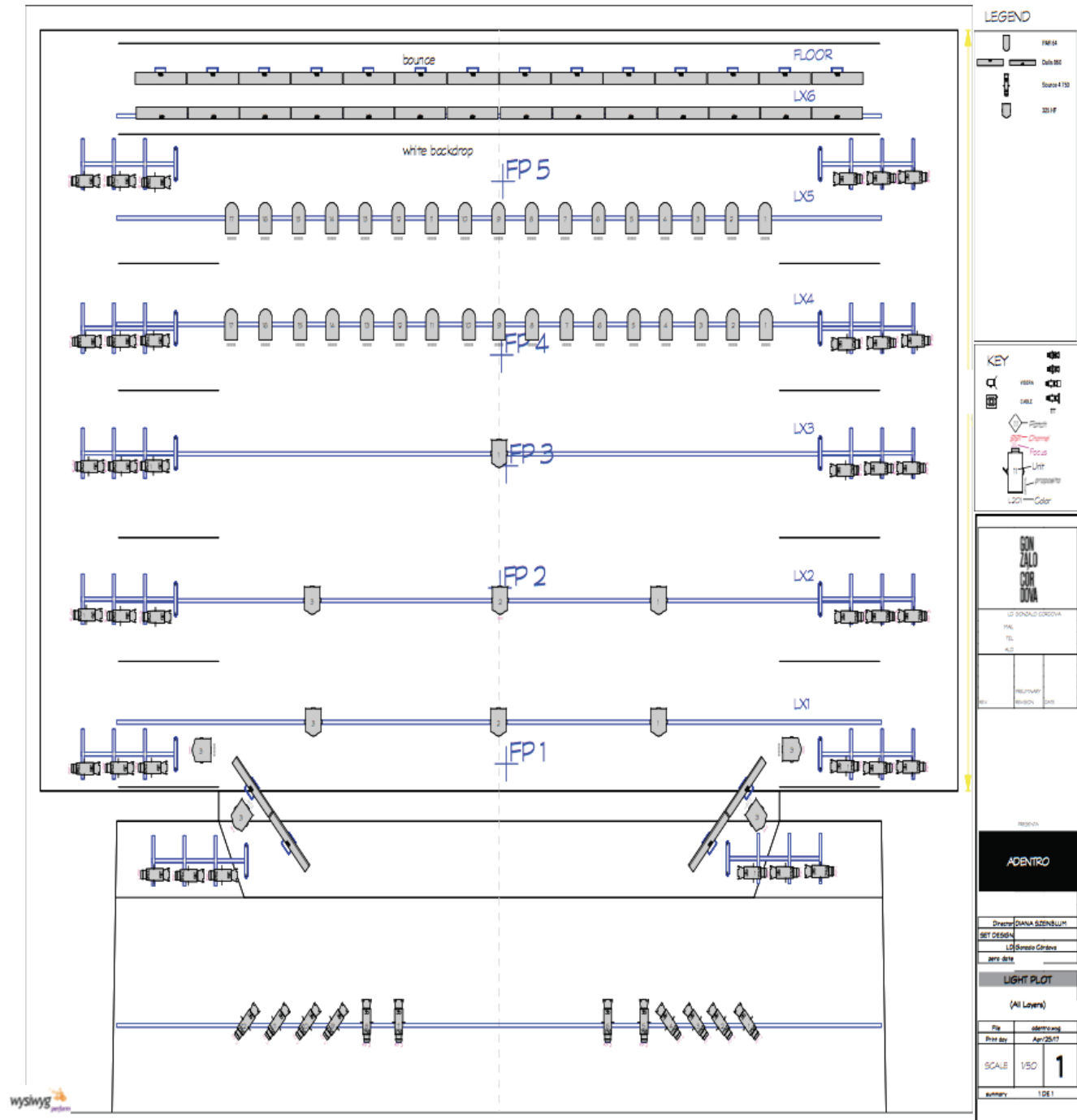
Beamer





REDCAT 2018

# LIGHT PLAN



# MAKING OF

TEATRO DE LA RIBERA <https://www.youtube.com/watch?v=fW6U1CYmBpg>

REDCAT LA <https://vimeo.com/266571784>



FIBA 2017

# CONTACT

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