

CUANDO VUELVA A CASA VOY A SER OTRO

| EN

Forty years after burying a bag in a garden, Alfredo finds it again and watches as reappear the objects that belonged to the young revolutionary he once was. In this uprising of memory, his son, Manuel, helps him identify the author of an old song and wonders about the talented young director he himself once was. Hearing the voice of her murdered father, Natalia, a singer waiting for her big break, finds a way to self-realisation. Damian, a left-wing politician in need of money, appropriates an old show of Manuel's to win his wife back; but this deception does not pay... Mariano Pensotti tells the stories of those four characters and exposes their core identities, their personal myths, and their family stories, on a stage that doubles as a museum. When those ideal figures, born of dreams or buried, reappear, the characters are forced to face doubles; the people they once hoped to be, or they once were. The gap between reality and the image each set as his or her goal or model is clear. *When I come back home I'll be a different person* questions the legends that are forced on us, or that we force on our loved ones. The possibility to be someone else is always at once forbidden and wished for.

Show premiered on 23 May, 2015 at Kunstenfestivaldesarts, Brussels (Belgium).

MARIANO PENSOTTI

Born in Buenos Aires in 1973, Marino Pensotti is a playwright and a director for cinema and theatre. He studied cinema, visual arts, and theatre in Argentina, Spain, and Italy. In 2005, as his country is going through an important economic and political crisis, Mariano Pensotti founds the Grupo Marea, informally bringing together artists preoccupied by the same questions but working in various fields and with very different backgrounds: scenographer Mariana Tirantte, musician Diego Vainer, and lighting designer, Alejandro Le Roux. Born of the desire to work together within a hostile context, the Grupo Marea creates dramatic shows, but also artistic interventions in public spaces. Mariano Pensotti likes to tell great stories by combining different modes of expression on the stage and to put the complex borders between reality and fiction to the test. He even uses in his texts elements from his own life, or from the lives of his collaborators. Mariano Pensotti has notably created *La Marea*, *Enciclopedia de vidas no vividas*, *A veces creo que te veo*, *El pasado es un animal grotesco*, or *Cineastas*, which played and received many awards in South American and throughout the world.

INTERVIEW WITH MARIANO PENSOTTI

What led to the creation of this show?

Mariano Pensotti: This show was built on something that actually happened to my father about a year and a half ago. In the 1970s, he was a revolutionary activist. When Argentina became a dictatorship, he had to hide a number of incriminating objects—diaries, books, pictures of his friends, etc.—in case soldiers were to search the house, which is indeed what happened. He put those items in plastic bags that he buried in my grandparents' garden. After the end of the dictatorship, in the 1980s, he tried to get them back but couldn't remember the exact spot where he'd buried them. Then, in early 2014, he got a call from the current owner of the house, who'd found the bags while building a pool. Forty years later, my father suddenly found himself with a time capsule filled with mementos of this person he had been and no longer was. When I heard that story, I was writing a play based on the idea of the double. My father's story seemed perfect. It was a way to talk about that we sometimes become our own double as time goes by and how our identity is built around familial and personal myths that sometimes reappear in a concrete way. So I decided to change the play a little, made this true story the starting point of other, fictional ones.

Had you written the entirety of the play by the time you began rehearsing?

When I began rehearsing with the actors in September 2014, the text was finished. However, we made a lot of modifications during rehearsals, as we worked with the troupe. I usually start with what you might call literary stories, that have more to do with short story collections or novels than with the theatre, and the first challenge we face with the actors is to find their inherent theatricality. There is therefore an intense collaboration, a permanent transformation of my original ideas. I always work with the same scenographer, the same musician, the same electrician. They know what I'm trying to do right from the start; when we start working on the concrete aspects of the play, everyone is free to offer ideas beyond his or her specific domain. I also like to incorporate elements volunteered by the actors, often taken from their own lives. When I look at the final product, I can sometimes hardly remember whether it was the text that gave me ideas for the direction, or vice-versa.

Do you see the theatre as first and foremost a place where one can tell stories?

It's more than that. The theatre creates worlds inhabited by stories, but also by time, bodies, images, ideas, and sensations, none of which necessarily obey any kind of narrative logic. What I find most interesting in the theatre is its omnivorous aspect, the way it can bring together elements borrowed from literature, visual arts, cinema, and music, and turn them into something purely theatrical and different from the media from which they've been taken. It's true that what I do revolves a lot around the idea of telling stories; you could say I'm constantly looking for mega-fictions. It is partly due to my fascination for the great novels of the 19th century, those novels designed as entire worlds and which, through a myriad of ambitious stories, bring together fiction and

events from the writer's life, as well as discussions about politics, aesthetics, philosophy, etc. It's an attempt to create a fiction that would be as large as life.

How will you deal with all the temporal relationships you establish in *Cuando vuelva a casa voy a ser otro*?

Every family has its own founding myths, events that are sometimes trivial but nonetheless cast a shadow on subsequent generations. I have chosen to dramatise this idea in the form of an exhibition. The concept of the museum comes with a larger context than that of the present. It is a place where we preserve material traces that endure through time. The scenography of *Cuando vuelva a casa voy a ser otro* follows the model of an old museum of archeology I remember visiting several times as a child, in Patagonia. Part of its collection took the form of an educational show. Archeological events were described through the use of mobile panoramas, conveyor belts, life-size photographs of people, projected texts, etc. Since the play aims to be, in some way, a museum of familial myths, it uses some of those techniques, in particular those conveyor belts. They allow us to expose an unexpected side of things, which corresponds to the unearthing of those buried items that inspired the story of the play. In our story, the characters have to face moments they've already gone through, moments they've buried deep inside themselves and that are now being unearthed.

If we are all becoming a double of ourselves, should we try to cling to the essential us as time goes by?

That is precisely the question at the heart of my last few shows, *El pasado es un animal grotesco* and *Cineastas*. In *Cuando vuelva a casa voy a ser otro*, the idea is that we're also influenced by the familial myths with which we grew up, by the mythical moments of our own personal past. As time goes by, those myths turn us into doubles of ourselves, like an actor portraying the subtle variations of a single character. Our identity is always changing. There is, in each and every one of us, a fascinating tension between the ever-present desire to be someone else—the tragedy to only be who we are—and the fear of ceasing to be who we are. This is how personal fictions are built: I tell myself and others what I was yesterday to continue being that person today. *Cuando vuelva...* is a play about this idea of the construction of our identity, of those personal and familial myths, and above all about the ability we have to change, to become someone else, both intimately and personally, but also in a larger context, in the social and political sense. The characters of the play aren't nostalgic, they don't idealise their childhood. To the contrary, they are trying to act within their very specific context, they often rush headlong, obeying vital impulses. They are not interested in what they are; rather, they're trying to assert who they would like to be, without knowing how to do it. They struggle to build their own identities and, often, feel that their lives would be better if they were someone else.

Interview conducted by Marion Canelas / Translation Gaël Schmidt-Cléach

AND...

THE WORKSHOPS OF THOUGHT

Dialogue artists-audience with Mariano Pensotti and the team of
Cuando vuelva a casa voy a ser otro / 22 July at 05:30 pm
Site Louis Pasteur de l'Université d'Avignon, free admittance

CINEMATOGRAPHIC TERRITORIES

El Estudiante, directed by Santiago Mitre
Screening followed by an encounter with Mariano Pensotti
22 July at 02:00 pm, Utopia-Manutention

FOCUS ON ARGENTINA

- *El Syndrome* by Sergio Boris, with the École supérieure de théâtre
Bordeaux Aquitaine, from 8 to 11 July at 06:00 pm, Gymnase du lycée
Saint-Joseph
- *Dinamo* by Claudio Tolcachir, Melisa Hermida and Lautaro Perotti
from 16 to 23 July at 03:00 pm, Gymnase du lycée Mistral

TOUR DATES FOR *CUANDO VUELVA...* AFTER THE FESTIVAL D'AVIGNON

- from 10 September to 6 December 2015 (from Thursday to Sunday, except from 7 to 10 October):
El Cultural San Martín, Buenos Aires (Argentina)
- 9 and 10 October: Festival Steirischer Herbst, Graz (Austria)
- 3 and 4 February 2016: Le Trident, Cherbourg
- from 10 to 13 February: Maison des Arts de Créteil
- from 17 to 20 February: Théâtre Nanterre-Amandiers, Centre dramatique national
- 25 and 26 February: La Filature, Mulhouse

#FABRICA @MARIANOPENSOTTI

69th
EDITION

festival-avignon.com

f t i s #FDA15



In order to bring you this edition, over 1,750 people, artists, technicians, and organisational staff, have worked tirelessly and enthusiastically for months. More than half of them are state-subsidised freelance workers.