

**FANGO**  
**COLECTIVO**  
**ARTÍSTICO**

*"But deep down, the deepest bliss of perception consists in the lack of efficiency. It gushes from the long gaze, which lingers on things without exploiting them."*

**BYUNG - CHUL HAN**

# FANGO

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ARTÍSTICO

1.

## WHO WE ARE



Fango ('Mud') is an interdisciplinary group in search of human and artistic identity. For us, this search is a political tool, a patient pursuit with no comfortable results. It is a way of connecting with reality and resisting against the immediacy and compulsion of the world we live in. And also, recognising ourselves in this search of what we are sets us free and gives us hope.

With the digital society, a new social paradigm appears; and along with it, of course, the questions of who we are now, what kind of system or world we belong to and what position we take before it. We believe that the artistic fact (or at least the one we aim to investigate right now) arises from what happens when we ask these questions.

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2.

## THE PERMANENT LAB



We started working together in March 2016, taking media manipulation as the starting point. After months of exploration and rehearsals, going deep into this subject, we ended up approaching work from two complementary prisms: on one hand, the theoretical insight based on news, chronicles, essays related to new sociological phenomena, articles and opinions; and on the other hand, the development of scenic-related proposals.

From these two places of thought and action, the question raised was to do with personal responsibility and the importance that each of us has when it comes to consuming and creating information.

In this line of work we discovered that neurosis and anxiety were common places in rehearsals and improvisation exercises. And that is how, naturally, FOMO ("Fear of missing out") emerged as the first thematic line that has guided our research through the initial stage of the laboratory.

For us, the main point is to strengthen ourselves as a team and find work dynamics amongst the different areas (scenography, technical creation, sound space, video, costumes, interpretation, dance, dramaturgy, direction) that make a real dialogue possible. This involves asking questions together and finding the answers that will allow us to continue our research. Therefore, we are open to find, not only new thematic lines to deepen into, but also new modes of action and production to experiment.

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3.

# F.O.M.O

AS THE SUBJECT MATTER

FOMO is an acronym that stands for: fear of missing out.

It is defined as the fear of missing out on something great or being excluded. This phobia, deeply linked to the digital world and hyper-connectivity, affects the vast majority of the adult population in developed countries.

FOMO shows a crisis of confidence as human beings and forces us to observe the new models of communication in digital society.

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4.

## ABOUT THE DRAMATURGY PROCESS

The 'mud' which FOMO emerges from, and in which it continues sinking week after week, has been particularly fertile for reflection, but especially for honest reflection, the one that causes surprise because it hurts, and that hurts because it represents us. The fact that the members of this group have worked with no time pressure and obtaining no concrete results - only for the need and pleasure of looking, looking within - has endowed with depth and strength this act of pure pursuit. The result shows dramaturgies that wound in their immediacy and lucidity, which we do not consider so much an 'intervention' from outside but a game from within, a new search for correspondences between the different scenes and contexts imagined by the interpreters, a rewriting that can provide other reliefs while enhancing the freshness of the original find. The goal will be no more than to ask what is that of the exclusion and the uprooting of oneself, what is that of being alive in such fast and challenging times as the present.

# FANGO

## COLECTIVO ARTÍSTICO



5.

## THE (NON) PLACE

The collective FANGO is not rooted in a permanent space. FANGO is a generator of ideas, pieces, stage proposals, videos and actions that can be developed in different places or non-places. If the spaces themselves already have an identity, that is, a function and a meaning, we want to be able to inhabit and re-discover them so that they also reveal us to ourselves.

We want our proposals to enter into dialogue with different spaces to find out how they are transformed. A scenic space, an art gallery, a specific site, a streaming, a public space or simply any place, are subject to be intervened by FANGO.



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**6.**

## ARTISTIC MANIFESTO

1. Create a space for artistic research.
2. Be receptive to what is happening in the world.
3. Be honest in the pursuit.
4. Work with serenity.
5. Be committed.
6. To inhabit the present.
7. Raise critical thinking.
8. Care for and respect each other.



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7.

TRAILER



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8.

TRAJECTORIA



F.O.M.O.

Premiered at the end of the residence at the Surge Madrid Festival 2017.

Winners of the LMDP Festival of Theater and New Technologies in Cerdeña, Italy 2017.

Season 2018: from March 7 to 25 in Sala Princesa of the Maria Guerrero Theater (National Drama Center).

Seleccionados para el Be Festival, Birmingham UK (Julio 2018).

TRIBE

An open process of scenic and performative research around the existing links between the individual and the group and the sacred 'connections' with ourselves, within the frame of "Vivero Clásico", at the Festival Clásicos de Alcalá 2018



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**PRESS**

"The fear that paralyses us achieves the greatest scenic impact in Surge Madrid...very carnal despite speaking a lot about digital worlds... the five interpreters often make the audience feel touched and uncomfortable."

**RAFA RUIZ / EL ASOMBRARIO**

"Yesterday I attended one of the most surprising, unpredictable and brave representations I have ever seen. I can finally say: yesterday I saw what has never been seen in a theatre."

**EVA ROY / REPÚBLICA DE LAS IDEAS**

"...it is exactly what is expected from a show of contemporary stage creation: something that hits, punches the stomach and kicks you in the face (and from a simplicity and cleanliness of staggering staging). Absorbent."

**MIGUEL GABALDÓN / NOTODO.COM**

"A direct and aggressive look, in a good way.... Surprising."

**PALOMA CORTINA / DRAMEDIAS (RADIO3)**

Everything F.O.M.O. describes is terrible and real. This montage could be part of the New Theater that Pasolini described

**ISMAEL LOMANA / EN PLATEA**

F.O.M.O. places the viewer before a mirror and invites you to reflect on it ... currently one of the best shows in the billboard of Madrid

**MIXDEVIL66 / TEATROMADRID**

"F.O.M.O." is a powerful and lively creation, full of imagination, delivery and risk.

**JUAN IGNACIO GARCIA GARZON / ABC**



## PRESS

F.O.M.O is like an accurate claw in the depths of oneself. But it also a wound that leaves the valuesystem of an entire society shaking.

**ALICIA SANCHEZ BEGUERIA/ CULTURA JOVEN**

The mobile phone, for once, is welcome in the theater ...  
although as a dramaturgical tool.

**AGUSTIN GOMEZ CASCALES/ SHANGAY**

F.O.M.O calls us and, best of all, it does so without morals or commonplaces ... ..  
The result is a ballmade of a thousand small pains.

**JUAN LOSA/ EL PUBLICO**

A surprising scene which shakes consciences at the hand of the FANGO Collective

**JAVI GER/ MARCO POLO EN ZAPATILLAS**

The staging of F.O.M.O. represents another step in the slow incorporation into the Spanish theater of new lifestyles or ways of acting, unusual until a few years ago.

**RAFAEL FUENTES / EL IMPARCIAL**

INTERVIEW FOR TVE  
DURING THE EXHIBITION  
OF F.O.M.O. IN THE  
NATIONAL DRAMA CENTER



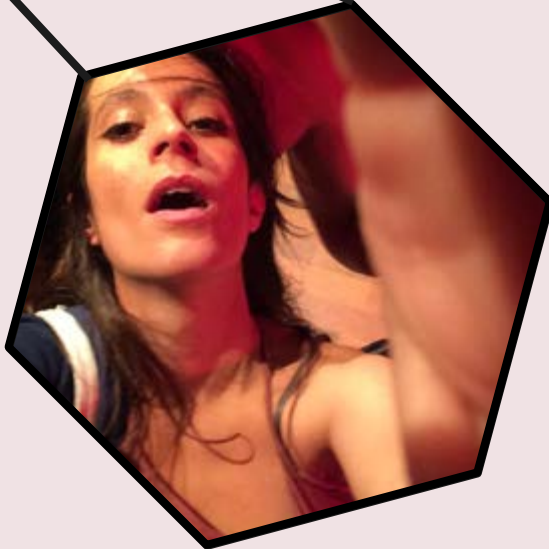
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10.

COMPONENTS

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**ARTÍSTICO**

Angela  
Boix  
interpreter



Actress and broadcaster, she has studied Drama at Réplika Actors Academy and holds a bachelor's degree in Journalism from UCM (Complutense University of Madrid). In 2007 she founded the theatre company El Arrabal. In 2011 she co-starred in Peter Domankiewicz's *Tea & Sangria* and played the leading character in *Diamond Flash*, by the director Carlos Vermut. A year later, she took part in *Afrodisíaca* and *Leche*, directed by Camilo Vasquez. In 2014 she participated in the feature film *Fantasma*, by David Navarro, and in *Icelands*, by Miguel Mejías, a short film selected in 15 international festivals.

In 2015 she co-starred in the film *La Espera*, by Sergio Martínez Vila (Gava Award at the Gijón Festival) and took part in *Sara a la Fuga*, directed by Belén Funes ('Biznaga' for the best short film at the Malaga Film Festival). In 2015 she performed the monologue *La Señorita Elsa*, by José Luis Saiz. In 2017 she premiered in *La Cuarta Pared En la Ley*, written by Sergio Martínez Vila and directed by Juan Ollero, and now is preparing for her next film *La Viajante*, in which she will star under the direction of Miguel Mejías.

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Fabia  
Castro  
interpreter



After graduating in Drama from the University of Kent, she has worked in numerous theatre plays, among them we can highlight *En la otra Habitación*, by Paloma Pedrer (Nomination for Valle Inclán Awards) and *TeatroSOLO (Una Mirada al Mundo of CDN)*, directed by Matias Umpierrez. In 2015 she became part of the cast of *Periodo de Reflexión*, written by Sergio Martínez Vila and directed by Camilo Vasquez. She has also participated in shows such as *Comédia Fallida*, represented in *La Cuarta Pared*. In the audiovisual field, she has worked in feature films such as *Abracadabra*, by Pablo Berger, *Madrid te Odio*, by Patricia Vioque, *The Anguish* and *Noches Extrañas*.

She has also shot numerous short films such as *Nena*, by Alauda Ruiz de Azua (awarded best short film at the Spanish Film Festival in Toulouse; and for which she received the award for best acting at the Cineculpable Awards). In 2017 she starred in *Petit Mort*, by María Velasco and Gon Ramos. In television, we have seen her in series such as *La que se Avecina*, *Centro Médico* and *El fin de la Comédia*.

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Trigo  
Gómez  
interpreter



He studied Drama at Réplika Actors Academy and collaborated professionally in his company with several montages, such as *Alguién Voló Sobre el Nido del Cuco*. In 2007 he founded the theatre company *El Arrabal*, with which he performed *Pisar el Palito y La Ronda*, directed by Javier Hernández Simón. Later he worked with puppets in pieces such as *Romeo And Juliet*, *Blue* and *Cucharacas*. In 2011 he created the company *Los Postizo Mostacho*, where he developed shows such as *Deshechos Postizos* and *Una Puta Mierda*, a work of his own with the direction of Camilo Vásquez.

He trained with Adam Black and collaborated with the company *Theatre For The People Ensemble* such as *El Efecto de Lucy Prebble*, *The Flick* and *Edipo Rey*. He is currently working on the *Voyeur* show produced by *La Tropa Produce*, with whom he also worked in *One Night Only-Pulp Fiction*, a dramatized reading directed by Carlos Vertou. In 2017 he starred in *Vientos de Levante*, directed and written by Carolina África at *Teatro Español*.



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Rafuska  
Marks  
interpreter



Brazilian actress based in Berlin, she holds a bachelor's degree in Drama completed between 2006 and 2011. She has participated in festivals in Brazil and the United States. From 2011 to 2016 she lived in Madrid, where she worked as an interpreter and producer at Draft.inn. She participated as a guest actress at the Theatertreffen Forum in Berlin and took part in the dramatized reading *Miedo y Asco* at DDR, by Dirk Laucke, at Teatro Español. She performed in *El Camaleón*, with the co-production of the CDN (National Drama Centre) and the Meyerhold Theatre Center (Moscow). She also participated in workshops with Jan Lawers and Falk Richter at the Venice Biennale, and Rodrigo García at the Malta Poznan Festival.

She worked as the assistant manager of Carlota Ferrer in *Fortune Cookies* (La Zona and Kubik Fabrik) at the CDN. In 2015 she carried out her monologue *Manifiesto Quirúrgico* at centro *Ágora* and at the *Dritter Raum Café* in Berlin. In 2016 she performed in *El Monstruoso Escaparate de Los Monstruos* in Madrid, with the Brazilian collective *Casa Selvática*.

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Manuel  
Minaya  
interpreter



Actor graduated in Drama from ESAD Valencia (School of Dramatic Arts), completing his training with Jorge Picó, Hernán Gené, Alfredo Sanzol, among others. In Valencia he took part in different productions, among them we can highlight Barioná, directed by Vicente Genovés, Macbeth Imágenes, by Rodrigo García and El Balcón de Genet, under the direction of Pilar Silla. In Madrid he played a leading role in Camino a Wolopolansk, by Müller, and incarnated Oedipus in La Máquina Infernal de Cocteau, directed by Pedro Martínez.

He was part of the cast of Enrique IV at Teatro Bellas Artes, directed by Pepe Sancho and premiered Antibiografía en las Naves del Matadero. In 2010 he founded the theatre company Armatoste and carried out Diógenes (which received the award for best young spectacle of Performing Arts of Castilla la Mancha, and the Audience Award at the Escena Simulacro Festival in Madrid), Controversia, selected for the Almagro Festival and the CENIT Festival in Seville and La Distancia de la Luna (nominated for the Rojas Theatre Awards).

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Camilo  
Vásquez  
director



Born in Buenos Aires, he is a stage director and actor. He graduated from the acting school of Teatro General San Martín and Andamio Go. In Madrid he studied at Réplika Actors Academy. He is the leading character in Simpa, by Álvaro Díaz Lorenzo, with whom he works again in Café Solo o Con Ellas, and in 2007 he founded his own company, El Arrabal. In cinema he participated in Todos Tenemos un Plan, with Viggo Mortensen and in Las Brujas de Zugarramurdi, by Alex de la Iglesia. In 2014 he played a secondary role in Eduardo Garza's film Legionario and in Cesc Gay's Truman.

In 2010 he started his career as a director with the work ¿Qué Celebramos? and Afrodisiaca. A year later he joined the company Yo, erótica and directed the show Leche. In 2013 he worked as an assistant director in Lastres, with Anabel Alonso and in Ustedes Perdonen, by Salva Bolta. He also directed the documentary drama Transrealidades, the monologue Una Puta Mierda and Período de Reflexión, by Sergio Martínez Vila. In 2015 he was invited as a lecturer to the documentary theatre workshop of Lucía Miranda, at the CDN.

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Sergio  
Martínez  
Vila  
playwright



He holds a bachelor's degree in Audiovisual Communication from Complutense University of Madrid and combines the realization of cinema with theatre writing and teaching. With his first feature film *La Espera* he won the Gava prize for best film at the Gijón Film Festival in 2015. In recent years four of his texts have been released in theatre: *Perfiles*, *La Madre Tolerante*, *Período de Reflexión* and *El Último que Quiero*, besides the collective shows *El Banquete*, *A Siete Pasos de Quijote* and *La Mujer del Monstruo*.

He was the winner of the XL Premio Born de Teatro for *La Obediencia de La Mujer del Pastor* and received the X Premio LAM for *El Oceano Contra las Rocas*. The results of scholarships granted by the SGAE Foundation, National Drama Centre and Sala Cuarta Pared throughout 2016, include the recent Ágata texts: *Un Evangelio*, *El Fin de la Violencia* and *En la Ley*. In 2017 he participated in the laboratory of *Escritos en la Escena*, by the CDN to develop the dramaturgy of his next work *Juegos para Toda la Familia*

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Juan Miguel  
Alcarria

technical  
director



IT specialist and actor, he graduated in Computer Engineering from ICAI (School of Engineering – Madrid). He took part in the theatre world as an interpreter and also as a sound and lighting technician. From 2010 he received training in the audiovisual field in sound, video and lighting, specialising in the operation of Qlab. In terms of technical jobs, he has worked with many theatre directors, among them Hernán Gené, Sara Escudero, Laura Garmo, Angela Malamud and Antón Fernández.

As an actor he has worked in shows such as Street Show, with the company Cofradía de la Farandula; El Niño Bombero, with the group La Tarada Teatro; La Distancia de la Luna, with Armatoste Teatro; La Verdadera Historia de Blancanieves, with 3 Segundos; and George Dandin, a version of the work of Moliere carried out by Hernán Gené, with the company Estudio Hernán Gené.

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Silvia de  
Marta  
stage designer



She holds a bachelor's degree in Audiovisual Communication from UCM (Complutense University of Madrid). She has also studied at the Facoltà di Scienze dello Spettacolo at the University of Turin, in Italy, and has specialised in Scenography and Costumes at the Dresden Academy of Fine Arts, in Germany. She won the Goya for best short fiction of 1999. She then settled in Berlin and signed works with national theatres and alternative companies; and in 2002 she completed her Master's degree in Performing Arts at Mozarteum University in Salzburg, Austria.

In 2005 she returned to Madrid and since then she has worked on projects in both countries. She has collaborated with José Luis Gómez, Gerardo Vera, Mario Gas, Salva Bolta, Cristina Yáñez, Carlos Aladro and Carlota Ferrer. Since 2013 she has been collaborating with scene director Jose Luis Arellano in La Joven Compania and at the Gala Theatre in Washington DC. With the work Yerma, she was granted with 9 Helen Hayes awards, one of them for best scenery. She was also nominated for the same award for her work in El último Quijote, written by Jordi Casanovas.

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Elisa Vidal  
Riezu  
costume  
designer



Graduated in the world of communication, for the past few years her professional career has been oriented towards stage costumes. Having studied fashion at École d'Arts et Métiers in Brussels, she later specialised in design creation for the theatre and the audiovisual medium at EFP in Brussels, completing her training at a technical level with a higher degree in Pattern and Confection in Madrid.

She has been responsible for the design and creation of costumes in projects such as De Reconstructie, Timeau De Keyser and Pieter Dumoulin (Lumière Productions), Seascape by Leni Huyghe (Cobra Film Productions) or Cara, Corona, Cruz by Gabriela Guerra (LAV Madrid). She has also worked in performing arts as a costume assistant in the international production selected as revelation at the Festival d'Avignon 2016, Tristesses, signed by Anne-Cécile Vandalem (Das Fräulein Kompanie).



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