

# T R I B U



# ABOUT US

**B**orn in 2016, Fango is an interdisciplinary collective based in Madrid. After releasing its first play, F.O.M.O., at the Festival Surge 2017 in Madrid, the group has performed at the CDN (National Drama Centre) as well as at various international festivals. We are currently in the process of investigating our next work, TRIBU.

**C**ollectivo Fango is in constant pursuit for human and artistic identity. For us, this pursuit is, in itself, a political action; a patient search with no comfortable results. A way of connecting with reality and resisting the immediacy and compulsion of the world we live in. Besides, recognizing ourselves in this pursuit for what we are liberates and gives us hope.

**W**ith the digital society, a new social paradigm emerges; and along with it, of course, the question of who we are now, what kind of system or world we belong to and what position we hold before it. We believe that the artistic practice (or at least the one we most want to investigate right now) arises from what happens when we ask these questions.

# TRIBU

**M**otivated by our experience with our previous work, F.O.M.O. (Fear Of Missing Out), it aroused in us the desire to investigate social connections with others from our tribal nature's perspective. What causes our inability to truly connect with the world and those around us? What benefits does belonging to a group have in our lives? Where does this need to be part of a group come from? What instincts are activated in us when we feel part of a group?

**T**he deeper we delved into the bond of social belonging from an anthropological perspective, the more comprehensive the field of research became. By studying our past as primates, we discovered how our early ancestors had to adapt to a life of sedentary hunters and how this fact marked our evolutionary process. To survive as a species, we had to root our ties with the tribe and become highly cooperative social animals. This has had a full impact on our development at all levels - from our sexuality and affective world to our intellectual and biological development. Taking into account that genetic mutations occur every 25,000 years, our genetic design is the same as that of the primates, so it seemed especially interesting to explore how this nature manifests in us today and, above all, how we live with our primate instincts in modern society.

**F**ollowing this line of research and delving into the sense of collective belonging, we focus on elements and actions that activate group bonding and connect with the world of rituals and rituality. What actions and habits do we carry out in our daily routine and what primal impulses awaken in us? How do we synchronize with the transcendental and sacred in the 21st century? How does our animality respond to changes in the social paradigm? What languages and scenic possibilities emerge in this search?







# SYNOPSIS

**A** group of friends, who gather together to eat and drink, end up generating a kind of 'common pact' that takes them back to a primal and essential state. The language they use stops serving them; their ways of being with themselves and with others demand new senses ... and from that emptiness their bodies simultaneously rehearse a new and old convention. The initial meeting space, therefore, turns into a sacred space, into a non-place for communion.

Tribu is a rite, an invocation of energy, a shared longing for connection.

# DIRECTION NOTES

**T**ribu is that longed-for place, where everything happens for the first time. A space guided by body and matter in which things discover us and where we merge in the continuous present. Joining the tribu is to accede to be truly in the here and now, with all that is implied. It is also the space in which the need of others reappears again and again, with all its richness and complexity, and in which we evoke our origin as a society.

**F**rom an available body, the group configures a new language that is full of history. Imitation, contemplation, the call to the ancestors, love and sexuality, decision-making and its consequences, group belonging, roles, reward and punishment, borders, all combined in favour of that new way of seeing each other, understanding each other, taking care of each other. Therefore, entering and inhabiting this sacred space is, for us, a healing act.

CAMILO VÁSQUEZ

# ABOUT THE DRAMATURGY

**'Tribu'** was born in response to the first investigation from Colectivo Fango. Whereas in F.O.M.O. we questioned ourselves about social alienation and exclusion, in this second work we wanted to find out what it is that connects us and makes us want to be together (or not); what it is that still subsists to the decomposition of human collectives and what forms are manifested or could be manifested, whether we investigate the origin of our species or decide to re-imagine it or re-imagine ourselves in the midst of the current scenario, proposing guidelines and codes that question our bonds with others.

**T**he dramaturgy in Fango is an issue that concerns us all. Neither the generating ideas nor the trails which research routes are drawn upon are the result of a single unifying view. Therefore, and above all, I am the first and a privileged spectator of 'Tribu'. By observing the interpreters in their physical and spiritual search, invoking what makes them feel good or what directly terrifies them, I pose questions. The possible answers (usually in the form of more questions) are supports for the creation of something that will not be reproduced a second time. The foundations of such private and receptive dramaturgy lie in the common purpose of "returning" together to an original/originating state of being, in the creation of a "sacred space" and in the performers' commitment to create from emptiness and full reception.

**T**his approach challenges the same word and the same act of creating 'dramaturgy', considering that, for me (for us), the fundamental thing is to create from an attention and respect which are scrupulous to the group and allow the scenic event to happen from there. Not at any price though. Not forcing it and pushing it in the direction that we feel is 'right'. We want to understand and experience what makes us want to leave ourselves in order to feel a totality and, ultimately, 'be'. For this reason, 'Tribu', as a writing process, is nothing more than a permanently open dialogue and a place from where to gain momentum.

*SERGIO MARTÍNEZ VILA*

## BODY AND MOVEMENT

**T**ribu is an unlearning process. Unlearning the body to rediscover each movement. Practising a new way of looking at it and creating space to unlearn (and relearn) the other, the world.

**F**or this enormous challenge, we start with exercises that play with our attention, leading it through a path of extreme body awareness and generating that space for 'unlearning' the body.

**H**uman locomotion is the basis of our research. We start from the daily action of moving up right and deepen our attention to it, analysing the smallest variations in this activity and creating physical space to rediscover this complex process.

**F**rom this, we analyse the space, the other and the relationships. A body appears in a learning state: porous, attentive, curious.

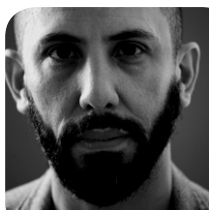
**I**n body practice, the attempt to "make mistakes over and over again" becomes the dance of Tribu. As if the body was a novelty and each step a small structural revolution.

*NATALIA FERNANDES*





# COMPONENTS



**CAMILO VÁSQUEZ**

// DIRECTOR

Born in Buenos Aires, he is a stage director and actor. He graduated from the drama school of the General San Martín Theatre and Andamio 90. In Madrid he studied at Réplika Academy and founded the company El Arrabal. In cinema he took part 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 *Legionario*, by Eduardo Garza, and in *Truman*, by Cesc Gay. In 2011 he directed the show *Leche*, with the company *Yo, erótica*. In 2013, he worked as an assistant director in *Lastres* and in *Ustedes Perdonen*, by Salva Bolta. He also directed the documentary theatre *Transrealidades*, the monologue *Una puta Mierda* and *Periodo 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.

In 2016 he founded the Fango Collective and in 2017 he directed the dramatic reading *El Océano contra las Rocas*, by Sergio Martínez Vila. In the 2017/2018 season he taught five research seminars: one in Sardinia (Italy), at the LMDP Festival Internazionale di Teatro Arte e Nuove Tecnologie, and the other four in Madrid, including the workshop framed around the play *F.O.M.O.* for members of the Rivas Cherif Laboratory of the CDN.

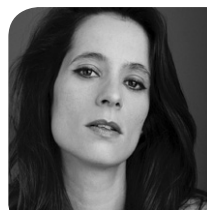


**SERGIO MARTÍNEZ VILA**

// PLAYWRIGHT

He has a degree in Audiovisual Communication from the Complutense University of Madrid and combines filmmaking with playwriting and teaching. With his first feature film, *La Espera*, he won the Gava award 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*, in addition to the collective shows *El Banquete*, *A Siete Pasos de Quijote* and *La Mujer del Monstruo*.

He is the winner of the XL Premi Born de Teatre for *La Obediencia de la Mujer del Pastor* and received the X Premio LAM for *El Océano Contra las Rocas*. As a result of scholarships granted by the SGAE Foundation, the National Drama Centre and Sala Cuarta Pared throughout 2016, he released the texts *Agata*, *Un Evangelio*, *El Fin de la Violencia* and *En la Ley*. In 2017 he participated in the laboratory *Escritos en la Escena*, at the CDN, and developed the dramaturgy of *Juegos para toda la Familia*. One of his latest texts, *Mi Perra*, was selected by the reading committee of the EURODRAM 2018.



**ÁNGELA BOIX**

// INTERPRETER

Actress and broadcaster, she studied Performing Arts at Réplika Academy and holds a bachelor's degree in Journalism from the UCM (Complutense University of Madrid). In 2007 she founded the theatre company El Arrabal. In 2011 she co-starred in the film *Tea & Sangría*, by Peter Domankiewicz and played the leading character in *Diamond Flash*, directed by Carlos Vermut. A year later she worked in *Afrodisiaca* and *Leche*, directed by Camilo Vázquez, and in 2014 she participated in the feature film *Fantasma*, by David Navarro and in short films such as *Icelands*, *Ella y La Ventana*, and *Nocturnos*, by Miguel Mejías.

In 2015 she co-starred in the film *La Espera*, by Sergio Martínez Vila (Gava Award at the Gijón Film Festival) and participated in *Sara a la Fuga*, by Belén Funes (Biznaga Award for best short film at the Malaga Film Festival). After conducting the monologue *La Señora Elsa*, by José Luis Saiz, she premiered *Juegos para toda la Familia* at the CDN, written by Sergio Martínez Vila and directed by Juan Ollero. She also starred in the feature film *La Viajante*, by Miguel Mejías and the short films *Sushi*, by Roberto Maiztegui, and *Ahora seremos felices*, by Borja Soler.



**FABIA CASTRO**

// INTERPRETER

After graduating in Performing Arts from the University of Kent, she has worked in numerous theatre plays, including *El la Otra Habitación*, by Paloma Pedrer (nomination for the Valle Inclán Awards), and *TeatroSOLO* at the CDN, directed by Matias Umpierrez. In 2015 she performed at *Periodo de Reflexión*, written by Sergio Martínez Vila and directed by Camilo Vázquez. In the audiovisual field, she has worked in feature films such as *Abracadabra*, by Pablo Berger, *Madrid Te odio*, by Patricia Vioque, and *The Anguish*. She shot the short film *Nena*, by Alauda Ruiz de Azua, awarded best short film at the Spanish Film Festival in Toulouse, for which she received the prize for best performance at the Cineculpable Festival.

In 2017 she starred in *Petit Mort*, by María Velasco and Gon Ramos. In television she collaborated in series such as *La que se Avecina*, *Cuéntame*, and participated in the movies *Bajo el Mismo Techo* and *El Mejor Verano de mi Vida*. In 2018 she premiered *La Pilarcita* at Teatro Lara, under the direction of Chema Tena and *La Familia No*, by Gon Ramos, at Teatro Ferran Gómez.





## TRIGO GÓMEZ

// INTERPRETER

He studied Performing Arts at Réplika Academy, with Jaroslaw Bielski, and participated professionally in several productions of his company, such as *Alguién Voló sobre el Nido del Cuco*. In 2007 he founded the theatre company *El Arrabal*, with which he performed in *Pisar el Palito* and *La Ronda*, directed by Javier Hernández Simón. He performed with puppets in productions such as *El Romeo* and *Julieta*, *Blue* or *Cucharacas*. In 2011 he produced and starred in *Una Puta Mierda*, directed by Camilo Vásquez.

He trained with Adán Black and worked in productions with the company Theatre for the People Ensemble, such as *El Efecto de Lucy Prebble*, *The Flick*, *Edipo Rey* and *Othello*. She is currently working in the show *Vooyeur*, produced by La Tropa Produce, with whom she also worked in *One Night Only- of Pulp Fiction*, a dramatic reading directed by Carlos Vermut. In 2017 he premiered *Vientos de Levante*, directed and written by Carolina África at Teatro Español. In 2018 he took part in *La Donna Immobile*, directed by Rakel Camacho.

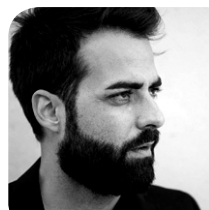


## RAFUSKA MARKS

// INTERPRETER

Brazilian actress based in Berlin, she completed her bachelor's degree in Performing Arts between 2006 and 2011. She 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 for Draft.inn. She participated as a guest actress at the Theatertreffen International Forum in Berlin and performed the dramatic reading *Miedo y Asco en la DDR*, by Dirk Laucke, at Teatro Español. She performed in *El Camaleón*, co-produced by the CDN and Teatro de Moscú. She took part in workshops with Jan Lawers and Falk Richter at the Venice Biennale, and with Rodrigo García at the Malta Poznan Festival.

She worked as the assistant director of Carlota Ferrer in *Fortune Cookies* (La Zona and Kubik Fabrik) at the CDN. In 2015 she performed her solo work *Manifiesto Quirúrgico* in Madrid and Berlin. In 2018 she worked in *We can do it Moaning*, with the ABA NAIA Kollektive in Berlin.



## MANUEL MINAYA

// INTERPRETER

Actor with a degree in Performing Arts from ESAD Valencia (School of Dramatic Arts), he completed his acting training with Jorge Picó, Hernán Gené, Alfredo Sanzol, among others. In Valencia he took part in productions, including *Barioná*, directed by Vicente Genovés, *Macbeth* *Imágenes*, by Rodrigo García or *El balcón de Genet*, under the direction of Pilar Silla. In Madrid he starred in *Camino a Wolopolansk*, by Müller, and played *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* at Naves del Matadero. In 2010, he founded the company *Armatoste* and took part in plays such as *Diógenes*, which received the award for best young performance of Performing Arts of Castilla la Mancha and the Premio del Público award in the Escena Simulacro in Madrid; *Controversia*, nominated for the Almagro Festival and the CENIT Festival in Seville; and *La Distancia de la Luna*, nominated for the Teatro de Rojas Awards.



## JUAN MIGUEL ALCARRÍA

// TECHNICAL CREATOR

IT specialist and actor, he graduated in Computer Engineering from the ICAI (School of Engineering). He participates in the theatre world as an interpreter and also as a lighting and sound technician. From 2010 he started receiving training in sound, video and lighting, gaining expertise in the operation of Qlab. Regarding technical jobs, he has worked with various theatre directors such as Hernán Gené, Sara Escudero, Laura Garmo, Ángela 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 the company *Armatoste Teatro*; *La Verdadera Historia de Blancanieves*, with the company *3 Segundos*; and *George Dandin*, a version of Moliere's work brought about by Hernán Gené, with the company *Estudio Hernán Gene*.



### **NATALIA FERNANDES**

// CHOREOGRAPHER

Brazilian interpreter and choreographer based in Madrid since 2016. She studied Dance at UNICAMP (University of Campinas), in Brazil, and completed her training with artists such as Guillermo Weickert, Eszter Salamon, Bui Ngoc Quan, Sherwood Chen, Cristian Duarte, Alessio Silvestrin, among others.

She has collaborated with directors such as Jesús Rubio, Nir de Volff / TOTAL BRUTAL, Sebastian Hirn, Rafaela Giovanolla, Abhilash Ningappa, Mauricio de Oliveira, Morena Nascimento, Sandro Borelli, Sonia Soares, among others. As a choreographer, she has done several works internationally; her solo *This is Not Mine* has been performed at several festivals and theatres in Europe, Africa and America since 2015. In 2016 she was the winner of the Me, Myself & I solo award, at the 29th Madrid Choreography Competition. In 2017 she premiered *Estudios para Anatomía – de s n a t u r a l e z a*, at Sala Carme Teatre in Valencia, and in 2018 she was selected for the LATIDOS project.



### **SILVIA DE MARTA**

// SET DESIGNER

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

In 2005 she moved back 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, among others. Since 2013 she has collaborated with stage director José Luis Arellano in *La Joven Compañía* and at the Gala Theater in Washington DC, where she won the Helen Hayes Award for best set design with the work *Yerma* in 2015. Her latest works have been done with Teatro de la Zarzuela and Teatro de la Estación Zaragoza.



### **ELISA VIDAL RIEZU**

// COSTUME DESIGNER

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

She was in charge of the conception and creation of costumes for film 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 also worked in performing arts as a costume assistant in the international production *Tristesses*, signed by Anne-Cécile Vandalem (Das Fräulein Kompanie) and praised as the most promising work at the Festival d'Avignon 2016. She has currently been working in *Vestuário Izquierdo*.



### **ÁLVARO DE BLAS**

// PRODUCER/DISTRIBUTOR

He holds a bachelor's degree in Humanities from the University of Alcalá de Henares and a specialisation in Arts and Arts Criticism from the Complutense University of Madrid. He is a senior audiovisual/event technician and has worked in the organisation and coordination of cultural projects for institutions such as the Ministry of Culture, the Subdirector General of Fine Arts, the National Association for Alternative Theatre Venues (Red Estatal de Salas de Teatro Alternativo) and the National Drama Centre, in Madrid, where he carried out the executive production of *Arte es Acción* (International Performing Arts Meeting). He has also taken part in other productions of private shows, advising dance and theatre companies on production, marketing and communication, as well as in the management of performing arts festivals such as *Escena Contemporánea*, *Fringe 2015* at Naves del Matador, and the *Surge Festival*. In addition, he has worked as the coordinator of Lavapiés's Theatre Association (Red de Teatros de Lavapiés) and the manager of the acting school Estudio Corazza. He currently combines his career as a producer with teaching History of Performing Arts and Show Production at Centro de Tecnología del Espectáculo (National Institute of Performing Arts).







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