

TIERRAS DEL SUD,
is a performance project by Laida Azkona Goñi and Txalo Toloza-Fernández
about the new faces of colonialism, the atrocities committed on the land
and its inhabitants, and the way these relate to contemporary culture.

Dramaturgy: Txalo Toloza-Fernández.

Choreography: Laida Azkona Goñi.

Performers: Laida Azkona Goñi and Txalo Toloza-Fernández.

Voices: Sergio Alessandria, Agustina Basso, Conrado Parodi, Gerardo Ghioldi,
Daniel Osovnika, Sebastián Seifert, Rosalía Zanón and Marcela Imazio.

Assistant director: Raquel Cors.

Original soundtrack and soundscape design: Juan Cristóbal Saavedra.

Lighting design: Ana Rovira.

Audiovisual design: MiPrimerDrop.

Set design: Juliana Acevedo and MiPrimerDrop.

Construction: Lola Belles, Mariona Signes and RotorFab-Espai Erre.

Styling: Sara Espinosa.

Research process co-ordinator: Leonardo Gamboa Caneo.

Musical selection: Marcelo Pellejero.

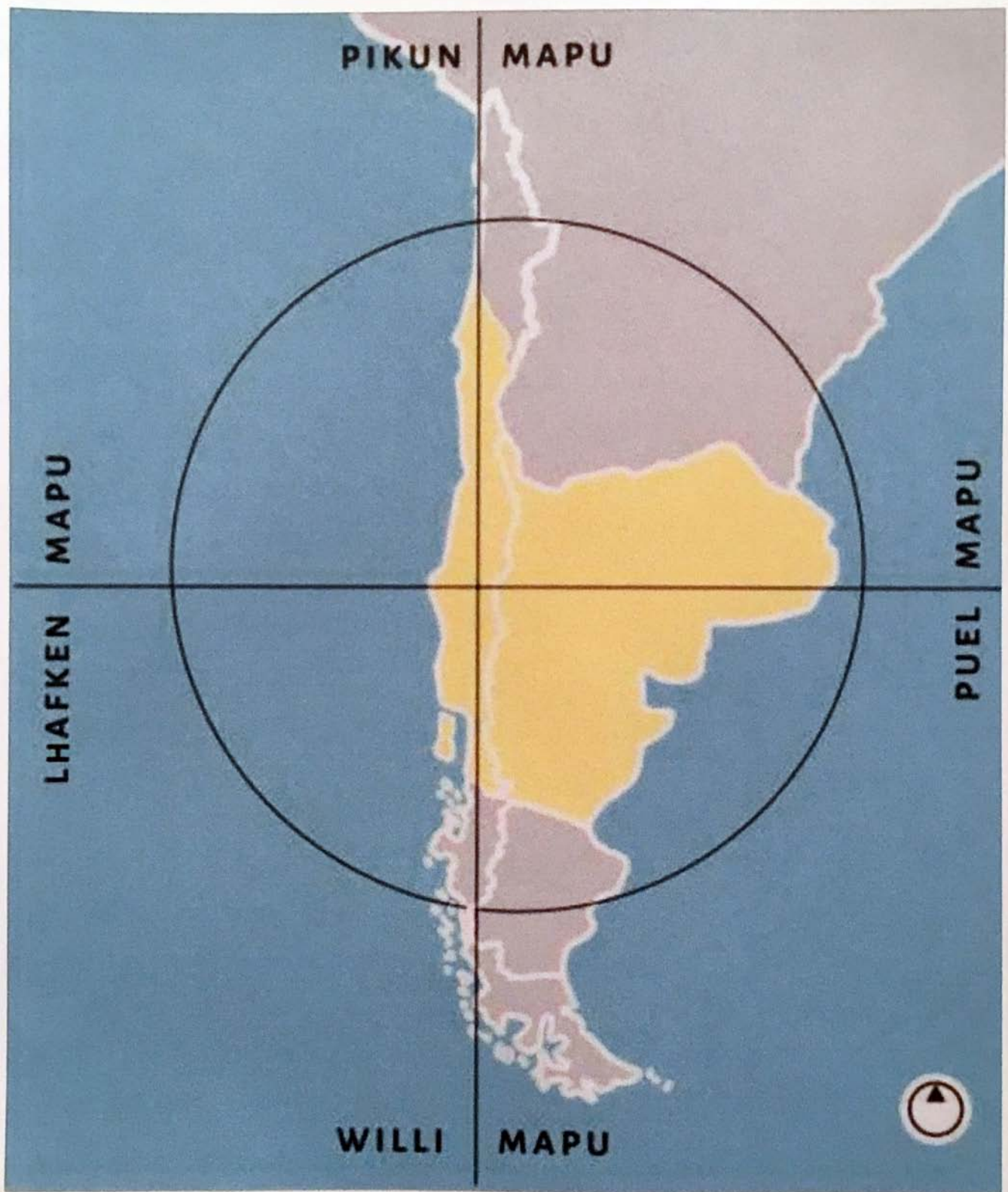
Production design: Elclimamola.

Photography: Alessia Bombaci.

With the collaboration of Sònia Gómez, Maite Garvayo, Ángela Fernández,
Fernando Sánchez, and Orlando and Jaime Carriqueo.

Tierras del Sud is a joint production by Antic Teatre, Festival TNT and
Azkona&Toloza. Subsidized by the Government of Navarra and with support from the
Department of Culture of the Generalitat de Catalunya and the Iberescena Program.

With the collaboration of Innova Cultural (a Fundación Bancaria Caja
Navarra and Obra Social "La Caixa" program), Teatro Gayarre, El Graner –
Mercat de les Flors, La Caldera, Azala Espazioa, Patagonian Institute of Arts, L'Estruch
of Sabadell, and Osvaldo Bayer Popular Library in Villa La Angostura.



"Patagonia is at the center of a growing movement trying to separate this resource-rich region from the economic disaster that the rest of Argentina represents. Despite the fact that less than 5% of the population live in Patagonia, the region extends over almost half the nation's territory and contains much of its drinkable water reserves, hydroelectric energy and 80% of its oil and natural gas deposits".

Larry Rother, New York Times correspondent.

August 28, 2002

**What links Italian textiles magnate Luciano Benetton
to the small Mapuche community of the Curiñanco-Nahuelquir?**

**How about Argentina's current president Mauricio Macri
and Sylvester Stallone?**

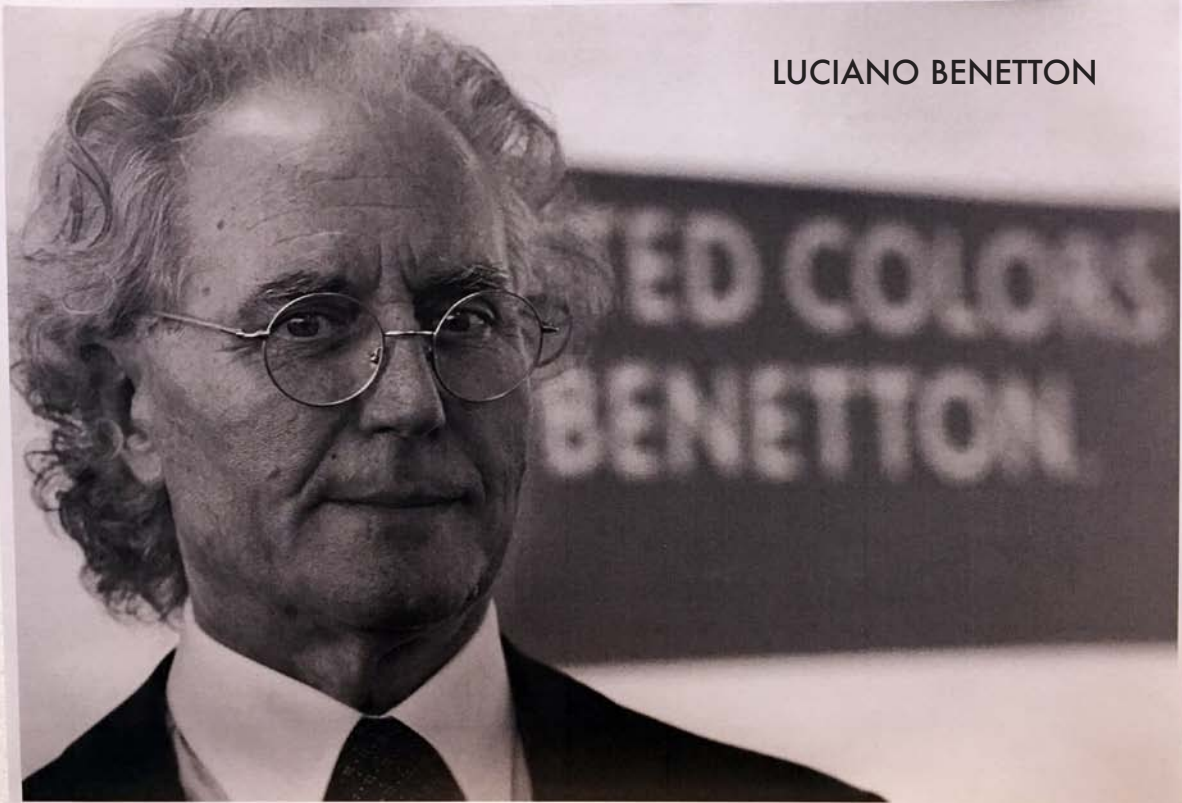
And NBA player Emanuel Ginobili to Butch Cassidy?

**You can find the answers to all these questions here,
thousands of miles from the USA or Europe.**

**Here, south of South, at the southernmost limits of America,
in the least populated region of Argentina.**

**Here, between vast crystalline lakes and soaring snowcapped peaks.
Between the Andes and the Atlantic.**

In Puelmapu, the ancestral lands of the Mapuche people.



LUCIANO BENETTON



ROSA NAHUELQUIR
AND ATILIO CURIÑANCO



SYNOPSIS

On stage, two performers turn a completely empty set into a section of Argentinian Patagonia today. There, among mountain ranges, lakes, virgin forests and imaginary cities, the history of the creation and spread of the State of Argentina is rewritten, including its relation to foreign wealth, and to the systematic brutality that the land and its people, the natives of southern America, have suffered.



Tierras del Sud is part two of documentary performance trilogy PACÍFICO, which investigates the connections between the atrocities committed against the first people of South America and their lands, the development of new kinds of colonialism, and the various forms of expression of the dominating contemporary culture.

The trilogy explores in depth the close ties that exist between multinational fortunes, the states of South America, the former colonies, the relentless exploitation of the land's natural resources, and the people who experience and suffer the consequences.

Tierras del Sud focuses on the solid links between the huge foreign fortunes that have homed in on Argentinian Patagonia, such as that of Italian businessmen Carlo and Luciano Benetton, and the atrocities committed in the Patagonian provinces of Neuquén, Chubut and Río Negro, lands to which the Mapuche, the original people of the area, have ancestral rights.

The conflict is more than 100 years old, dating from the time of the so-called Conquest of the Desert, a privately financed military campaign of the Argentine army that allowed Argentina to wrest the land from the native people for the benefit of its own oligarchies and the consolidation of foreign investment, particularly from the English.

The favourable treatment meted out manifested in the creation of the Argentine Southern Land Company Limited, the first English cattle-farming company in South American territory, which ended up owning almost a million hectares of Patagonian land for close to a century. Land that, in 1991, became the property of Edizione S.r.l., a multinational enterprise owned by the Benetton Group. Edizione currently owns, among many other properties, Rome-Fiumicino airport and practically all Italian highways.

A million hectares teeming with fields, forests, roads, water reserves and undeveloped mining sites.

But what is it that draws ever more multimillionaires and celebrities, year after year, to investing in and purchasing lands in Argentinian Patagonia – to the point where they own more than 20% of the entire territory? And what is the strategic geopolitical value of the area?

The relevance of controlling the land, and consequently its resources, is one of the central pillars of our documentary investigation. Yet this is just one of many potential strands, to which we could add: real estate speculation on ideal lands, the tourism industry, racism, the criminalization of dissident voices...

Neocolonialism, barbarism, and contemporary culture.

"By asking me, "Who bought the land from God?", you are reopening a debate on the right to property which, under any circumstance, represents the very basis of civil society.

But if we accept the principle that property is necessary, we can also debate whether it should always remain in the same hands or not.

For my part, I believe that in this earthly and now globalized world, physical property, just like intellectual property, should belong to whomever can best make it grow by means of competence and hard work, at the same time benefitting the growth and improvement of others."

Luciano Benetton, open letter to Alfredo Pérez Esquivel,
Nobel Peace Prize laureate, August 2014.



Por primera vez en décadas,
los periódicos internacionales vuelven a hablar
de detenidos desaparecidos en Argentina.

"Who does Patagonia belong to? They talk about violence, but they killed and humiliated our grandparents, gave the girls away to men in Buenos Aires. They lowered their heads; we've said "Enough". We're no longer afraid. We don't recognize borders. Our people extend from ocean to ocean."

Soraya Maicoño, Pu Lof Cushamen in resistance, 2017.



"I had heard about the Mapuche and the attempt to exterminate them in Argentina; I'd heard about the murders of Rafael Nahuel and Santiago Maldonado; we all know the Benetton clothing brand, famous for its multicolored and multiethnic campaigns; but discovering how closely linked it all is, with the detail provided in *Tierras del Sud*, in the manner of the documentaries that made Adam Curtis famous, but presented live on stage and including video, audio and anything that moves or breathes, blows your mind. Someone has to do it."

Rubén Ramos Nogueira, for Tea-tron.com. October 2018.



"The courage and commitment shown by artists Txalo Toloza and Laida Azcona are truly admirable, almost unbelievable; in their intent to explain and denounce what the general media ignores, manipulates or distorts, they have created a piece of documentary theatre that seamlessly combines performance, audiovisual production and activism, in this case bringing to the stage the struggle and world vision of the Mapuche people. The texts projected on screen provide historical and statistical data, while the spoken text allows the audience to create their own mental image – for instance, when Txalo describes the brutal attack of the police on Lof Lafken Winkul Mapu at Villa Mascardi – as well as making known and honoring names such as Micaela Johana Colhuan, María Nahuel, Ivana Huenelaf or Soraya Maicoño. The visual aspects of the show, disconnected to the text, are closely linked to landscape, such as the scenery recorded on a fixed camera and projected onto the backdrop – the wind gives the image movement and reminds us of the dynamism and life force of nature – or the scenes created on stage with a series of objects that the two performers move around, assemble and manipulate under the unexpected and sensational lights designed by Ana Rovira and to a soundtrack – by Juan Cristóbal Saavedra – that transports us to a very specific set of coordinates."

Ana Prieto Nadal. *L'Apuntador Nuvol*, October 2018.



*"I have written from the wound and the damage in a wounded,
sick and compassionless world
I have written from pain but our duty is happiness
I have written from hate but our duty is love."
Raúl Zurita, 2016.*



En una nueva carta explica su propuesta como
"un gesto simbólico para propiciar el diálogo
entre el Estado y los mapuches".

AZKONA & TOLOZA

Splitting their time between Barcelona, Pamplona and the Atacama Desert, Azkona&Toloza are a pair of artists devoted to the creation of live arts projects.

Admirers of the performance possibilities of My First Sony, in addition to developing their projects either together or on their own Azkona & Toloza have worked, among others, alongside performer Sònia Gómez, performance director Roger Bernat and Mexican documentary theater company Lagartijas Tiradas al Sol.

Musical producer Juan Cristóbal Saavedra, choreographer and lighting designer Ana Rovira, and management and production office Elclimamola are habitual collaborators of Azkona&Toloza's. Their most recent staged projects together are "Strange Seas Burning" and "Tierras del Sud". "What is visible: new visual dramaturgies", is their latest active workshop.

LAIDA AZKONA GOÑI. (Pamplona, 1981)

Based between Barcelona and Pamplona, she trained as a dancer at the Rambert School (London), SEAD (Salzburg) and at the Trisha Brown Company Studio (New York). Since then she has focused on research, creation and performance in interdisciplinary performance arts. Her solo work centers on configuring artistic material using body and movement.

Laida has performed for Francesco Scavetta (Oslo), Juschka Weigel (Berlin) and Noemí Lafrance (New York) among others. She was also co-founder of performance collective Hierba Roja and of the Pamplona INMEDIACIONES Festival.

TXALO TOLOZA FERNÁNDEZ (Antofagasta, 1975)

Txalo Toloza-Fernández trained as a video artist in Santiago, Chile and as a performer and performance creator in Barcelona, where he has been living and working since 1997. In 2005 he started MiPrimerDrop, an audiovisual studio specialising in video work for live and performance arts.

Performer, video and stage director, teacher and activist, he is a habitual collaborator of performer Sònia Gómez and has been a member of performance director Roger Bernat's FFF theater company since 2007.

Both his solo and his collaborative work has been shown at, among other places: ARCO (Madrid), Festival Tokyo (Tokyo), Festival Grec, Loop, Poetry International, Influx, LP, Escena de Poblenou and Sónar (Barcelona), Il Coreografo Elettronico (Naples), Wiener Festwochen (Vienna), KunstenFestivalDesarts (Brussels), Transversales (Mexico), Santiago a mil and Escena doméstica (Chile), and FIAC (Salvador de Bahia).

"Restes d'escena" shown at Antic Teatre (Barcelona) is his latest solo exhibition, and "INFLUX VideoCapsa" at the Centre d'Arts Santa Mònica (Barcelona) his most recent joint exhibition. His latest videocreation piece is "Pacífico #11 - Montaña Rusa".

VIDEOS

Tierras del Sud | Extracts | 50 minutes:

vimeo.com/298817711

password: pacifico7

Tierras del Sud | Almost complete | 90 minutes

vimeo.com/297896400

password: pacifico7

Tierras del Sud | The Collection scene:

vimeo.com/298817748

password: pacifico7

Teaser 1: Tierras del Sud | This was never Argentina

vimeo.com/300473107

Teaser 2: Tierras del Sud | Bread and Fire

vimeo.com/300468640

DOWNLOAD TECHNICAL RIDER: goo.gl/FLdVC6

MORE INFO: www.miprimerdrop.com/portfolio/tierras-del-sud

First season:

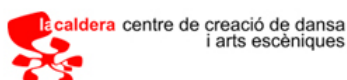
Festival TNT (Terrassa, September 2018), Teatro Gayarre (Pamplona, October 2018), Festival Sàlmon (Museum Version - Barcelona, January 2019), Festival EscenaAbierta (Burgos, January 2019), Las Naves de Matadero (Madrid, February 2019), La Mutant - Las Naves (Valencia, March 2019), Antic Teatre (Barcelona, June 2019).



Nafarroako
Gobernua



Gobierno
de Navarra





"The discovery of gold and silver in America, the extirpation, enslavement and entombment in mines of the aboriginal population, the beginning of the conquest and looting of the East Indies, the turning of Africa into a warren for the commercial hunting of black-skins, signalled the rosy dawn of the era of capitalist production."

Karl Marx, Capital.

www.miprimerdrop.com
azkonatoloza@gmail.com
instagram: @azkonatoloza

LAIDA AZKONA GOÑI
laida.azkona@gmail.com
+34 627060150
skype: laidalai

TXALO TOLOZA -FERNÁNDEZ
txalo@miprimerdrop.com
+34 649013059
skype: miprimerdrop