Esta Breve Tragedia de la Carne

Office of Arts + Cultural Programming

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Angélica Liddell | Atra Bilis Teatro

Esta Breve Tragedia de la Carne
(This Brief Tragedy of the Flesh)

April 19–22, 2018
Alexander Kasser Theater

Arts + Cultural Programming

MONTCLAIR STATE UNIVERSITY
American Premiere!

Angélica Liddell | Atra Bilis Teatro

Esta Breve Tragedia de la Carne
(This Brief Tragedy of the Flesh)

Text, Set, Costumes, Direction Angélica Liddell

Performers Angélica Liddell, Fabián Augusto, Sindo Puche, Paola Cabello Schoenmakers, Sarah Cabello Schoenmakers and:

Javier Palacios Alonso, Sandra Garcia Coronas, Sylvestre Dechosal, Patrice Le Rouzic, Javier Carcedo Lobeto, Rubén Martin Rodriguez, Llara Mendendez Valle

Chair Sculpture Enrique Marty
Mask Specialfx-Alienalone.Com
Lighting Carlos Marquerie
Sound Felix Magalhaes
Stage Manager Roberto Baldinelli

Lighting Technician Octavio Gómez
Head Stagehand José Gil
Technical Director David Benito
Actors’ Tour Caretaker Marisa Novo
Costumes Realized by Rafael Solis
Logistics Saite Ye
Production Manager Gumersindo Puche
Executive Production Iaquinandi, S.L.
Program Notes

According to William Carlos Williams, Emily Dickinson “is the closest we have ever been to...hunger.” Emily is not a man or a woman, it is a land of Indians, kidnappings, killings, and cannibalism, where each person is a loaded gun, where wrath of God feeds the wrath of God’s sons. Emily challenges the rational world with its intelligence and seclusion, with its enigma, breaking the law of communication, indifferent to the banal chronology. The more seclusion the more contact with the infinite. It was not loved, for no one accepts being loved by a gun. Of the poem “My Life had stood - a Loaded Gun,” Susan Howe says, “in this verse Dickinson puts on her diabolic mask to talk to the destroyer.” Dickinson loved Shakespeare. “Play Shakespeare to me,” she pleads in one of her missives, which she signs as “North America.” Exiled, confined, enjoying her confinement, having outgrown all the calculated human representations. As if preparing her own funeral: “around my funeral,” says Emily. “I felt a funeral in my brain,” says Emily. “Love- preempts Life,” says Emily, semen preempts blood, primal energy exists before matter, before life, before universe, before horror, before Creation. Before only emptiness existed.
Reading Emily we ought to trust that mystery. Susan Howe says, “In this destroyed wasteland of the Genesis the nerves are exacerbated. Naked sensibility on the outer limits. Narrative expands, contracts, dissolves itself. We are closer to knowing less.” When I work and think of Emily I really want to be close to knowing less. Only cloaking is revelation. That is why Emily Dickinson does not exist in this piece. I make her disappear. Only my search of what I believe is sacred exists, the search for the primitive state, the chaos of her visions, all that happens following the ecstasy of her poetry, the incandescent shadow that leaves us alone and overwhelms when we listen inside us to the thunder of God.

—Angélica Liddell, director

About the Company

Angélica Liddell founded Atra Bilis Teatro in 1993, with which she has staged twenty-five works. Her plays have been translated into languages including French, English, Russian, German, Portuguese, Polish, and Greek. Her plays include La falsa suicida (2000), El matrimonio Palavrakis (2001), Once upon a time in West Asphixia (2002), Hysteria Passio (2003), Y cómo no se pudrió Blancanieves (2005), El año de Ricardo (2005), Perro muerto en tintorería: los fuertes (2007), Anfaegtelse (2008), La casa de la fuerza (2009), Maldito sea el hombre que confía en el hombre: un projet d’alphabétisation (2011), and Ping Pang Qiu (2012).

Liddell has won several awards, among them the 2003 Casa de América Award for Innovative Drama for her play Nubila Wahlheim, the 2004 SGAE Theatre Award for Mi relación con la comida (My Relationship with Food), the 2005 Premio Ojo Crítico Segundo Milenio Award in recognition for her works, and the 2007 Notodo del Público Award for best performance for her play Perro muerto en tintorería: los fuertes (Dead Dog in the Dry Cleaner’s: The strong ones). The play Belgrado (Belgrade) won second place in the Lope de Vega 2007 Award, while El año de Ricardo (The Year of Ricardo) won the Valle Inclán Award in 2008. Liddell also won the Sebastià Gasch Award in 2011. Her latest works, El año de Ricardo, La casa de la fuerza, Maldito sea el hombre que confía en el hombre, and Todo el cielo
sobre la tierra (El síndrome de Wendy) have been premiered in Festival d'Avignon, Wiener Festwochen, and Théâtre de l’Odéon in Paris.

Liddell received the National Prize of Drama Literature 2012 for La casa de la fuerza, awarded by the Spanish Ministry of Culture, and the Leone d’Argento of Theatre in La Biennale di Venezia 2013, and she was co-decorated Chevalier des Arts et Lettres in 2017 by the Culture Ministry of the French Republic.

Angélica Liddell is currently working on a new series of theater plays under the name “Cycle of the Resurrections” that includes Tandy, You are my destiny (Lo stupro di Lucrezia), and Carta de San Pablo a los Corintios, which were presented in Berliner Festspiele—Foreign Affairs Festival in July 2015. This year she also premieres Esta breve tragedia de la carne (This brief tragedy of the flesh), which is the first part of the project Trilogía del infinito (Trilogy of the infinite), followed by Qué haré yo con esta espada (What will I do with this sword), which premiered at Festival de Avignon 2016.

In 2017 she premiered Perro muerto en Tintorería: Los fuertes (Dead Dog in the Dry Cleaner’s: The strong ones) at the Schaubhüne theater of Berlin and Genesis VI, 6-7, premiered at the International Festival of Naples in June 2017.

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