

American Premiere!

Angélica Liddell | Atra Bilis Teatro

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



Photo by Isabelle Meister

April 19–22, 2018

Alexander Kasser Theater

**Arts + Cultural
Programming**



**MONTCLAIR STATE
UNIVERSITY**

Dr. Susan A. Cole, President

Daniel Gurskis, Dean, College of the Arts

Jedediah Wheeler, Executive Director, Arts + Cultural Programming

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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, Patrice Le Rouzic,
Javier Carcedo Lobeto, Rubén Martin Rodriguez, Cameron Style,
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.**

Coproduced by La Bâtie-Festival de Genève and LABoral—Centro de arte y de creación industrial.

Supported by Ministerio de Educación, Cultura y Deporte—INAEM

Participation in this project has been made possible by the Programme of the state agency Acción Cultural Española (AC/E) for the Internationalisation of Spanish Culture (PICE), in the Mobility category, which facilitates the presence and collaboration of Spanish or Spanish-resident artists, professionals, or creators in the international activities and programmes of foreign cultural organisations and institutions, both public and private.

Duration: 60 minutes, no intermission.

In consideration of both audiences and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

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 pudo ser 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 Schaubühne theater of Berlin and *Genesis VI, 6-7*, premiered at the International Festival of Naples in June 2017.

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