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Editorial

Following the Supreme Court's ruling that prohibits the denomination of *Academic Degree for artistic higher learning, while allowing public and private universities to teach these areas, the public image of the traditional schools and conservatories has been seriously damaged.

A race has begun to see who takes over this market share. We must remember that each year our historic schools have more applicants than positions. There are more than sixty degrees that have been recognized by the tireless ANECA accreditation board. Who has homologated these degrees...University professors? Were specialists from the world of music, dance or theatre consulted? Were renowned authorities of the scenic arts really sounded out?

Astonished, we theatre professionals observe this situation, knowing as we do who and how the new generation of this ancient craft are slowly educated by coda and complex apprenticeships; a distilled culture of knowledge of the work to be done in mind and body. These are skills directly passed on, artisanally, almost like a guild tradition. Centuries of thought, investigation changes, observations, fighting, deceptions and suffering...in silence, not even being allowed burial in sacred ground.

Our national and regional government must act rapidly. We are not against competition (the success of the theatre depends on it!), but the playing field should be leveled and all have the same judicial base. If this is not the case in a not-too-distant future, our schools and conservatories will disappear, especially in light of the option consolidated by the universities capable of offering the four MECES (Marco Europeo de Cualificaciones para la Educación Superior) levels at the same time. In our opinion, the Government of Madrid has the centers, professors and capacity to create a stellar space for artistic higher education with all rights and obligations. It has made a first step, creating a specific General Deputy Director within the General University Delegation. Let's not stop there, higher artistic education has always been held back; let's not lose yet another legislative cycle.

El beso en el asfalto *Bonita pero ordinaria*

Mariano Gracia
Photography by
Julián Peña

CAST

Egoitz Sánchez
Alba Rosa
Luis Sorolla
Guillermo Nieva Díaz
Darío Hoyos
Mónica Miranda
Ricardo Teva
Marta Guerras
Laura Santos
Mario Ballesteros
Ana Teresa Monteiro
Miqui Rodríguez
Susó Sudón
Elena Rodríguez

CREATIVE TEAM

Set design: Mónica Teijeiro
Costume design: Sofía Nieto
Lighting: Diego Domínguez, Miguel Ruz
Adaption: Mariano Gracia, Carlos Silveira
Script, Sound Space Design and Director: Mariano Gracia



NELSON RODRIGUES CENTENARY

Despite their often fragmentary or cinematographic structures, his realistic texts are an acidic criticism of the double standards and morality of the Brazilian middle class.

His subjects range from emerging sexuality, the social tensions caused by taboo subjects like incest or behavior as seen from a psychoanalytical point of view.

The two plays performed take place Rio de Janeiro, in each we have tried to synthesize their psychological investigation into the subconscious of the characters. In *Kiss...* we investigated its mythic nature, transcending its realism, while in *Pretty...* we explored the Orissas' syncretic religiosity.

In the *Asphalt kiss* a pedestrian run over in the middle of the road is used by the press as a framework for a public interest story. In the end, social taboos, incest and homosexuality, cause an apparently happy family to acknowledge their hidden weaknesses. The music of the Brazilian Heitor Villa-Lobos serves to pinpoint the action sometime in the fifties.

Both plays treat the same theme: love. This dedicated group of actors and actresses shares their love with you.



Nosferatu

Francisco Nieva

Ernesto Caballero y Ana Sala
Photography by Julián Peña

CAST

Javier Carramiñana Moya
Santiago Tocarruncho
Irene Díaz de Mera
Paco Lidón
Chemi Moreno
Alejandro Mendicuti
Rebeka Brik
Nerea Gorriti
Marta Cobos
Víctor Manuel Coso
Irene Calabuig
Marcos Castro
Salvador Bosch

CREATIVE TEAM

Set design: José Luis Raymond
Costume design: Malgorzata Zak
Vocal coach: Concha Doñaque
Vocal music professor: Mercedes Díaz Chopite
Lighting: Aristeo Mora
Creation and musical selection: Nerea Gorriti
Director : Ernesto Caballero y Ana Sala

The 4th year class in textual acting has culminated the process where student's are now actors, and they manifest this change in the staging of a play which brings them together to follow their professor/director's stage indications, yet adapting with certain autonomy the sense and aesthetics of the whole.

Nosferatu: witches red Sabbath by Francisco Nieva, has been selected by Ernesto Caballero. His investigation with the students has resulted in a staging where the actors not only take on the construction of the different characters, but also everything surrounding them: spaces, sounds, atmosphere, furniture and the repetition of the same characters.

The production is thus a group effort, the actors themselves resolving all issues.

I joined the workshop once this labor had been finished, respecting their ideas and centered on strengthening the actors' work, organizing group stage movement and coordinating the artistic vision.

I would especially like to thank the 4th year A2 group and all of the professors who helped create this staging.

Ana Sala



Rezad, la caridad empieza por casa

Andrés del Bosque
Photography by
Ernesto Serrano

CAST

Antía González
Claudia Moncada
Sofía Novoa
Mario Martínez
Nerea Palomo

Laura García
Virginia Rodríguez
Sandra Frade
Haizea Águila

CREATIVE TEAM

Text: Misterio Bufo de Darío Fo
Director : Andrés del Bosque
Assistant Director: María Tovar. Sandra Martín
Costume design: Pelayo Rodríguez
Lighting: Jesús Pechas Román



I prefer the old gods to those of the Market: they only demanded sheep or cows and not human sacrifices.

El Roto

God is dead. We need to worship Mammon, the King who feeds on money and prohibits the word religion, joining together a divided body, seeking to rule by division.

In four decades this godless Mammonism has conquered more faithful then centuries of Judeo-Christian religions and Islam. This fanatical and simplistic neo-liberalism annihilates the economy through the burden of debt, generating the brutal over-exploitation of people and natural resources, bringing financial riches of obscene proportions to a select few.

We no longer live in a lay, scientific world. The markets have crucified our sovereignty and spirituality. This pseudo-religion has its own sacred trinity: economic growth, free commerce and globalization, father, son and holy ghost; its own Vatican: the World Bank, World Monetary Fund and World Commercial Organization. It is a faultless divine power, knowing what is in our own best interest, and in order to save us, imposes its rule. If not a religion, what is it?



4th year Stage direction

Pablo Iglesias Simón

Photography by Ernesto Serrano y Julián Peña

The months of December and March saw the fourth year Stage Direction students showing their own stagings within the course *Hands on Stage Directing II*, taught by Pablo Iglesias Simon. Once again the plays performed demonstrated the enormous creative capacities of the students, their criticisms, concerns, and most importantly, their thorough understanding of stage direction. This would not have been possible without the generous and crucial collaboration of a varied group of stage professionals; students, alumni, professors and staff of the RESAD, who worked with our students enriching their education. The plays shown were: *Hamlet vs. Medea* (5), by María Velasco, directed by Diego Domínguez; *Wanting to be hell* (1,11) by Zo Brinviyer, directed by Antonio Laguna; *The respectable prostitute* (3) by Sartre, stage direction by Raquel P. Mesa; *The school of fools* (4) by Michel de Ghelderode, directed by Ana Garrido; *Food and me* (10) by Angélica Liddell, stage direction by Montse Ortiz; *Oedipus* (8,9), a version of Sophocles written by Alejandro G. Ruffoni and directed Patricia Benedicto; *The cripple from Vera* (2), based on a story by Max Aub with script by Antonio Sansano and the director Paola T. Sanchis; *Lighthouse* (12) by Félix Estaire, with staging by Rodrigo Alonso; *Reanimator* (7,6), a loose version of a short story by Lovecraft, written by J. C. Beas and the director Germán Collado; *Penteus*, taken from Euripides' *The Bacchae*, text and stage direction by Alejandro G. Ruffoni; and TR3S C0M4 C470RC3 D13C1S31S, based on *Pi* by Aronofsky and Flynn, text and staging by Lucía Parro.





El vergonzoso en palacio, Tirso de Molina

Director: Yolanda Porras

Photography by Julián Peña

Choosing two plays by Tirso de Molina, *El vergonzoso en palacio* and *Marta la piadosa*, for the third year Textual Acting course had three goals: to give each student the opportunity to fully develop a character, to deepen their understanding of our golden age theatre, and to demonstrate that verse can be a valuable creative source of dramatic action--eliminating possible reticence. Finally the texts also serve to train students that comedy is a magnifying glass, showing our contradictions and revealing our weaknesses. Now, more than ever, we need comedy as a shield from tragedy's trauma; a tool to penetrate and understand human beings. The enthusiasm of the entire team made this experience a true example of integrated study.



Qué formidable burdel, Eugène Ionesco

Direction: Jesús Salgado

Photography by Ernesto Serrano

"You could say that this play is a summary of all my plays, and even a summary of my life: what I saw, heard, read, what happened around me. It is my catastrophic view of history. The character, although silent most of the play, speaks through some of the other characters, and is represented by others. It is not the character who speaks, but what he hears that leads him to speak. The essence of what they say, the outrageous comments, vain desires, the need to do something, anything."

E. Ionesco



Dramatic writing hands- on workshop 2011/12

*Julio Escalada, professor Dramatic
Writing Hands-on Workshop*

From February 2 thru the 15, eight fourth year students from the dramatic writing program staged their own texts as part of a hands-on Workshop. This practical course encourages students to apply their knowledge of dramatic writing, acquired in the preceding years, by producing one of their own scenes.

The students and texts were: Paloma Arroyo, *A meeting in Berlin*; Rocío Bello, *Cave Canem*; Juan Carlos Beas, *How the monkey writes haiku*; María Ferreira, *Deadlock*; Ángeles Martín, *Ugly night*; Óscar Merino, *Good men pay*; Eulogio Penas, *Life is a tomato* and Alejandro Rodríguez, *An assassin's excuse*.

Videos of all the scenes may be seen on the RESAD website.



Álvaro Zaldívar



Last March 14th Álvaro Zaldívar, the Sub-director for Artistic Education, visited the RESAD along with his colleagues Joaquin Vera and Pepa Crespo. Thoroughly understanding the particulars of our institution, he spoke eloquently and at length with the administrative team and the members of the Departmental Committee. Given his enthusiasm and profound knowledge of the areas he directs, Zaldívar will be an excellent collaborator for the future of our matters. Since that visit communication has been fluid and effective.

Enrique Iglesias



On February 2 Enrique Iglesias, secretary-general of the Ibero-American Cooperation Secretariat, came to visit the RESAD. He demonstrated keen interest in our institution and programs, and was especially interested by the number of bilateral agreements the RESAD has all over Latin America. He spoke in favor of helping these collaborations through IBERESCENA. The RESAD intends to participate in its programs in 2013.

Ana Román

The newly elected City Council Member for the Retiro District, Ana Roman, visited on February 21. She was attentive to our programs and education, valuing our teaching labor and results. Different areas for collaboration with her department in distinct programs and activities were agreed upon.

Conferences

The following events took place at the RESAD: Friday, December 2, 2011 a lecture by Graham Dixon organized by the Department of movement "Graham Dixon: Chekhov's technique." On thursday February 16, 2012 Olga Maria Ramos gave a lecture entitled: "Cuplé: the chronicles of an Epoque", presented by Pedro Villora, and with Miguel Tubia accompanying on the piano. On March 23, 2012, the presentation "(3x4): Three plays and four prizes" took place honoring alumni Carlos Contreras, Diana Luque and Javier Pastor, who have received different prizes this past year.

Lecture by Peter Sellars

On January 19th, the prestigious and well known stage director Peter Sellars came to our school. It was an unforgettable morning. For over three houses, Sellars spoke about his motivations directing theatre and opera. In a discourse brilliantly developed, he reminded all involved in making culture our ethical responsibility.





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