



LOBO

carolina bianchi y cara de cavalo



LOBO [WOLF] is Carolina Bianchi's most recent work. It premiered in São Paulo in May 2018, fully financed through a crowdfunding campaign.

LOBO is imagination. LOBO is what fucks through the skin.

Carolina signs the episodic dramaturgy and mixes choreography, performative practices and texts that operate like devils invading her body to evoke spirits such as the first great science fiction writer, Mary Shelley, as well as the Italian baroque painter Artemisia Gentileschi and the recluse Emily Dickinson.

LOBO premiered in May 2018 at Teatro de Contêiner, in São Paulo, Brazil. It was performed at the Cena Internacional Brasil Festival in Rio de Janeiro, Brazil, after a workshop with local artists joining the performers from São Paulo. In August, it was shown in Teatro OFICINA and had a second season (September 2018) at Teatro de Contêiner. This show was carried out through a large network of affection and support through collective financing.



" Os corações maratonam como os sexos"
Oswald de Andrade

In LOBO, Carolina Bianchi is on stage along with 15 male performers, whom form a crowd in extreme existence, in a rampant sequence of actions/images:

Running, falling to the ground, having sex with the space, having sex between themselves, speaking Emily Dickinson's poems out loud as an attempt to save their lives under a fire gun sight's, personifying the passion and horror of the monster creator herself: Carolina, who constantly tries to disrupt and exalt the raptures of imagination. The author looks at the work from inside, and allows herself to be taken over through the desire by the monsters whom were created by herself - like a Mary Shelley falling in love with Frankenstein from her book, following the traces that her work imprints in space: sweat, blood, saliva. An attempt to deconfigure gender and sexual roles within the work itself, embracing clichés, destroying and getting lost.



Translation of a transcript of an audio sent by the José Celso Martinez Corrêa, director of Oficina Theater (Teatro Oficina), to our production after LOBO's presentation at Oficina Theater on August 12, 2018:

“I think it's wonderful what I just saw now. I do not even know how to define it. You were able to revive all the cement, the pipes, the space of the Oficina theater. Too bad you did not get to the tree. But I think you're a Cosmopolitics laboratory because since you step in the stage, you have a vision that includes the whole space. Because we are in a time that we need to grow to the size of the universe, I mean, that's why here at Oficina Theater is so good, because you're under but you're countering (as Lina Bo Bardi said) with the Teatro Scala de Milano, and you're in the terreiro and you're near the universe. You can look at everyone looking also at verticality, at horizontality, so you can extrapolate the Oficina Theater's space, to reach the Universe. I found it wonderful. It was the strongest thing that this space may have already received in the sense of revitalizing the space, to give it àçê, anima in space. Now you have a power to develop that is connected to love, to humor.



Contact with the public. The audience should not watch. I, for example, participated all the time, I lived together, I danced together the sonorities, the soundtrack is a masterpiece. You listen to the soundtrack and the body goes into the script in a way... You could develop that. Because then you're going to invent theater. Contemporary theater demands the audience to be acting at all times. Together. Together with you. What you did was a huge step in that direction. I hope you continue on the travelings incorporating the cosmos, because the cosmos, the attraction of the stars is the most concrete thing that exists. We are feeling a bad cold today and there in the northern hemisphere is hot. The sun shines beautiful at dusk. And in São Paulo, the sunset is beautiful, as Marina Lima says. And the sunset is concrete, it is not spiritual. The cosmos is concrete. And we are part of it. And we can not be only in the dimension between us, the actors in the horizontal. We are opening our body to the whole world. It's a magic. A witchery you are doing very well. It is a laboratory that should grow a lot with your perception of the public. Because the audience loves. And the audience must be crazy to be together. Not that they will go into the stage, but even from where they are. I for example, stayed in one place only, but I lived the whole play the whole time. I'm thankful. I wanted to see because I'm going to make *Roda Viva* and I learned a lot from you today. I'm very grateful. My congratulations and my eternal love."

José Celso Martinez Corrêa /// Oficinas Theater /// 12 de agosto de 2018



In order to exist, LOBO converged several people through a collective financing on the platform catarse.com. There were more than 192 people who contributed financially to the project, being co-responsible for its existence.

Since its premiere in June 2018, at Teatro de Container (run by Cia Mungunzá), more than 3,500 people have been present with us. We went through two seasons at Teatro de Container, in June and September, performing 20 sessions.





Between the two seasons, we were invited to perform a residency in Rio de Janeiro with local performers for the recreation and presentation of 3 sessions of LOBO at Festival Cena Brasil Internacional (RJ) with performers from the original formation and performers from Rio de Janeiro, articulating LOBO's possibility to be an itinerant work that can be carried out anywhere in the world through the mechanisms proposed by Carolina Bianchi.

LOBO was also invited to join the Teatro Oficina Uzyna Uzona Uzona resistance fight and held two sessions at their theater in October 2018, receiving about 800 people in a single weekend.



Cast and Crew

Conception, direction and dramaturgy /// Carolina Bianchi

Performers /// Allyson Amaral, Antonio Miano, Carolina Bianchi, Chico Lima, Eduardo Bordignon, Felipe Marcondes, Gabriel Bodstein, Giuli Lacorte, João Victor Cavalcante, José Artur Campos, Kelner Macedo, Maico Silveira, Murillo Basso, Rafael Limongelli, Rodrigo Andreolli, Tomás Decina, Tomás de Souza, Wallace Ferreira and Blackyva

Assistant Direction Season 2/// Joana Ferraz, Marina Matheus and Debora Rebecchi

Sound Design /// Joana Flor

Light Design /// Alessandra Domingues

Production /// AnaCris Medina and Lu Mugayar
International distributor & producer /// Carla Estefan

Photos /// Mayra Azzi

Collaboration Season 2 Training /// Carolina Mendonça

Video Record /// Fernanda Vinhas

Translation (Italian) /// Paula Carrara

Drawing - Emily Dickinson /// Joana Ferraz

Soundtrack Research /// Carolina Bianchi

Costume /// Antonio Vanfill and Carolina Bianchi

Horror Special Effects /// Gustavo Saulle and Maico Silveira

Stage Objects Production /// Tomás Decina, Nelson Feitosa and Rafael Limongelli

Press Office /// José Artur Campos

Supports /// Rodrigo Andreolli, Pequeno Ato, Capital

35, CASA PALCO, Teatro de Contêiner SP, Cia Mugunzá and Estúdio URUBU and all those who contributed to our crowdfunding campaign (Catarese).





Links

Carolina Bianchi

<https://cbianchi.hotglue.me/bianchi>

quiero hacer el amor

<https://vimeo.com/287675665>

<https://vimeo.com/258120939>

LOBO

<https://vimeo.com/278195770>

senha /// nofinaloamor

hyperlink for LOBO's crowdfunding campaign

<https://www.youtube.com/watch?v=nKcwUohp7qA>

PRESS LOBO

<http://ycaradecavalo.blogspot.com/>



contact

Carolina Bianchi

+55 11 96361 0314

carolinaosoutros@gmail.com

Ana Cris Medina

+55 11 99740 3236

anacrismedina@gmail.com

International distributor & producer

Metropolitana Gestão Cultural - Carla Estefan

+ 55 11 99219-5954

carlaestefan@gmail.com