



carolina bianchi y cara de cavalo

São Paulo - Brazil

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mata-me de prazer  
[Kill me with pleasure]

LOBO  
[WOLF]

quiero hacer el amor  
[I wanna make love]



“Hearts marathon like sexes”

*Oswald de Andrade*

In recent years, the Brazilian director, author and performer Carolina Bianchi embarked on a non-return journey, starting a series of practical and theoretical studies about the force of eroticism and its most mysterious problems, trying to find out in her own body as a performer and also in the bodies of the collectives of artists who worked with her, the possibilities of sexual energy as a propeller of an extreme presence in the scene and, of course, in the world.





The sister's proximity between death and eroticism, and the terrible temptations to explain/dissect these sensations through words, imply a kind of sacrifice of language, and as we are speaking here of performativity, that sacrifice is also of the body. And so, Carolina follows what she calls "studies for an extreme body," a body that tries the most to connect with "its own eroticism" - this immediate aspect of the experience, which inevitably comes amalgamated to a force of death. And consequently, to horror, mystique and transgressions.



“If in the sexual act my body and my existence are completely in time/space, how can this sensation be incorporated as a performer? Is it possible to have an erotic relationship with other types of matter than human? What can this sexual power, this volcanic tremor from a passionate body generate as raw material for a piece creation? How do I articulate my imagination, my writing with these practices?”

Her works Mata-me de prazer [Kill me with pleasure], Quiero hacer el amor [I wanna make love] and LOBO [WOLF] are attempts to go on the obsessions core.

All the mentioned works were carried out completely independently, through immense and deep circuits of affection. Works in which Carolina has mobilized a large and diverse number of artists, a collective that she called Cara de Cavalo (Horse Face). The director has carried out her work starting from residences, always trying new ways of thinking proximity, generating movement, resisting with vitality, processes that try to exist with the same force that a horse is born.

LOBO

[WOLF]





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.

LOBO (wolf) is an archaic study about passion.

LOBO has a dramaturgy in frames, to each frame a tragic picture, a moving painting, ugly and beautiful.

LOBO is the sacrifice of the body that leaves traces of life for the future: sweat, saliva, blood.



Carolina Bianchi is on stage accompanied by 16 male performers, who form a chorus in extreme existence in a unrestrained sequence of actions: they run, fall to the ground, they fuck the space, fuck each other, they speak Emily Dickinson's poems in attempt to save their lives from the aim of a weapon, they embody the passion and horror of the monster creator herself: Carolina - who tries at all times to disfigure and glorify the outbursts of imagination. The author looks at her own work from inside, allows herself to be possessed through the desire for the very monsters she created: a Mary Shelley in love with Frankenstein from her book. LOBO is the insistence of an attempt of a new pact between men and women. Wolf is the failure of a new pact between men and women. Try to disfigure the sexual roles within the work itself, embrace clichés, destroy, get lost. And sing a violent song of love, in slow motion.

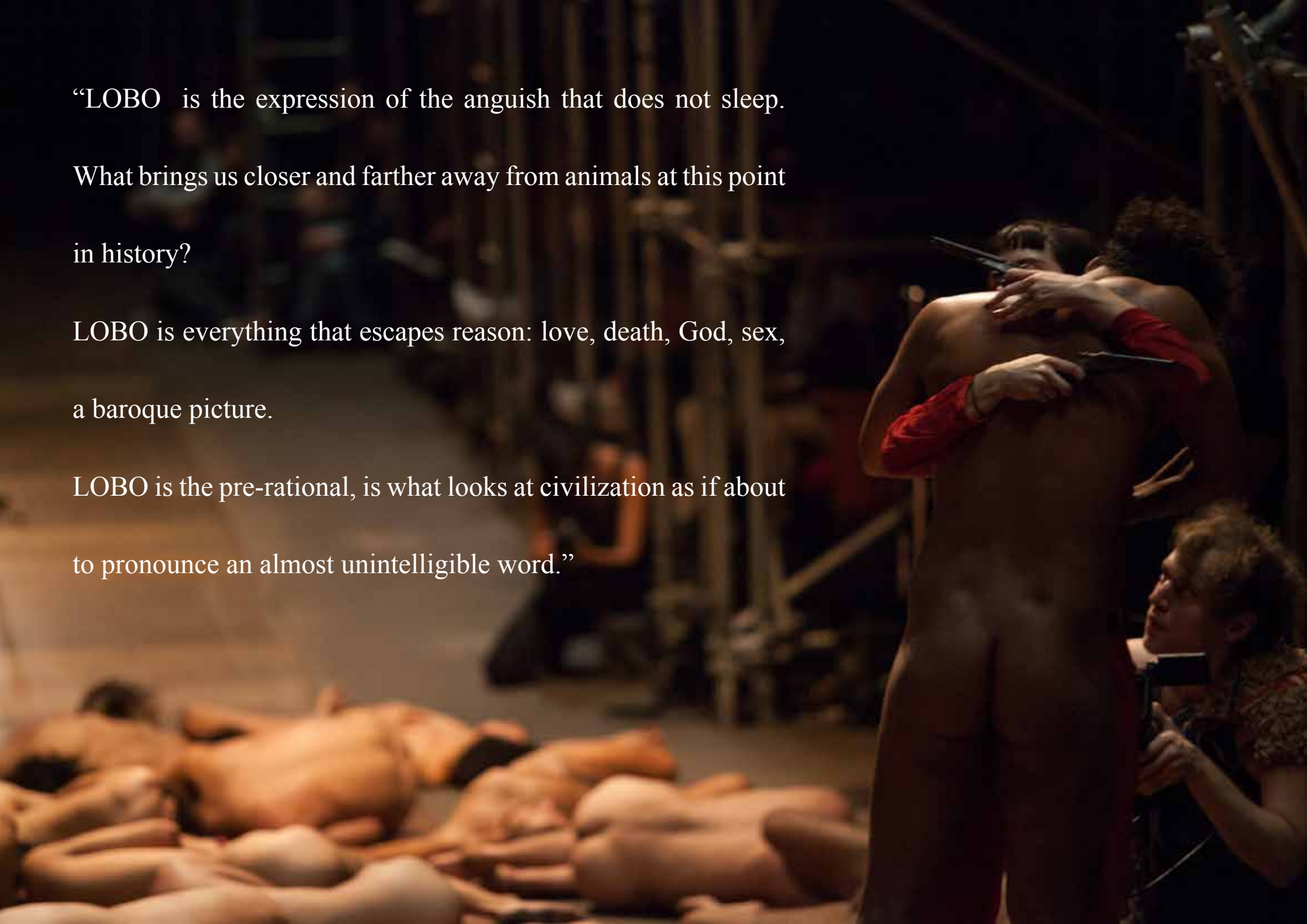


“LOBO is the expression of the anguish that does not sleep.

What brings us closer and farther away from animals at this point in history?

LOBO is everything that escapes reason: love, death, God, sex, a baroque picture.

LOBO is the pre-rational, is what looks at civilization as if about to pronounce an almost unintelligible word.”



## 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 (Cartarse).

quiero hacer el amor

[I wanna make love]





FUCK

“The Revolution is Sexuality trampling civilization”  
(The Motherfuckers)

**Quiero hacer el amor** is an experience in performance in which a group of 10 to 20 female artists relate sexually to different surfaces/materials that configures the space.

During about 120 minutes, we rub the entire length of our bodies as possibility of pleasure when in contact with the ground, the architecture of a building, and the objects that are found along the way. Shifting female eroticization to public space, provoking the expansion of the possibilities of pleasure in every inch of our body. Detour. Decontextualizing habits, haughty affective muscles. Wet the heritage with our fluids. To fuck with space and be fucked by it.



This work is created in each city with a different group of women (from different ages, no need to have previous performing arts experience) who work with Carolina Bianchi during one week, and in the end, perform in some space of the city to be chosen during the residence.



## Cast and Crew

Conception and direction /// Carolina Bianchi

Performers-Collaborators (São Paulo) /// Joana Ferraz, Carolina Splendore Cameron, Michele Navarro, Manoela Rangel, Marina Matheus, Danielli Mendes, Debora Rebecchi, Mariza Virgulino, Larissa Ballarotti, Mariana Mantovani e Tetembua Dandara

Production /// Anacris Medina



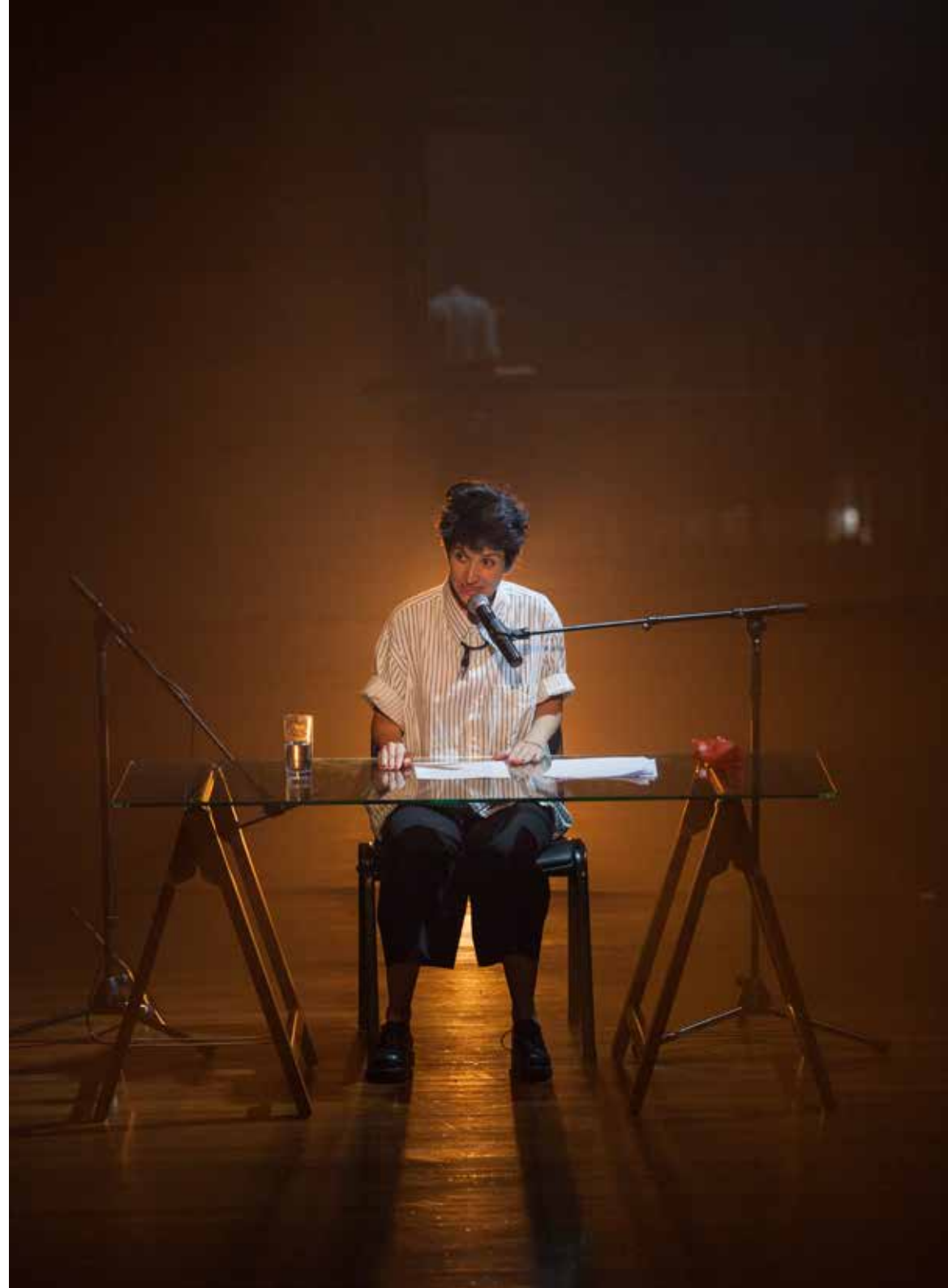
mata-me de prazer

[kill me with pleasure]



**Mata-me de prazer** is a piece/study to be read out loud. Is it possible for orality to arouse the enchantment of matter?

This is the first work of this circuit about erotic drives. Mata-me de Prazer was formulated in 2015 during an artistic residence in Portugal and from there to here it has had several formats. The most recurrent, is Carolina performing accompanied by the live music of Tom Monteio, multi instrumentalist who constructs diverse soundscapes for the experience.





**Mata-me de Prazer** is a fictional study which reveals a country that after suffering a series of geological tragedies, detaches itself from the continent and starts to sail the ocean. Its population enters an extreme erotic frequency that implies in the practice of sex during the majority of the time. As time goes by, they begin an accelerated language evolution process, and begin to communicate through telepathy, begin to teleport and start to have premonitions of the future. An affair between the word and the sound.



## Cast and Crew

Conception, direction, text and performance /// Carolina Bianchi

Live music /// Tom Monteiro

Sound Design /// Joana Flor

Light Design /// Alessandra Domingues

Costumes /// Lu Mugayar

Production /// AnaCris Medina

**Mata-me de Prazer** has premiered in January 2016 at Oswald de Andrade (São Paulo, Brazil) and performed at various festivals such as Atos de Fala (Sesc RJ - Rio de Janeiro, Brazil), Cena Brasil Internacional (CCBB RJ - Rio de Janeiro, Brazil), IN LOQUS a performance festival at SESC Santo Amaro and presented at SESC Vila Mariana.

bio



Carolina Bianchi is a director, performer and dramaturge graduated in acting at the School of Dramatic Arts in the University of São Paulo (EAD – USP). Her work intertwine theater, dance, literature and performance through authored pieces crafted in collaboration with other multidisciplinary artists. In her most recent work, Carolina has used the fruition with different collectives of artists and performers as a fundamental creative device for her work. This group of partner-artists has been named **CARA DE CAVALO [HORSE FACE]**. Under this format she has conceived the pieces **Mata-me de prazer [Kill me with pleasure] (2015)**, **Quiero hacer el amor [I wanna make love ] (2016/17)** and **LOBO [WOLF](2018)**.

Carolina has also been invited by festivals, cultural projects and venues to propose immersive actions in several cities around Brazil, sharing her tools and procedures with local performers. This way she has been expanding her practices of collaboration with artists from different regions of the country and also absorbing them as players in her performances.

Some of her previous pieces are *Utopias to every day life* (2017), *Rêverie* (2014), created in partnership with the dancer and choreographer Morena Nascimento, *Expedição a Marte [Expedition to Mars]* (2014), *Me voy a saltar sobre tu cuerpo [I'm going to jump over your body]* (2016) *Gênera* (2017), *I'll meet you there* (2017) and *Moby Dick* (in pre- production). She has also led workshops named *Hardcore from the heart – Porno-choreographic practices*; *Manifesto of a delirious body* and *The collapse of the marvelous*.

She has also worked for about 10 years as head of *Cia. Dos Outros*, a São Paulo-based drama research group with whom she has created the pieces: *Solos Impossibles [Impossible Solos]*, *A pior banda do mundo [The World's Worst Band]* and *Corra como um Coelho [Run Like a Rabbit]*.

In July 2017, Carolina took part in *Panorama Sur*, a dramaturges residency project in Buenos Aires, where she wrote the first version of her most recent piece, *LOBO*.

She has performed and collaborated with Portuguese director Tiago Rodrigues (Portugal) for the work *Romantic piece for a closed theater* (2013), part of the residency *IN LUGAR*, at *Teatro Ipanema* (Rio de Janeiro, Brazil) and *SESC Belenzinho* (São Paulo, Brazil). She was a performer in *Batucada* by Marcelo Evelin (2016) during the *Panorama Dance Festival* in Rio de Janeiro.

## 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/>







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