



**Brighton  
Festival**

Lola Arias

# **My Life After**

*Performed in Spanish with English surtitles*

*UK premiere*

**Fri 24 May 2013, 8.00pm**  
**Sat 25 and Sun 26 May 2013,**  
**7.00pm**  
**Brighton Dome Corn Exchange**

*Brighton Festival programmes are supported by WSL (Brighton) Ltd  
Please ensure that all mobile phones are switched off*



# My Life After

---

**Written and directed by Lola Arias\***

Actors

**Blas Arrese Igor**

**Liza Casullo**

**Carla Crespo**

**Vanina Falco**

**Pablo Lugones**

**Mariano Speratti**

**Moreno Speratti da Cunha**

Dramaturgy

**Sofía Medici**

Music

**Ulises Conti\*\***

Set design

**Ariel Vacaro**

Choreography

**Luciana Acuña**

Video

**Marcos Medici**

Lighting design

**Gonzalo Córdova**

Costume design

**Jazmín Berakha**

History advisor

**Gonzalo Aguilar**

Photographs

**Lorena Fernández**

Production

**Gustavo Kotik**

\*The play was written in collaboration with the actors, who supplied original material

\*\* The music was composed with the collaboration of Liza Casullo and Lola Arias

First performance, 26 March 2009, Complejo Teatral de Buenos Aires

Co-produced by:

Complejo Teatral de Buenos Aires, Steirischer Herbst, Theater Spektakel Zurich, International Summer Festival Kampnagel Hamburg, Noorderzon Performing Arts Festival and Grand Theatre Groningen.

With the special support of BIT Teatergarasjen, Spielart Festival and Goethe Institute.

The performance lasts approximately 90 minutes





# Introduction

---

'When I was seven years old I used to wear my mother's clothes and walk round the house, stepping on my dress like a miniature queen. Twenty years later I find a pair of my mother's jeans from the 1970s and they are just my size. I put them on and begin to walk towards the past. On an avenue, I meet my parents when they were young and we all go for a motorcycle ride round Buenos Aires. My father's up front, and my mother and I ride behind, my arms wrapped round her waist; the wind is hitting me so hard it's as though it wants to erase my face.'

In *My Life After* six Argentinian actors born in the 1970s and early 80s reconstruct their parents' youth from photographs, letters, tapes, used clothes, stories, dim memories. Who were my parents when was I born? What was Argentina like before I learnt to speak? How many versions are there of what happened before I existed or when I was so young that I cannot remember?

Each actor reconstructs scenes from the past in order to understand something of the future. As if they were their parents' stunt doubles, they put on their parents' clothes and try to represent their lives.

Carla reconstructs the conflicting stories about the death of her father, who was a sergeant in the People's Revolutionary Army (ERP). Vanina looks at her childhood photographs again, trying to understand what her father did as an intelligence officer. Blas puts on his father's cassock to represent his life at the seminary. Mariano listens again to the tapes left by his father, who wrote a column about cars and was a member of Juventud Peronista (Peronist Youth). Pablo relives his father's days as a clerk in a bank taken over by the military government. Liza revisits the circumstances when her parents left Argentina and went into exile.

*My Life After* operates on the borders of reality and fiction, the encounter of two generations, the intersection of national history and private stories.

© **Lola Arias**



## Remaking the Real

---

Lola Arias, who was born in 1976 in Buenos Aires, is a brilliant and leading example of the contemporary successful Argentine artist: original, talented, multifaceted and peripatetic. She is a poet, playwright and short-story writer; a film and stage actor, dancer and director; a lyricist, composer and musician: a brief glance at her website suggests that there are few artistic genres to which Arias has not applied her inquisitive and widely ranging creativity. Her plays, short stories and poetry have been translated into more than seven languages, as she and her many projects have travelled throughout the Americas, Europe and Asia. She remains an active participant in Buenos Aires's constantly self-reconstituting collection of theatre artists working across genres, media and geographical borders.

Arias brings all her creative talents to bear on her live performances. Her first play, *La escuálida familia* (2001), began as a piece of verse that was transformed into the play's preface (and provided the English-language title of *A Kingdom, a Country or a Wasteland, in the Snow*). The original production, directed by Arias, created a uniquely eerie world by drawing on highly charged images and taboos from the Old Testament and Greek and Shakespearean tragedy. The play's mythical roots and suggestively post-apocalyptic isolation disturbed its Buenos Aires audience as it tapped into our own discomfort regarding contemporary plagues of hunger, war and globalized consumerism.

A hallmark of Arias's recent work is its collaborative nature. She is co-founder and a member of the *Compañía Postnuclear*, an interdisciplinary, multimedia collective of Buenos-Aires-based artists with whom she has continued to work from time to time on various projects. Outstanding among these productions are *Trilogía: Striptease*, *Sueño con revólver* ('Revolver Dream') of 2007 and *El amor es un francotirador* ('Love is a Sniper'), first performed in 2006 and invited to the 2007 Steirischer Herbst in Austria. Arias's collaborative spirit is matched by her love of risk and the recovery of the real in a theatrical context: for example, in *Striptease* she cast a mother and baby opposite another actor playing the father, and the resulting unpredictability in the child's movements dictated the other two actors' blocking. When the production was revived, both mother and baby had to be recast, as the original actor was now too old for Arias to be sure that the choreography would be left to chance.

In 2007 Arias embarked on another creative partnership: with the Swiss-born artist Stefan Kaegi, whose name should be familiar to followers of Berlin





performance as one of the three co-founders of Rimini Protokoll, a group known for its mix of the real and the theatrical. (Rimini Protokoll brought *Breaking News* to the Brighton Festival in 2009 and *Best Before* in 2010.) With Kaegi, Arias created *SOKO São Paulo* and *Chácara paraíso* (2007), which placed Brazilian police officers and their relatives biographically in living museums; and in *Airport Kids* (2008) they worked with seven- to thirteen-year-old Lausanne-based global nomads, touring the production to over a dozen European cities. It is nevertheless with *Ciudades paralelas* ('Parallel Cities') that the Arias-Kaegi collaboration has perhaps been most productive — and certainly the longest lived. Inviting other like-minded artists, who each chose a different type of location to function as an 'observation station for urban phenomena', Arias and Kaegi created a 'portable festival' out of everyday urban spaces like factories, libraries, railway stations, hotel rooms, apartment and court buildings, shopping malls and rooftops. Transporting 'not stage sets or companies of actors but ideas', the project has travelled the globe since 2010, most recently to Delhi and Kolkata.

Arias's individual contribution to *Ciudades paralelas*, 'Hotel Maids', gives us a glimpse into some of the strategies that would be even more deeply developed in *Mi vida después* ('My Life After'): travelling beforehand to each city, she interviews the chambermaids working in the selected hotel site. Their biographies are then re-created in a five-room installation, as spectators spend an hour wandering through the rooms and taking in photographs, voice recordings and films of workers who otherwise remain invisible to the guests sleeping in the very rooms these women have spent their lives cleaning.

*My Life After* brings together all these elements of collaboration and chance in an even more complex project of what Arias calls the 'remake'; and it perhaps best exemplifies her larger intention of 'playing with the boundaries of reality and fiction'. The production had its premiere in Buenos Aires in 2009 as the final instalment of a seven-year project known as Biodrama. Directed by the Argentine artist Vivi Tellas, all 'biodramas' worked from real texts somehow related to the biographies of living people. For over a year, Arias worked with artists who not only shared her nationality but belonged to her own generation: they were born immediately before, during or just at the end of Argentina's dictatorship of 1976–83. As detailed in the journal included in her production booklet, Arias began the project by interviewing her actors about their parents and families (and towards the end of the process even interviewed some the actors' relatives). The actors brought to rehearsals photos, letters, cassette recordings, home movies, their parents' 1970s-era clothes and even a turtle — many of which were incorporated into the production. During the protracted rehearsal period some actors left, but most

stayed. They played themselves, their parents and their castmates and family members. They learnt to play musical instruments and run the onstage audiovisual equipment. One actor brought his young son to rehearsal; the son became part of the show. In each performance the turtle's unpredictable movement dictates a narrative moment. The result of Arias's commitment to collaboration and chance is *My Life After*: a rich, multilayered play that moves spectators often in unexpected ways. More important, in a country like Argentina, whose painful history has been played out so many times and in such visually significant ways, the project is almost miraculous in provoking us to reimagine personal, collective and national histories, many of which we thought we already knew.

*My Life After* is truly a 'remake' in the most productive sense of the word: generations and multiple identities cross through the performers' bodies; memories are relived, transformed and at times reinvented into what have been called post-memories; and the nostalgic melancholy so long associated with Argentines' relationship to their past is relegated to the future and thus to conceivably endless individual and familial remaking. One actress's onstage story has been admitted as legal testimony regarding her policeman-father's crimes, which include the illegal adoption of her step-brother. The performed text itself was remade when, for example, one actress learnt while on tour that her disappeared father's remains had been discovered in a common grave.

The production has even inspired a Chilean version. *El año en que nací* ('The Year I Was Born') was created by Arias with local Santiago actors and non-actors telling their own stories of yet another 1970s–80s generation growing up under state repression. Similar to *My Life After* in its multimedia reconstruction of personal, familial and national histories, *El año en que nací* received a tumultuous response, especially among the spectators of the same generation as the performers, at this year's Festival Santiago a Mil. And, most recently, Arias has theatrically remade her own family life: in *You are Not Unimportant to Me: Melancholy and Manifestations*, Arias bears witness to her mother's depression, performing opposite the leading Argentine actress Elvira Onetto, who plays her mother, and five older retired actors to reconstruct what Arias describes as 'a diary of a mother's disease, told by her immediate witness, her own daughter'.

Like another mother and child, who appear in the short story that concludes and provides the title of Arias's collection *Los posnucleares* (2011), we all seem to be 'survivors of some future nuclear war'. Lola Arias's carefully constructed and wondrously theatrical remakes of reality encourage us to look



'towards the past' to discover 'a world that no longer exists'. In doing so, these productions free us to reimagine ourselves not only in our own past but also into our own future.

**© Jean Graham-Jones**

*Jean Graham-Jones is a professor and head of the PhD programme in theatre at the City University of New York; she is a translator and writes about contemporary Argentine theatre*







# A Chronology of Argentine History

---

- 1946** President Juan Domingo Perón takes office for his first term.
- 1947** Women's suffrage is granted. Perón founds the Justicialista Party (PJ), also known as the Peronist Party.
- 1948** President Perón's wife, Eva Duarte de Perón, launches the Eva Perón Foundation.
- 1949** Constitutional reform establishes workers' rights; it allows unlimited presidential re-elections.
- 1952** Perón is elected for a second term. Eva Duarte de Perón dies.
- 1955** Liberating Revolution's (Revolución Libertadora) coup d'état, led by General Lonardi, overthrows President Perón and proscribes the Peronist party.
- 1957** Constitutional reform derogates the 1949 constitutional amendments.
- 1961** Against the Frondizi-Perón Pact, the democratically elected Arturo Frondizi does not lift the proscription of Peronism.
- 1962** General Poggi leads a military coup d'état. Peronism is proscribed again.
- 1963** The democratically elected President Arturo Illia lifts the proscription of Peronism.
- 1966** The Argentine Revolution (Revolución Argentina) military coup d'état overthrows President Illia.
- 1966** Night of the Long Canes (Noche de los Bastones Largos): the Federal Police evacuate five faculties of the University of Buenos Aires, which have been occupied by students, graduates and faculty members in condemnation of the military government's takeover of the previously autonomous university.
- 1967** Che Guevara is executed in Bolivia.
- 1969** The Cordobazo, a social protest in the city of Córdoba, leads to the fall of General Onganía's dictatorial government. The communist People's Revolutionary Army (ERP) is created and launches a guerrilla campaign against the military government.
- 1973** The junta calls for a general election. The Peronist Party is allowed to introduce candidates; however, Perón's candidacy is banned. The Peronist candidate Héctor Cámpora wins the presidential elections. He calls for an open election, which Perón wins with 62% of the vote. The Ezeiza massacre, on the day Perón arrives from exile, results in the overpowering of the left wing of Peronism by the right-wing faction.



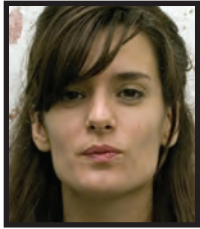
- 
- 
- 
- 1974** President Perón dies. María Estela Martínez de Perón, his wife and vice-president, becomes president.
- 1975** A series of economic measures nicknamed 'Rodrigazo' produces a 160% currency devaluation, which leads to the doubling of prices and triple-digit inflation.
- 1976** The National Reorganization Process (Proceso de Reorganización Nacional), a coup d'état led by the chiefs of the armed forces, overthrows President Martínez de Perón's government. During this period, known as Proceso, a programme of persecutions, secret executions, theft of babies, disappearances and other crimes against humanity is deployed.
- 1978** Argentina wins the FIFA World Cup. There are allegations that, in exchange for grain, arms and loans, Peru agreed to throw the match against Argentina by losing 6–0.
- 1982** Falklands/Malvinas War.
- 1983** President Raúl Alfonsín is democratically elected president. He orders the trial of the guerrilla organizations ERP and Montoneros, as well as a trial of the last military dictatorship.
- 1985** Trial of the Junta.
- 1986** The Law of Full Stop sets a statute of limitations for human-right violations by members of the military and police during the Proceso.
- 1987** Major Ernesto Barreiro refuses to give a statement to the Federal Court. When the police attempt to arrest Barreiro for contempt of court, the barracks mutiny and demand the end of the trials, leading to the uprising of the Carapintadas led by Lieutenant-Colonel Aldo Rico. The Law of Due Obedience grants immunity to officers accused of crimes against humanity. President Perón's tomb is desecrated and his hands cut off.
- 1988** Colonel Mohamed Seineldín leads a revolt of the Carapintadas demanding an amnesty for those accused of human-rights violations and of participating in previous insurrections. President Alfonsín orders the army to quash the rebellion.
- 1989** President Raúl Alfonsín leaves the presidency prematurely in response to rampant hyperinflation. President-elect Carlos Saúl Menem takes office. As a result of the State Reform Law, the process of privatization of national and state companies begins.
- 1990** Colonel Seineldín's uprising against President Menem fails. President Menem pardons all the most important members of the military who participated in the Dirty War.
- 

- 1991** The Convertibility Plan fixes the dollar–peso exchange rate to 1:1. Brazil, Argentina, Uruguay and Paraguay join to create the Mercosur (Southern Common Market).
- 1992** Terrorists attack the Israeli Embassy with a bomb.
- 1994** The constitution is amended, allowing a presidential re-election and acknowledging several treaties in respect of human-rights protections. A bomb explodes in the Jewish community center AMIA in a terrorist attack: 85 people die and 300 are wounded.
- 1995** President Menem is re-elected.
- 1999** President Fernando de la Rúa, candidate of an anti-Peronist coalition, takes office.
- 2001** The government freezes all bank accounts to prevent a bank run; withdrawals from bank accounts in US dollars are prohibited. The government violently represses riots, leaving 23 dead. President de la Rúa is compelled to step down.
- 2002** Eduardo Duhalde becomes interim president.
- 2003** President Néstor Kirchner is elected president. Congress derogates the Law of Due Obedience and Full Stop.
- 2006** President Menem's pardon of the Junta is declared unconstitutional.
- 2007** President Cristina Fernández de Kirchner takes office. The formerly autonomous National Institute of Statistics and Census, which computes price-increase indices, is under the close supervision of the government. There are allegations that the government is under-reporting price indices and inflation rates.
- 2008** Néstor Kirchner leads the Justicialista Party.
- 2009** Néstor Kirchner is elected member of Congress.
- 2010** Congress passes a law that allows same-sex marriage. Néstor Kirchner dies.
- 2011** The government imposes strict exchange controls to curtail capital flight.
- 2012** There are several protests against President Fernández de Kirchner, the largest, 8N, is held on 8 November. The navy training ship *ARA Libertad* is impounded in Ghana over unpaid debt after Argentina's default in 2002.
- 2013** General Jorge R. Videla, leader of the proceso dictatorship, dies in prison on 17 May

© Elisa Legon

*Elisa Legon is a specialist in Argentine and Brazilian theatre*

## Biographies



### **Lola Arias** *director, performer*

Born in Buenos Aires in 1976, Lola Arias is a writer, director, actress and songwriter and the founder of the eponymous artists' collective, with which she develops theatre, literature, music and art projects. She works with actors, non-actors, musicians, dancers, children, babies and animals, and her productions for the company explore the overlap between reality and fiction. They include *Striptease* (2007), in which a baby takes centre stage while its parents fight on the telephone; *El amor es un francotirador* (2007), in which performers relate true and fictional love stories while a rock band plays live; and *Mi vida después* ('My Life After', 2009).

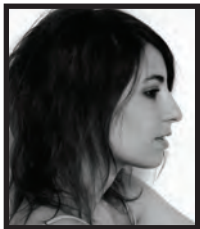
Lola Arias's productions in Germany include *Familienbande* (2009) at the Kammerspiele, Munich; and *That Enemy Within* (2010) at Hebbel am Ufer, Berlin. In collaboration with Ulises Conti she composes and performs music and has released the albums *El amor es un francotirador* (2007) and *Los que no duermen* (2011). Her projects with Stefan Kaegi include *SOKO São Paulo* (2007), which involved Brazilian police officers; and *Airport Kids* (2008), which featured global nomads aged between seven and 13. Her works for theatre have been performed at festivals worldwide, including the Steirischer Herbst, Graz; the Festival d'Avignon; the In Transit Festival, Berlin; the We Are Here festival, Dublin; the Spielar Festival, Munich; the Alkantara Festival, Lisbon; and the Radicals Festival, Barcelona.

Lola Arias's plays, poems and short stories have been translated into German, English and French: her publications include *Las impúdicas en el paraíso* (2000), *La escuálida familia* (2001), *Mi nombre cuando yo ya no exista* (2005), *Poses para dormir* (2005), *Striptease/Sueño con revólver/El amor es un francotirador* (2007), *Mein leben danach* (2010), *Liebe ist ein Heckenschütze* (2010) and *Los posnucleares* (2011).



### **Blas Arrese Igor**

Blas Arrese Igor trained as a director and dramatist with Beatriz Catani, Ruben Szuchmacher, Daniel Veronese and Alejandro Tantanián, and gained a degree in communications from the National University of La Plata. He has worked with Daniel Veronese, El Periférico de Objetos, Emilio García Wehbi, Guillermo Arengo and Lola Arias, among others, and has directed and performed in productions at the San Martín National Theatre, the Teatro Colón, the Cervantes Theatre, the Goethe Institute and the Recoleta Cultural Centre, Buenos Aires; the Teatro Argentino and the Ricardo Rojas Cultural Centre, La Plata; independent theatres throughout Argentina; and at festivals in Germany, Mexico, Norway, England, Spain, France, Belgium, Liechtenstein, Austria, Switzerland, Brazil, Chile, Uruguay, Holland and Canada. With Guillermo Arengo he teaches on the directing course at the Instituto Universitario Nacional del Arte, Buenos Aires; he also occasionally teaches in Brazil, France and Spain, and he coordinates an acting and directing workshop in La Plata, where he is also the artistic director of the Centro Cultural de los Balcones.



### **Liza Casullo** *performer*

Liza Casullo is a singer, composer and actress. Between 2001 and 2006 she released four albums with her band Doris; another, *Velvetbonzo*, was released last year. She explores the relation between rock, electronic and climatic sounds through different sets that include the electric guitar, the theremin and vocals. She also works on theatre, performance and sound installation projects.



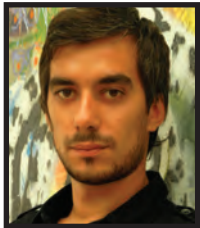
**Carla Crespo** *performer*

Carla Crespo has appeared in productions directed by many notable Argentine directors, including Federico León, Rafael Spregelburd, Cristina Banegas and José María Muscari. She played leading roles in the films *Tan de repente* (directed by Diego Lerman), *Castro* (directed by Alejo Moguillansky) and *Pueblo chico* (directed by Fernan Rudnikand), and was featured in Adolfo Aristara's *Roma*, Diego Lerman's *Mientras tanto*, Verónica Cheng's *La mujer conejo* and Eduardo Spagnuolo's *Un mundo seguro*. For her performance in *Tan de repente*, she received the Coral Award for best actress at the La Habana International Film Festival (Havana), and a Special Mention by the jury of the Locarno International Festival; she was also nominated as Best New Female Artist in a Film at the Condor de Plata Awards. She won the Teatro del Mundo Prize for her role in Alberto Ure's *La familia Argentina*.



**Vanina Falco** *performer*

An actress, dramaturg and teacher, Vanina Falco trained at the Drama Arts School with Ricardo Bartís, Pompeyo Audivert, Diego Starosta, Viviana Isparrá and Mariana Belloto. She has worked with many leading directors, including Lola Arias, Luciano Suardi, Bernardo Cappa, Omar Pacheco, Maruja Bustamante and Andrés Binetti, and has participated in international festivals in the Americas and Europe. She teaches at the Instituto Universitario Nacional de las Artes, Buenos Aires, and is currently studying for a masters degree in dramaturgy and rehearsing a new play directed by Analía Fedra García.



**Pablo Lugones** *performer*

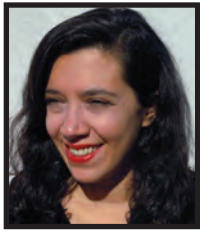
Pablo Lugones studied contemporary dance and composition. His engagements include appearances in Diana Szeinblum's *Alaska* in Buenos Aires, New York, Los Angeles, Miami, Portland and throughout Spain; *Montecarlo*, directed by Carlos Casella, at the 2007 and 2008 Queer Dance Festivals, Buenos Aires, and in Montevideo; and *Random* at the Teatro Argentino, La Plata, the Centro Cultural de la Cooperación, Buenos Aires, and the 2011 Rafaela Theatre Festival, Argentina. He also danced in the film *Rosa Patria*, a documentary about the Argentine poet Nestor Perlongher, directed by Santiago Loza. He made his directing debut in 2009 with *Amanecer Moscovita*, presented at the Mujeres Argentinas Park, Buenos Aires, as part of the Ciudadanza Festival. In November 2010 he took up an artistic residence at La Caldera, Barcelona, where he directed and performed in *Campo Corrido*; it was first performed at the 2011 La Plata Arde Festival, which he coordinates in collaboration with Blas Arrese Igor, under the direction of Martín Bauer. His other work includes *Los Dobles*, which he created last year and presented at the Teatro Argentino, La Plata, and at the Buenos Aires Contemporary Dance Festival. He has been collaborating with Lola Arias on *My Life After* since 2009.

**Mariano Speratti** *performer*

Mariano Speratti is an actor, writer and director. He trained with Rolf Larsson, Ricardo Bartís and Pompeyo Audivert and has appeared in numerous productions in Buenos Aires's independent theatres. He is currently writing and performing in a comedy project to be broadcast via the internet this month, and working as a producer for the performer and singer Casandra da Cunha. He also works as a translator, English tutor and part-time DJ. This is his second collaboration with Lola Arias.

**Moreno Speratti da Cunha** *performer*

At the age of eight, Moreno Speratti da Cunha is the youngest actor in *My Life After*, in which he has been participating since he was four. In addition to his school studies, he takes drama lessons and makes stop-motion short films; he has also taken part in a comedy programme on the internet.


**Sofia Medici** *dramaturgy*

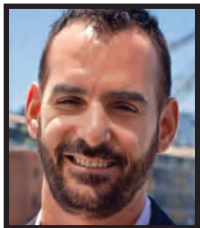
Born in Buenos Aires, Sofia Medici is a director, dramaturg, curator and producer. Her projects take the form of 'performance-lectures', guided tours using text-messaging or video installations that explore the boundaries between reality and fiction. Her works have been presented at Theater Spektakel, Zürich; Robert Wilson's Watermill Center in Water Mill, New York; the Diskursfestival, Giessen; the Casa Encendida, Madrid; the Cultural Center for Contemporary Arts, Barcelona; and the Recoleta Cultural Center and the San Martín Cultural Center, Buenos Aires. She studied communication sciences at the University of Buenos Aires and also attended playwriting, direction and performing-arts workshops. She participated in several artists' residences, including 'Working Visits' at last year's Berlin Biennale, the Watermill Center, Atelier 07 (Giessen) and 'Mobile Academy' (Warsaw). She has collaborated with Lola Arias as a dramaturg and producer since 2007.


**Ariel Vaccaro** *set design*

Born in Buenos Aires in 1965, Ariel Vaccaro designs and constructs sets for theatre and dance productions and has participated in many local and international festivals. He is also an art director and set designer for films. He was co-director of the La Soga Art Centre for seven years and he has collaborated with a wide range of directors and companies, including Federico León, Lola Arias, El Periférico de Objetos, Norman Brisky, Krapp Group, Edgardo Mercado, Diana Szeinblum, Carlos Casella, Ana Frenkel, Lorenzo Quinteros, Walter Velásquez, Luis César d'Angiolillo and Juan Matías Loiseau. His work has won several awards and prizes.


**Ulises Conti** *music*

Ulises Conti, born in Buenos Aires in 1975, is a composer, multi-instrumentalist, producer and sound artist. His considerable body of work is represented on seven albums released on the Metamusica label. In 2008 he was an artist-in-residence at the Performing Americas Project; in 2009 and 2010 he collaborated with Lola Arias on productions at the Munich Kammerspiele and Hebbel am Ufer, Berlin. His most notable works include *Pequeños conciertos para un solo espectador* (2011), the audio-tour *Los animales perdidos* (2009) and the sound installation *El jardín secreto* (2007). In 2011 his first book, *En Auckland ya es mañana*, was published by Mansalva.


**Gustavo Kotik** *production*

Born in Buenos Aires in 1970, Gustavo Kotik is a visual artist, set designer, and cultural events and theatre producer. He studied in Buenos Aires at the Escuela Nacional de Bellas Artes Manuel Belgrano, the Escuela Nacional de Arte Pridiliano Pueyrredon and the Escuela Superior de Bellas Artes Ernesto de la Cárcova, specializing in sculpture and qualifying as an arts teacher. His work has been displayed in both solo and group exhibitions and has won numerous prizes, and over the last two years he has designed the sets for several productions in Buenos Aires. As a cultural events producer for over 20 years, he has worked with international theatre and film festivals, art exhibitions, music fairs and concerts, and has produced shows and tours for theatre and dance companies throughout Argentina, Latin America, the USA and Europe.

**Tweet us a rapid review for your chance to win Festival tickets.**  
**Simply @brightfest for us to see your review. If we like it we'll retweet it.**  
**Can you get it all in one tweet? Here's the challenge. You can even throw in**  
**a hashtag for good measure – #BF2013**

**If your review is retweeted by @brightfest you will win a pair of tickets.**  
**Happy tweeting!**



**brightfest**

# Brighton Dome & Brighton Festival

**Brighton Dome & Brighton Festival is a registered charity that runs the year-round programme at Brighton Dome (Concert Hall, Corn Exchange and Studio Theatre) as well as the three-week Brighton Festival that takes place in venues across the city.**

Chair

**Ms Polly Toynbee**

Board of Trustees

**Ms Pam Alexander, Cllr Geoffrey Bowden, Mr Donald Clark, Prof. Julian Crampton, Mr Simon Fanshawe, Mr Nelson Fernandez, Prof. David Gann, Mr David Jordan, Mr Alan McCarthy, Cllr Mo Marsh, Mr Dermot Scully, Ms Sue Stapely**

Producing Brighton Festival each year is an enormous task involving hundreds of people. The directors would like to thank all the staff of Brighton Dome and Festival, the staff team at our catering partners Peyton & Byrne, the staff at all the venues, the volunteers and everyone else involved in making this great Festival happen.

## Brighton Dome & Brighton Festival Staff

Chief Executive **Andrew Comben**  
PA to Chief Executive **Heather Jones**

Senior Producer **Tanya Peters**

### Brighton Dome & Brighton Festival Artistic Planning

Music Producer **Laura Ducceschi**  
Theatre Producer **Orla Flanagan**  
Programming Coordinator **Martin Atkinson, Rosie Crane**  
Programme Manager **Jody Yebga**  
Venue Diary Manager **Lara Hockman**

### Brighton Festival Artistic Planning and Production

Production Manager, External Venues **Ian Baird**  
Production Manager, Outdoor Events **Polly Barker**  
Producing Assistant **Charlotte Blandford**  
Associate Producer **Sally Cowling**  
Festival Classical Producer **Gill Kay**  
Literature and Spoken Word Producer **Mathew Clayton**  
Artistic Planning Volunteers **Maddie Smart, Martha Bloom, Grace Brannigan, Chloe Hunter**  
Volunteer Coordinator **Melissa Perkins**  
Peacock Poetry Prize Volunteer **Annie Tomlinson**

### Learning Access and Participation

Head of Learning Access and Participation **Pippa Smith**  
Creative Producer/26 Letters Programmer **Hilary Cooke**  
Learning Access and Participation Manager **Rebecca Fidler**  
Learning Access and Participation Assistant **Alex Epps**  
Learning Access and Participation  
Volunteer Coordinator **Kelly Turnbull**

Director of Development **Barbara MacPherson**

### Development and Membership

Trusts and Foundations Associate **Carla Pannett**  
Development Manager (maternity leave) **Sarah Shepherd**  
Development Officer **Ceri Eldin**  
Membership Officer **Kelly Davies**  
Development Administrator **Dona Crisfield**  
Development Communications Volunteer **Patricia Nathan**

Director of Finance and Deputy Chief Executive **Amanda Jones**

### Finance

Management Accountant **Jo Davis**  
Senior Finance Officer **Lizzy Fulker**  
Finance Officers **Lyndsey Malic, Carys Griffith, Donna Joyce**

### Human Resources

Human Resources Officer **Kate Telfer**  
Administrative Assistant (HR) **Emma Collier**  
Human Resources Volunteer **Melissa Baechler**

### Contracts and Information Technology

Head of Management Information Systems **Tim Metcalfe**  
Contracts Manager **Gwen Avery**  
ICT Support Officer **Paul Smith**  
Administrative Assistant (Contracts) **Cathy Leadley**

Director of Marketing **Carole Britten**

### Marketing and Press

Press and PR Manager **Nicola Jeffs**  
Head of Press (maternity leave) **Shelley Bennet**  
Marketing Manager **Marilena Reina**  
Senior Marketing Officer (maternity leave) **Georgina Harris**  
Acting Senior Marketing Officer **Carly Bennett**  
Marketing Officer **James Barton**  
Freelance Marketing Officer **Rasheed Rahman**  
Senior Press Officer **Chris Challis**  
Design and Print Production Officer **Louise Richardson**  
Digital and Administrative Officer **Annie Whelan**  
Broadcast PR **Anna Christoforou**  
Festival Photographer **Victor Frankowski**  
Marketing Volunteers **Muna Amor, Alice Garside**  
Design Volunteer **Jason Wilkinson**  
PR Volunteer **Elizabeth Hughes**

### Ticket Office

Ticket Services Manager **Steve Cotton**  
Deputy Ticket Services Manager **Steve Bennett**  
Ticket Services Supervisor **Phil Newton**  
Senior Ticket Services Assistant **Dom Plucknett**  
Ticket Services Assistants **Laura Edmans, Emily Adams, Marie-Claire De Boer, Jacqueline Hadlow, Josh Krawczyk, Bev Parke, Florence Puddifoot, Jamie Smith, Caroline Sutcliffe**



## Brighton Dome & Brighton Festival

Director of Operations **Maxine Hort**

### Production

Head of Production **Rich Garfield**

Event Production Manager **Olly Olsen**

Operations Production Manager **Kevin Taylor**

Production Coordinator **Erica Dellner**

Concert Hall Senior Technician **Nick Pitcher, Sam Wellard**

Corn Exchange Senior Technician **Andy Furneaux**

Studio Theatre Senior Technician **Beth O'Leary**

Technicians **Jamie Barker, Sam Burgess, Bartosz Dylewski, Scott McQuaide, Jem Noble, Adam Vincent, Seth Wagstaff, Csaba Mach, Mike Bignell, Al Robinson, John Saxby, Jon Anrep, Chris Tibbles, Dan Goddard, Nick Goodwin, Nick Hill, Philip Oliver, Peter Steinbacher, Christos Takas, Youssef El-Kirate, Daniel Harvey, Marc Beatty, Rebecca Perkins, Owen Ridley, Graham Rees, Eliot Hughes, Matt Jones, James Christie, Robert Bullock**

### Conference and Event Sales

Business Development Manager **Donna Miller**

Conference and Event Sales Manager **Delphine Cassara**

Marketing Assistant **Helen Rouncivell**

### Maintenance

Maintenance Manager **John Rogers**

Maintenance Supervisor **Chris Parsons**

Maintenance Plumber **Colin Burt**

Maintenance Apprentice **Matthew Ashby**

### Visitor Services

Head of Visitor Services **Zoe Curtis**

Visitor Services Manager **Sarah Wilkinson**

Event Managers **Morgan Robinson, Tim Ebbs, Simon Cowan, Josh Williams**

Duty Event Managers **Jamie Smith, Adam Self**

Visitor Services Officer **Emily Cross**

Senior Visitor Services Assistant **Kara Boustead-Hinks**

Visitor Services Assistants **Peter Bann, Graham Cameron, Melissa Cox, Anja Gibbs, Valerie Furnham, David Earl, Andrea Hoban-Todd, Tony Lee, Jules Pearce, Joe Pryor, Alex Pummell, Josh Rowley, Thomas Sloan, Adam Self, Claire Swift, Carly West, Nicky Conlan, Matt Freeland, Matthew Mulcahy, Richard Thorp, Emily Cross**

Visitor Services Volunteer Coordinator **Lizzy Leach**

### Front of House

Front of House Manager **Ralph Corke**

Front of House Supervisors **Bernard Brown, Kara Boustead-Hinks, Bill Clements, Gabi Hergert, John Morfett, Jeff Pearce, Betty Raggett, Michael Raynor, Adam Self**

### Stewards and Security

**Paul Andrews, David Azzaro, Peter Bann, Janey Beswick, Hannah Bishop, Jim Bishop, Penny Bishop, Andy Black, Sarah Bond, Sara Bowring, Alice Bridges, Frank Brown, Andy Buchanan, Johanna Burley, Carole Chisem, Julian Clapp, John Clarke, Tricia Clements, Joyce Colivet, Nicky Conlan, Mary Cooter, Fraser Crosbie, Darren Cross, John Davidson, Marie-Clare De Boer, Lawry Defreitas, Paddy Delaney, Emma Dell, Kathy Dent, Judi Dettmar, Alan Diplock, Melanie Dumelo, Maureen East, Jan Eccleston, Abigail Edwards, Daniel FlowerDay, Maria Foy, Valerie Furnham, Betty Gascoigne, Anja Gibbs, Vivien Glaskin, Matt Goorney, Debbie Greenfield, Louise Gregory, Ellie Griffiths- Moore, Paul Gunn, Gillian Hall, Kezia Hanson, Thomas Haywood, Martin Henwood, Al Hodgson, Mike Hollway, Peter Holmes, Frances Holt, Tony Jackson, Emily James-Farley, Mick Jessop, Julie Jones, Mark Jones, Julia Jupp, Jim Killick, Kev Koya, Jon Lee, Emma Levick, Ady Limmer, Samatha Lucus, Vicki Lywood-Last, Carol Maddock, Ivica Manic, Tania Marsh, Carole Moorhouse, Nick Morgan, Lisa Murray, Richard Nast, Mlinh Nguyen, Paley O'Connor, Brendan O'Meara, Lucy Paget, Simon Pattenden, Jules Pearce, Noele Picot, Rachel Potter, Will Rathbone, Grant Richie, Jenny Ridland, Ruth Rogers, Joshua Rowley, Eve Saunders, Rossana Schaffa, Laura Scobie, Samantha Sharman, Joe Simmons-Issler, Caroline Smith, Graham Smith, Jamie Smith, Alex Sparham, Sheila Stockbridge, Richard Thorp, Briggitt Turner, Carly West, Geraldine White, Cicely Whitehead, Geoff Wicks, Linda Williams.**

