



Claudia is the second show of the trilogy about History and Identity, made by La Conquesta del Pol Sud.

We are interested in the relationship between collective history and individual lives.

We are thrilled to see how the first is formed by the sum of the others.

Claudia is a complex show because it deals with different topics, because it has different registers, because it combines different languages, because it mixes real testimonies with fictional elements. This complexity is what interests us.

Claudia is about memory.

We live in a society that has a very interesting relationship with memory. Inside a single pen drive we can fit a whole library, etc.

On one hand we can store and move billions of data per second. In the near future, computers will be able to replicate a human brain.

On the other hand, many of our fellow citizens lose their memory. Some say that Alzheimer will be the pandemic of the XXI century.

We are interested in this relationship with memory: just as an Alzheimer's patient does not know who he is, our societies often forget their past or decide that trying to clarify this past is not worth it. Memory and identity are inextricably linked.

Claudia is about the courage of looking oneself into the mirror.

This is something that no one can do for you.

Such courage should be an aspiration for every human being.

In the same direction, C.G. Jung once said *"Who looks outside, dreams. Who looks inside, awakens."* The Greeks also said something similar, 2400 years before: "Know yourself."

That courage should be an aspiration for the societies as well.

No one can be free if he does not know who he is.

Claudia is about History, about time ...

We love the idea of summoning the past and the future in the same space. The theatre scene allows us to bring characters from any historical period and make them interact. We are interested in the ongoing catastrophe that history is. Bringing this ongoing conflict to life on stage is one of our challenges.

Passing of time and music are related for us.

Plato stated that the celestial spheres were in constant motion. This movement produces a sound. It would be the sound of the firmament, the music of time.

Plato said that if we never heard that sound it was due to the fact that we have been listening to it since we were born, so we have lost the ability to hear it.

Claudia is about the idea of Justice.

About the limits to power.

About the courage to rise one's voice.

About the courage to take sides.

About the need to take sides.

According to Wikipedia, the word 'State Terrorism', (*spanish version translated into english*):

"Currently there are several points of view according the definition of state terrorism. The traditional approach explains the phenomenon as a situation in which the rulers employ the systematic use of violence and threats of violence against civil society. These situations would have certainly taken place in nations' history. "

Claudia, of course, also faces the Spanish case ...

Another piece of information, again according to Wikipedia, '**The Francoism missing ones**':

*The **Francoism missing ones** - according to the Platform for Victims of Enforced Disappearances by Francoism- there were 140.000 people, including the victims from the Spanish Civil War and the subsequent Franco dictatorship.*

It has come to mention that Spain is the second country in the world with a highest number of missing people whose remains have not been recovered or identified, after Cambodia. (...) Spain is the only democracy that has not done any research on state terrorism once the dictatorship finished. The UN has repeatedly asked Spain for an investigation on both the crimes of Francoism and the missing ones from the dictatorship (...)

Nevertheless, state terrorism is not a Spanish heritage nor from any particular political belief. Countries like Argentina, Chile, Colombia, Guatemala, El Salvador, United States, Paraguay, Peru, Mexico, Iraq, Iran, Turkey, China, Israel, Syria, Cambodia, Uganda, Rwanda, Germany, France, the Soviet Union have, at some point or other, stood out because of it.

Claudia starts from an Argentinian experience and bring the discussion around to something that is universal: the limits that societies must put on power and how this gets the individual human being involved.

***Claudia* is also about our generation, those born in the '70s**

When we were born, our countries - Argentina or Spain, for example - were under dictatorships. Our childhood developed during the transition process.

Our parents faced a dictatorship.

Our grandparents lived through a war.

When we were teenagers the world was divided into red and blue, there was a Berlin wall and a Warsaw Pact.

Now the world is more complex.

What is expected from us as a generation?

How do we work?

To create our shows we want to start from flesh and blood people that we meet and to whom we ask hundreds of questions.

We are very curious and we like to travel and get involved in first person.

We start to generate poetic moments from real experiences. Bringing reality and poetry close. Perhaps it is possible to make poetry from real materials. Perhaps, if you look closely enough, there is genuine poetry in reality.

Claudia starts with the life experience of Claudia Victoria Poblete. From this raw material, we model a scenic poem about memory, justice and identity.

In *Claudia* we combine a wide variety of elements. We create a real scenic chaos made of conversations, documentary materials, images, movement, classical myths references, real statements... we create a maze of information, a broken image, like a broken mirror with a particular reflection printed in it.

And throughout our performance, the audience navigate through this maze. They try to rebuild that image.

And we want the audience to see themselves in this complex image. We want them to wonder if what is being reflected are their faces.

The staging

In *Claudia* we use the ingredients that conform our language:



- The experience of a real testimony on the stage.
- Documentary and poetic image, video as another character. We use video in a very broad way: as set, as documentary support and as a poetic device through the use of documentary material.
- The fiction of theatre.
- Our own experience from our documentation journey.





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We create a stage where we can handle all this fragments, a space where we can recall imaginary scenes and characters from the past or fictional. It is a space for creation, a studio where we talk, in which images are tested, a studio in which real people find shelter and where we speculate with models.

We create a space that could perfectly be an image of the human mind that, as we know, works by association.

But, finally,

Who is Claudia?

Claudia Victoria Poblete Hlaczik was born in 1978 in Buenos Aires. Today she has two children and lives in the same city. Claudia Poblete gathers in her personal history two elements that, as we said, we are passionate about: History and Identity. Memory and Identity. But Claudia Victoria discovered that this was her real name at the age of 22. She was appropriated by a family from the military environment during the dictatorship, a few months after her birth.

The flesh, the emotion, the history, the living experiences are gathered in the body, the voice, the look, the memories, the generosity and the communication skills of Claudia Victoria Poblete.

And here you have her words, her experience. Around them and the complexity that they generate, we have built our performance:

I lived a life in which nothing ever happened, every day was the same as the day before, no big thrills, not much of anything. It seemed as if I was always waiting for something to happen, that never really did. I remember myself, looking through the window of the flat I lived in: cars, buses, constant traffic, little people walking far below me. Lost in my thoughts, asking myself when would something change, or if not, if every year would be just the same: following the path set by my family, fulfilling duties, goals that did not belong to me, not finding my own dreams, my real motivations. I was always lost, metaphorically and practically, not able to find my way in the city without help, unable to get away from the place I had been put into. Always divided between guilt and love towards the family I believed was mine. Always worried about the future of a life that seemed like it would never begin. Finally one day a door opened and that change I had felt pounding in my veins forever happened. That day I had before my eyes the truth that had been denied to me for twenty years: the essential starting point.

Because it is just so, one cannot be happy and free living in a lie and my sensations finally met reality: it wasn't my own life that I was living, it was someone else's, and invented person that needed to obey to be able to go on.

From that day on, everything changed. Nothing remained the same. The truth, which came hand in hand with a family that had looked for me and waited for me for so many years, slowly healed my old insecurities and doubts, answering

those questions that I had always had. Filling with love and courage that place in my soul that had been empty.

I cannot deny the pain the process involves, as happens in childbirth, pain is necessary to know real deliverance, this history; my story is full of pain. Pain that is intimate and at the same time shared with hundreds, thousands, that have lived through it.

Recovering one's identity is recovering certainties about the past that shed light on the future. It means I stopped living an invented life and started facing the responsibility of a real one. I stopped being alone to find myself part of history and part of a family that, with time, love and patience, became part of me, deeply.

The company

La Conquesta del Pol Sud is a company formed by Carles Fernández Giua and Eugenio Szwarcer and has a number of regular collaborators with whom we are interested in finding a common line of work.

We are interested in contemporary dramaturgy, which asks relevant questions and requires a challenging study concerning the theatrical language used on a project.

Now we've reached a moment in which we are looking for new forms. We find ourselves more often interested in reality as theatrical material and this brings us to the world of documentary, the world of non-fiction as a space of equilibrium between emotion and debate.

We are interested in exploring how poetry emerges from reality.



Nadia, CCCB, Grec Festival 2014



Nadia, CCCB, Grec Festival 2014



Nadia, CCCB, Grec Festival 2014



Variacions Kraepelin, Sala Beckett 2012



Variacions Kraepelin, Sala Beckett 2012

The Team



Carles Fernández Giua – Director

Has a degree in Law and Theater Direction. After studying Art History and visual arts (sculpture), he chose the theater for the possibility it offers to integrate the different live and plastic arts. In 2009 he created alongside with Eugenio Szwarczer the company La Conquesta del Pol Sud. From its origins, the company's work has explored the connection between many compelling themes of daily life using the Theater as a space for collective debate.



Eugenio Szwarczer – Set and Video Design

Studied in Argentina and Barcelona. Combines set design with video design in numerous productions. The essential themes of his work are the interaction between the action on stage and projected image and the use of space as an expressive element and engine for resistance and movement. Abroad he has recently worked with premier international creators like Sidi Larbi Cherkaoui (Milonga, 2013) and (Shellshock 2014) and in Catalonia he has collaborated with directors such as Carme Portaceli, Joan Ollé, Josep M^a Pou, Toni Casares and Rafel Duran.



Damien Bazin – Sound Design

Studied sound techniques in Paris. His work as a technician started in 1998. Since then he has worked at the Grande Halle de la Villette in Paris, and at the MC93 theater in Bobigny as well as different festivals and cultural conventions in France. In 2002 he did his first work with Carles Santos on "Samaruk, suck, suck" at the Villette in Paris and has since worked regularly with him as a sound designer.



Luis Martí – Light Design

Studied in Barcelona and Valencia. He has worked with the most important directors in the country on a special collaboration at Barcelona's Sala Beckett. He has collaborated with La Conquesta del Pol Sud on different productions including Macbeth, Contra la Democracia, Variacions sobre el model de Kraepelin, producing extremely expressive light designs specifically designed to combine with projected image.



Aina Pociello – Production and International Management

Studied Audiovisual Communication in Pompeu Fabra University (Barcelona) and has worked on many film and advertising shootings as an Assistant Director. In 2015 she made a postgraduate course in Production and Cultural Management (UB) and started working with La Conquesta del Pol Sud. Nowadays she is the manager of the Catalan pianist and composer Clara Peya and the director of *Simbiotic Festival* (A Performing Arts Festival for sensorial disabled audiences).

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