

barbican do something different

Nayra

Teatro La Candelaria

programme

**dance
music
theatre**

bite06

Nayra

Teatro La Candelaria



31 October–4 November

**The performance lasts
75 mins/no interval**

Director

Santiago García Pinzón

**Actors Nora Ayala Anzola,
Cesar Augusto Badillo Pérez,**

Fanny Haydee Baena

Moreno, Luís Libardo Florez

Medina, Luís Hernando

Forero Pineda, Rafael

Eduardo Giraldo Galvis,

Nora González, Francisco

Martínez Alvarado,

Carmiña Martínez

Valdeblanquez, Shirley

Martínez Pacheco,

Fernando Emeterio

Mendoza López, Fernando

Gonzalo Peñuela Ortiz,

Adelaída Otalora, Fabio

Velasco Lomas, Patricia Elía

Ariza Florez, Alexandra

Escobar Aillón and Santiago

García Pinzon

Technician

Carlos Julio Robledo

Assistant Director

Patricia Ariza

Music Hernando Forero

Lighting

Carlos Julio Robledo

Set Design La Candelaria

Realisation of Set Design

Jorge Ardila, Gonzalo

Torres, Taller Teatrova,

Olady's Lizca, Jaime Niño

Special thanks to

Flores miro Rodríguez,

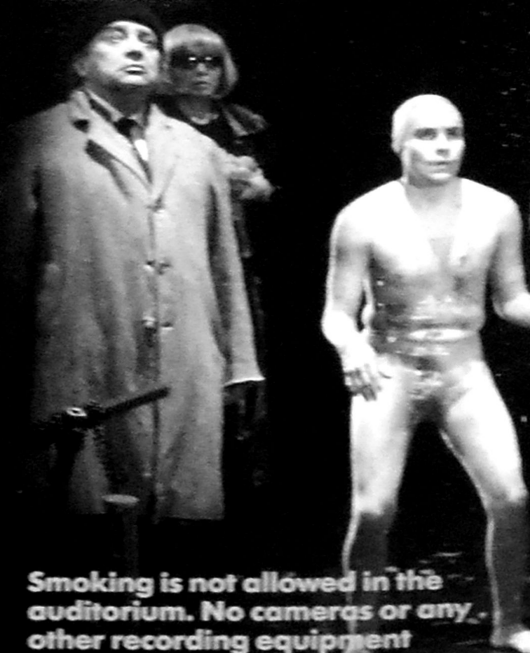
Enrique Berbeo,

Ana Sanchez-Colberg

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We would like to remind you that in the foyer we have a range of quality ice creams, chocolate and other confectionery available for purchase this evening.

Please make sure that all digital watch alarms and mobile phones are switched off during the performance. Sitting or standing in any gangway is not permitted.

Smoking is not allowed in the auditorium. No cameras or any other recording equipment may be taken into the auditorium.

The Play

Nayra uses a mythical style to explore Colombia's national situation, its dreams, hopes and pains.

The action takes place in a 'sacred' space, in the form of an octagon or a kind of 'maloka', a house of wisdom. The play uses a highly visual style and tableaux vivants to explore the complexity of contemporary Colombia focusing on its history, culture, superstitions and religions. We experience a series of scenes using ritual, magic, circus, tragedy, metaphor, kitsch, and comedy to create a potent impression of the society in which the company live and work. The performance partly functions as an act of remembrance and

reconciliation, but is also a muted celebration of life and survival.

The word 'Nayra', taken from the Aymará language means: eye, means of vision, previous, first, that which precedes the others.

The Group

La Candelaria was founded in 1966 by a group of independent artists and intellectuals within the Colombian experimental theatre field. During its first four years, the group produced a number of avant-garde theatre works including *Marat/Sade* by Peter Weiss, *La Manzana* by Jack Gelber and *La Historia Del Zoológico* by Edward Albee.

At the end of the 60s La Candelaria began to produce plays by Colombian writers and create its own work by developing a collective style. They focused on exploring contemporary Colombia in juxtaposition to mythical themes. The performance, the method of rehearsal and the debate around the work are all of equal importance in the artistic process. As the company has grown in this way, their work is increasingly in demand nationally and internationally.



The New York City Players **Richard Maxwell** The End of Reality

8–18 November
The Pit

'Maxwell's most eloquent statement to date on the blurring of despair and apathy in American lives.'

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