
A Festival for a City

27/10/2017



Havana welcomes its Theater Festival, an appointment where groups and artists from Europe and Latin America participate.

The Theater Festival of Havana will occupy the main theaters of the city until next Sunday. In its 25th edition it will aim for variety in its proposals: it's difficult to find a fixed pattern, predominant coordinated aesthetic, main topics... But there is a guiding concept: theater as a transforming entity. Mostly as a space for critics.

Many of the shows already on scene approach polemic situations, "reviewing" controversial moments of contemporary history, they established a questioning dialogue with their audiences.

The Knights of the Round Table (Freddys Núñez Estenoz, from a text of Christoph Hein) is an interesting twist for the company of Camaguey Theater of the Wind. With a style of the most exaggerated, eccentric and crazy cabaret, particularly difficult topics are approached.

Nobody understood what the actors of Jo Strømgren Kompani, from Norway said on stage. There wasn't a way, because it's a pointless language that evokes "Soviet" sounds. **There**, however, says a lot: powerful metaphors (tragicomic, if you want) about the uncertainty of the future.

Eugenio Deoseffe demonstrates an extraordinary domain of the technique of marionettes. In **Magnifying Glass: Worlds to Look Closely** (Magnifying Glass, Puppets Company, Argentina; run by: Javier Lester Abalsamo) tells simple and delicious stories that can seduce spectators of all ages.

Stories Well Kept (The Salamander), directed by Ederlys Rodríguez, could be perfectly assumed as a plastic arts proposal. But here we have several stories (truthful or made-up) that interweave in a stylized essence. Theater of

environments, of singular poetic touch conceived for an audience not greater than 15 people.

Jacuzzi (Trebol Theater) deals with role of the artist and his positioning in the complex panorama of present times. The nearness of the audience enables an interesting "dialogue."

In Ecstasy (Buendía Theater), Flora Lauten recreates the incidents of one of the most exciting personalities of the Church and literature: Mother Teresa of Jesus. The script written by Raquel Carrió, Eduardo Manet and Lauten herself put on top landmarks events in the life of the famous clergy woman, without seeking to do a biographical retell. There is a lot of poetry that establishes a mild dialogue with our day-to-day life.

The Two Princes (Las Estaciones Theater) it's a small jewel, where mastery and sensibility of an inspired team come together. It's about telling the antecedents of the sad homonymous story published by José Martí in The Golden Age, in a succession that awaits some unexpected incidents.

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