

(L.A.S)



[L.A.S] LABORATORIO DE ARTISTAS SOSTENIBLES [SUSTAINABLE ARTISTS LABORATORY]

Sustainable Artists Laboratory, is a research-creation space, within the living arts. Founded by [Sabina Aldana](#) (Colombo-Mexican) and [Laura Uribe](#) (Mexico), in 2018. Laura Uribe is a stage director, playwright and teacher. Sabina Aldana is an art director and scenic designer, both creators and scenic researchers with a career spanning more than fifteen years.

Sustainable Artists Laboratory, appropriates the concept of sustainability to generate an inexhaustible and fertile system of thought, generating diverse experiences, proposing participation and exchange between artists, researchers, scientists and social agents. Seeking symbiosis between disciplines, languages and media, experimenting in the contemporary scene, with a transdisciplinary, political and documentary approach. Both creators have benefited on various occasions from various programs and incentives for creation (FONCA, CONACYT, PECDA and IDARTES) among others.

Sustainable Artists Laboratory, investigates the contamination between fiction and reality, thus generating a liminal approach between art and life, experimenting with new, poetic and aesthetic practices, to question and dislocate the dominant ideologies of macropolitics. , always starting from the intimate - micropolitical sphere. They place their searches in constant dialogue with the context, reality and the real. The themes that are currently of interest to this company are related to the environment, risk areas, memory and violence.

WWW.LABDEARTISTASSOSTENIBLES.COM



REPRESENTATIVE PLAYS:

2023

LES DESERTORES

[STAGE DOCUMENTARY WITH TRANS CHILDHOODS AND YOUTH]

LES DESERTORES

[Documental Escénico con infancias y juventudes Trans]

Queer documentary piece that opens the discussion of gender identity, the body, dissidence, from and with transgender childhoods and youth. result of the Artistic Residencies program of the Hellenic Cultural Center 2023.

THE STICKY MASS THAT PROCLAIMS ITSELF A WORLD

LA MASA PEGAJOSA QUE SE PROCLAMA MUNDO

Performance around forced disappearance and absence. Presented at the Berlin Assembly Festival. 60 years of Intermediate Literature. At the Berlin Literary Colloquium (LCB).

2022

CLOTHING TO NOT DISAPPEAR

INDUMENTARIAS PARA NO DESAPARECER

by Sabina Aldana (Scenic installation around forced disappearance). Project derived from the FONCA Young Creators scholarship 2019-2020. Premiered at the Chopo University Museum in August 2022.

STREET LOVE

CALLE AMOR

by Laura Uribe (Performance piece that questions romantic love and practices of violence in the academic and professional lives of actors). Produced with the support of EFIARTES. Work nominated as best work by the ACPT and LOS METRO. Laura Uribe was also nominated for best Mexican playwriting (ACPT) and best direction (LOS METRO).

2021

They write and direct two pieces for the digital platform Espacios Revelados en Pandemia, both works produced by the Siemens Stiftung Foundation, the Goethe-Institut Mexiko and the Ministry of Culture of Jalisco:

MIGRATION ARCHIVE, A CONTEMPORARY STILL LIFE

ARCHIVO MIGRACIÓN, UN BODEGÓN CONTEMPORÁNEO.

(Sound portraits of diverse perspectives on our changing world in times of pandemic, through food)

<https://espacios-revelados-en-pandemia.webflow.io/bodegon>

PARADISE

PARAÍSO

(Relational practice for reconciliation.)

<http://staging.espaciosreveladosenpandemia.org/paraiso.html>

2020

GRADUATION

GRADUACIÓN

by Dalia Taha (Video performance) production of the Maxim Gorki Theater in Berlin.

LIVE ARCHIVE

ARCHIVO VIVO

(Performative installation with a gender perspective with elderly women) Created within the framework of the CHANGING PLACES project, in Guadalajara, Jalisco, produced by the Siemens Stiftung Foundation (Germany), the Goethe-Institut Mexiko and the Secretariat of Culture of Jalisco.

2019

LOW COST [CLIMATE CRISIS LANDSCAPE]

LOW COST [Paisaje escénico sobre la crisis climática]

LOW COST [Climate Crisis Landscape] is a provocation to uncover the urgent need to rethink our relationship with the environment

LES DESERTORES



SYNOPSIS

LES DESERTORES, is a queer documentary work that opens the discussion of gender identity, the body, dissidence, from and with transgender childhoods and youth. The protagonists, although they are not professional actors, have acted masterfully in their own lives, assuming unwanted fictions. This queer ensemble shares their experiences by challenging the pre-established scripts and gender roles that dictate how to feel, think and live. LES DESERTORES, seeks to transcend fixed identities and open spaces for non-binary, mutable and transspecies relationships and links.

DURATION OF THE PIECE 70 minuts.

VIDEO OF THE COMPLETE PLAY



DESCRIPTION OF THE PIECE:

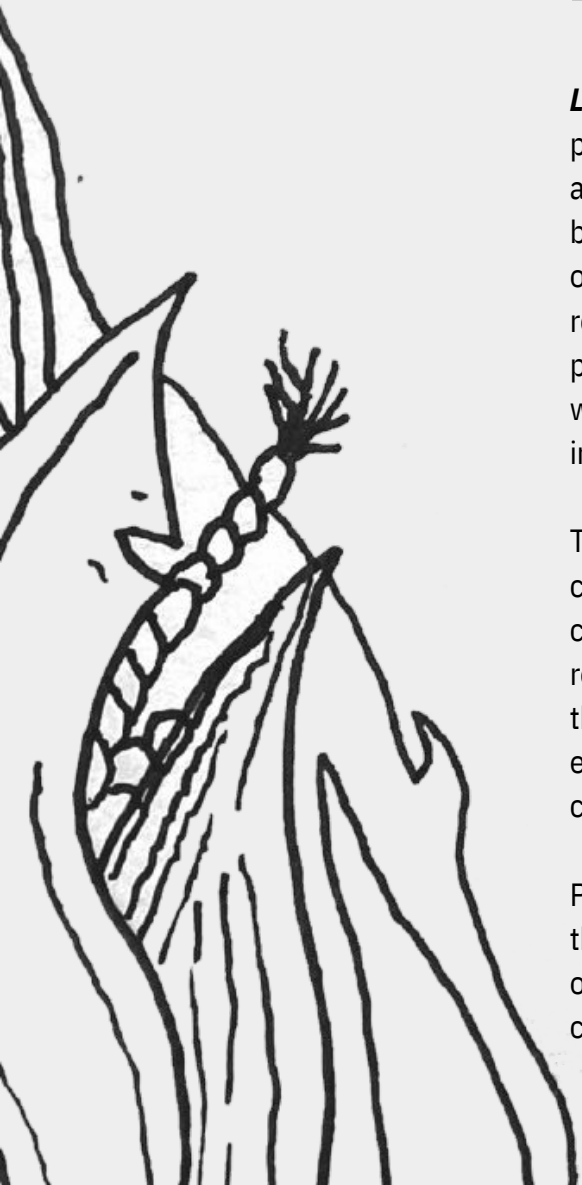
LES DESERTORES/ DESERTERS is a queer stage documentary with trans childhoods and youth. The core axis of this research-creation process was to put the voices and experiences of gender-based dissidence at the center, specifically of childhood and youth, in order to displace the adult-centric gaze and enter into dialogue with children and young people who are going through desire to break imposed gender roles within a society that is still very far from embracing diversity. That is why those who enunciate and give representation to themselves on stage are children and youth between 11 and 27 years old who take the scene from their voices and their stories. The protagonists and co-creators of this piece are: **Stephany Channel Cantú** (11 años), **Andrea Vázquez** (14), **Nicolás Fonseca** (17) y **Dan Escárraga** (27).

DIRECTION CONCEPT

LES DESERTORES/ DESERTERS from a contemporary experimental proposal, it questions gender, understanding it as a social construct and as a political dictatorship that has annulled life, existence and biodiversity. This staging seeks to imagine new ways of representing ourselves, questioning the binary representation cis-themes and representativeness, making visible experiences, acts of resilience and personal and collective (re)existence of these sex-gender dissidences, which have challenged the cis-theme prevailing heteropatriarchal, both in its gender expression and in its life practices.

Theatrics crossed by reality, autobiography and autofiction, are the conceptual basis of ***LES DESERTORES***, which is built from biodramas of childhoods and youths who have chosen to be gender deserters, who reveal their struggle to face the cruelty that they have experienced in their homes, schools and within their own bodies, sharing personal experiences based on real events, which are transformed into collective and therefore political experiences.

Parallel to this, the work discusses the influence of human beings on the climate crisis, which has led, among other things, to the extinction of animal species, generating an analogy with transphobia, which, like climate change, is caused and exerted by human beings.



LES DESERTORES/ DESERTERS, lays its philosophical foundations on the idea that gender, like the idea of nature, is a social construction that calls us to a deep conversation. We share the postulate of the Colombian trans biologist Brigitte Baptiste when she speaks that the Anthropocene makes it clear that the natural environment is an environment technically constructed by the human species as well as gender. Same idea that Judith Butler put at the center in the theory of gender performativity and developed by Paul B. Preciado who synthesizes the idea of gender as a social construct in this statement: *“Sexual identity does not exist. There are political paradigms. Fictions that build us, that are so solid that they end up taking over subjectivity.”*

In that sense, at **LES DESERTORES**, we consider it vital to rethink our relationship with nature and gender, through art, through questions such as:

What is the relationship between nature-gender? If gender is a social construct, a performance of the body, is there the possibility of thinking about a non-binary existence within biology and gender? How to end these gender roles and stereotypes that permeate this entire patriarchal culture and violence against bodies, species and ecosystems? How can we re-appropriate the very fabrication of gender and sexuality as an aesthetic-poetic-political sphere? How to provoke new reflections that produce other realities? How can we imagine more dignified futures?

GENERAL CAST AND CREATIVE TEAM CREDITS

PERFORMERS:

Stephany Channel Cantú
Andrea Vázquez
Nicolás Fonseca
Dan Escárraga

CREATIVE TEAM:

DRAMATURGY AND STAGE DIRECTION :**Laura Uribe***

ART DIRECTION, SPACE DESIGN, COSTUMES AND PROPS: **Sabina Aldana**

STAGE MOTION DESIGN: **Mauricio Rico**

SOUND DESIGN AND VOCAL ADVICE: **Claudia Arellano**

LIGHTING AND VIDEO DESIGN: **An Beltran**

COLLABORATION IN MAKEUP AND HAIRSTYLING: **Maricela Estrada**

DIRECTOR'S ASSISTANT: **Karla Flores**

MAKING OF DOCUMENTARY "TO THE GIRL WHO WAS": **Dan Escárraga.**

EXECUTIVE PRODUCTION: **Laura Uribe y Sabina Aldana**

GENERAL PRODUCTION: **COMPANY L.A.S. [Laboratorio de Artistas Sostenibles]**

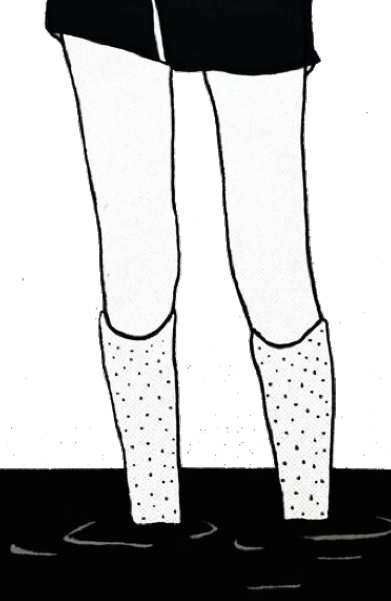
*Beneficiary of the National System of Art Creators Program (SNCA) 2022-2024, of the System of Support for Creation and Cultural Projects (SACPC)

NUMBER OF PEOPLE TRAVELING

NO. OF PEOPLE	COMPLETE NAME
1	OLGA LAURA LÓPEZ URIBE (DRAMATURGY AND STAGE DIRECTION)
2	MARÍA SABINA ALDANA (ART DIRECTION AND COORDINATION)
3	AN BELTRAN (LIGHT DESIGN)
4	KARLA FLORES (DIRECTOR'S ASSISTANT)
5	MARICELA ESTRADA (PRODUCTION)
6	STEPHANY CHANNEL CANTÚ (PERFORMER)
7	ANDREA VÁZQUEZ (PERFORMER)
8	NICOLÁS FONSECA (PERFORMER)
9	DAN ESCÁRRAGA (PERFORMER)

PRODUCTION AIR BAGGAGE

NUMBER OF PACKAGES	9 SUITCASES
WEIGHT	9 SUITCASES OF 25 KILOS
DIMENSIONS	9 SUITCASES OF 158 LINEAR CM



TECHNICAL REQUIREMENTS

SET-UP TIME IN HOURS:

24 HOURS

DISASSEMBLY TIME:

2 HOURS

STAGE:

ITALIAN STYLE STAGE. Stage opening 8 meters wide x 4 meters high. Distance from the stage mouth to the back wall 8.00 meters. Height from the floor to the grid 9.09 m. or approximate measurements.

DRAPERIA:

1 black background, black shark tooth gauze, 8 pairs of legs, 8 black backdrops. The company brings a bone white chiffon curtain to hang in the shape of a bow, it goes up and down. 1 black shark tooth gauze.

LIGHTING:

6 washes, 8 parleds, 16 par wide, 10 fresneles, 14 lekos, 8 moving head. The design adapts to each stage space, this is just a reference.

AUDIO:

2 Audicenter subwoofers, 2 Meyer Sound mid-treble, 2 MEYER SOUND monitors, 1 Behringer X32 digital audio console with 40 channels. 1 wireless microphone. 4 lavalier microphone.

SPECIFIC OBSERVATIONS:

An 11-year-old minor actress.

SPECIAL REQUIREMENTS:

Smoke machine. A quick-change dressing room with lighting. A short throw HD projector with at least five thousand lumens.





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**LABORATORIO
DE ARTISTAS
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