



A
LOS
PIES
DEL
ÁRBOL

(AT THE FOOT OF THE TREE)

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REVIEW



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At the Foot of the Tree is a theatrical intervention inspired by the book "The Tree of Knowledge" (1984), written by Chilean scientists Humberto Maturana and Francisco Varela.

Maturana's thesis on autopoiesis (from the Greek "auto" to itself and "poiesis" creation) is described as the condition of existence of living beings, as autonomous beings, in continuous production of themselves. According to his theory, every living being is a closed system that is continuously creating, repairing, maintaining and modifying itself.

The work seeks to bring the public closer to this concept from the sensory and affective experience of the collective. On stage, bodies, sounds, music, space, light and technology are brought together to show that both science and art are ways of knowing and interpreting the world. In both dwells beauty, experience, harmony and tension. Theater, therefore, is an inherent part of our evolution as a species, and in the exercise of it, links and spaces are created where knowledge can grow.

The installation refers to a network of brain connections, within which an actress interpellates scientific concepts, generating "reflexive acts" that burst into the work, creating a meta-theatricality that allows us to speak of "self-awareness".

At the foot of the tree" conceives the work as an autopoietic system that self-regulates and self-produces through its own process of creation.

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DESCRIPTION



DESCRIPTION

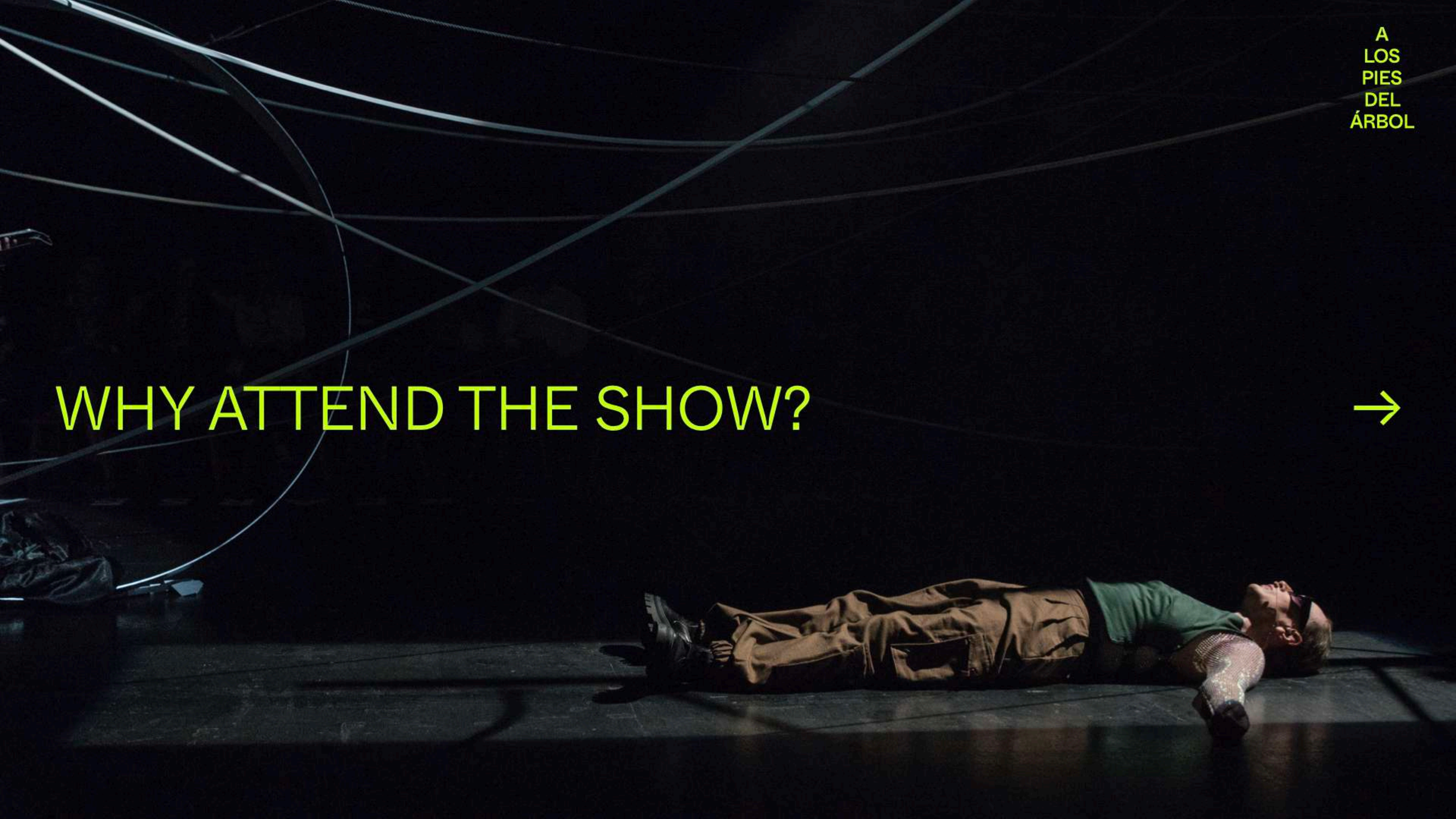
A los pies del árbol tells episodes of Humberto Maturana's life and provides the fundamental concepts of his research as a scientist and thinker.

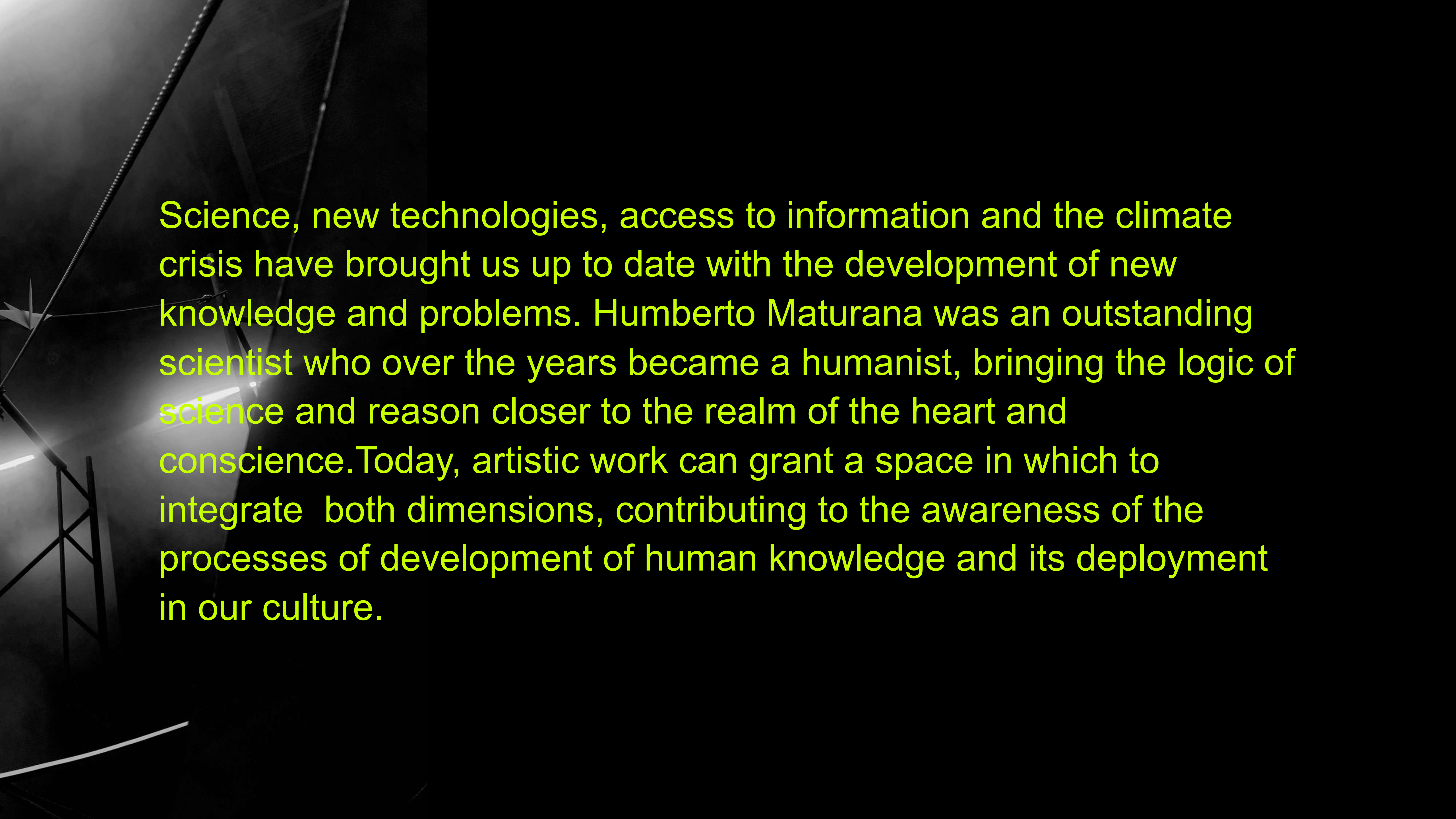
What is alive? What is alive that dies? The child Humberto Maturana asks himself, in the voice of an actress, when he sees his cat die at the age of 8. While looking for him on stage we discover that we are in a scenic device that represents his head inside.

The actress realizes that she is not alone, spectators, musician, illuminator and the director herself share a common space. What Humberto wonders also resonates in the scene, and that she, as an actress, tries to explain.

Confused, not being able to fully understand or explain the scientist's concepts, she has a crisis that leads her to visit the doctor, "if the world we live in is the world that each one of us configures, as Maturana theorizes, then nothing exists as real, how can that happen? To answer these questions the actress will embody a series of characters using theatrical resources, in a game where the spectator sees and participates in the theatrical illusion. On stage parade Humberto, his mother, a girlfriend, Darwin, a gorilla, addressing topics such as the origin of living beings, self-knowledge, war, love as a biological phenomenon, friendship and death.

WHY ATTEND THE SHOW?





Science, new technologies, access to information and the climate crisis have brought us up to date with the development of new knowledge and problems. Humberto Maturana was an outstanding scientist who over the years became a humanist, bringing the logic of science and reason closer to the realm of the heart and conscience. Today, artistic work can grant a space in which to integrate both dimensions, contributing to the awareness of the processes of development of human knowledge and its deployment in our culture.

Who was HUMBERTO MATURANA ROMESÍN

(1928-2021 Santiago, Chile)

He was one of the most influential contemporary thinkers and scientists of the West. His work has had resonance in the most diverse fields of culture, from fundamental biology to the theory of knowledge and anthropology. He developed a radical epistemological and biological thought, which rescues the deterministic, systemic and historical nature of living beings. This body of thought, which he called "Biology of Knowing", constitutes an original conceptual landscape, dazzling for its rigor and lucidity, in which profound links of understanding are established between the natural and human worlds.

Together with Dr. Francisco Varela, he created and developed the concept of autopoiesis, which explains the fact that living beings are closed systems, as circular networks of molecular productions. Thus, living beings are "machines", which are distinguished from others by their capacity for self-production.

One of the views proposed by Dr. Maturana was to rescue emotions within a cultural drift that has hidden emotions, because they go against reason,

He was founder and trainer of the Escuela Matriztica with Ximena Dávila, where he spreads the ideas of the Biology of Knowing and Loving, including the concept of Cybernetics in Zero Time, Cultural Biology and systemic-radical self-help. He was Doctor 'Honoris Causa' by the Free Universities of Brussels (Belgium), Santiago (Chile) and Malaga (Spain) and National Prize of Sciences (1994).

CREATIVE FRAMEWORK



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The creative proposal for "At the foot of the tree" was to conceive the work as an autopoietic system, which reproduces the scenic space as a place of creative and reflexive encounter, based on the production of thought as action.



The identity of the work is shaped through the meta-theatrical, symbolic and poetic space that happens through the interaction with the device, the sound, the text, the spectator and the creative artists who participate in the scene through their roles.



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ARTISTIC DATA SHEET





MANUELA OYARZÚN

DRAMATURGISMO Y DIRECCIÓN

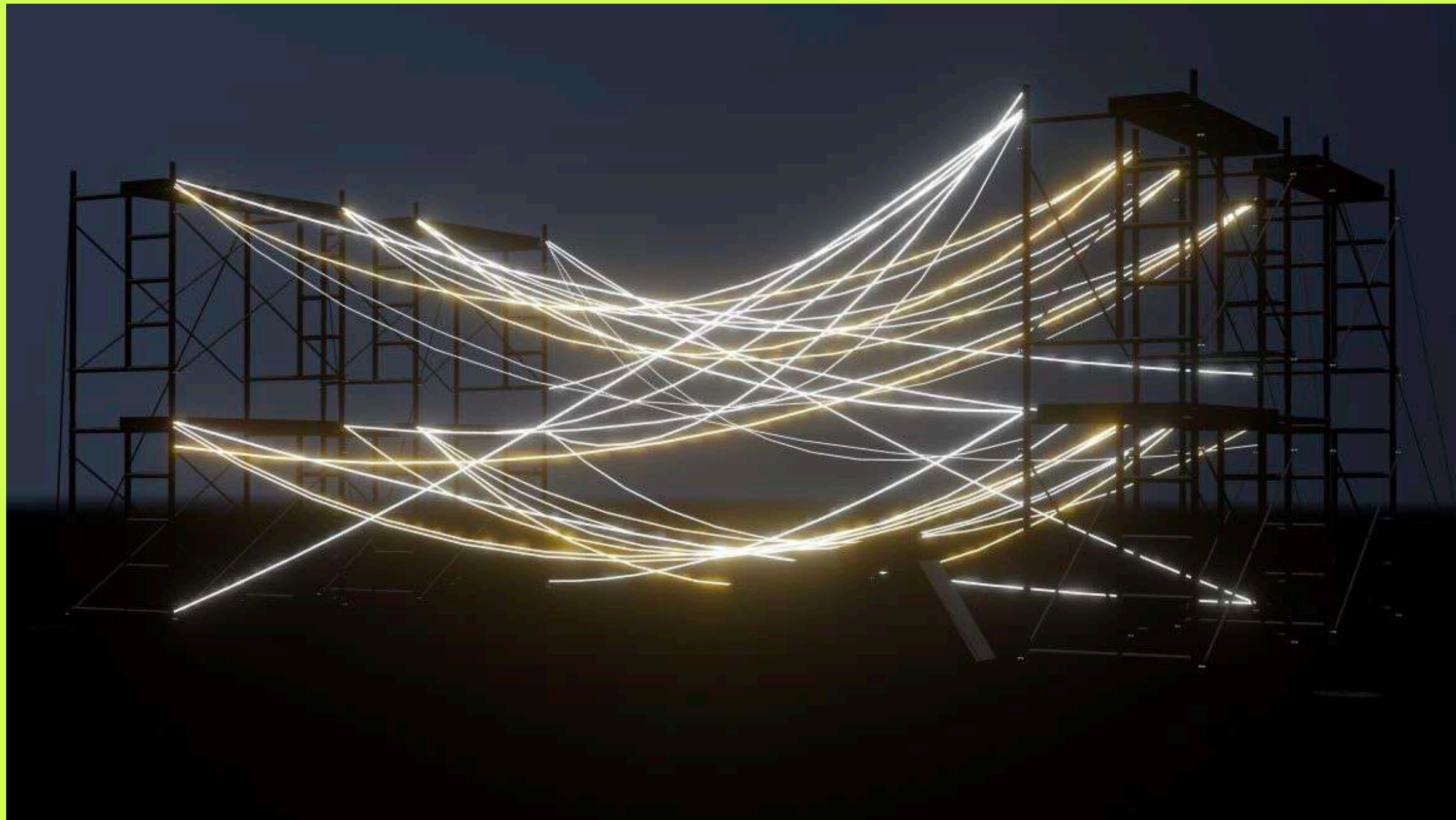
Actress, director and playwright. Founder of El Hijo, Lágrimas Celos y Dudas, and Malamute Teatro. She has participated as an actress in major film and theater productions. Her play Tracy Ridícula was selected in the Muestra de Dramaturgia Nacional and El ADN de las bestias won the Best Literary Works Awards 2022. He has published "El Terremoto de Chile: Investigación y práctica escénica" published by Metales Pesados and "Alba y los 100 pasos", published by Dramaturgias GAM. His latest directing works are Tribus by Nina Raine, Amor de Cuarentena by Santiago Loza, La Tierra Inquieta and Amanda Labarca by Isidora Stevenson. In teaching, she has worked in various institutions dedicated to the study of acting and theater, performing in different positions and pedagogical areas.



PATRICIA RIVADENEIRA INTÉRPRETE

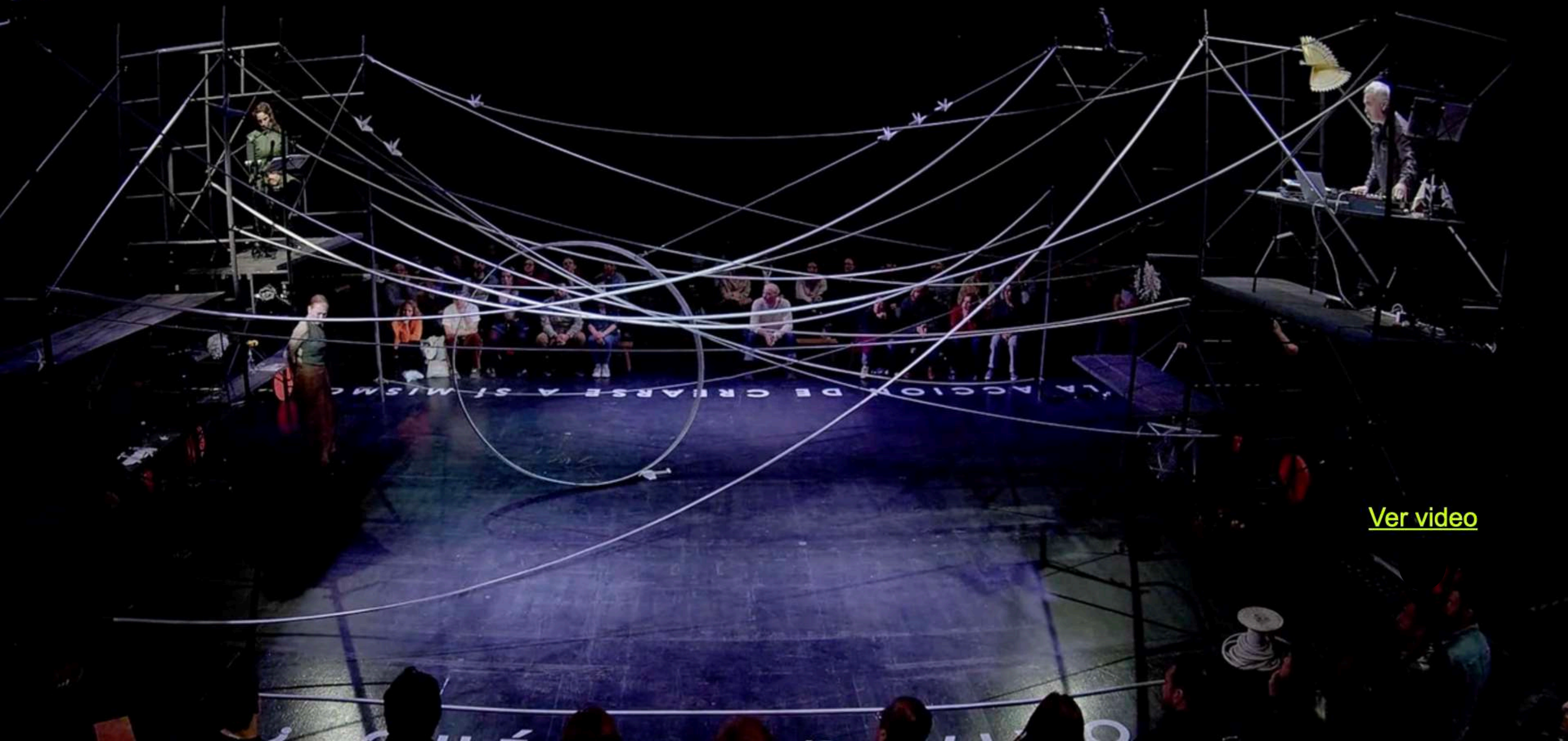
Actress in film, theater and television. She was part of the avant-garde of the 80's, working in experimental theater with Vicente Ruiz and was a member of the company El Bufón Negro directed by Alejandro Goic. Founder of the multimedia group Cleopatras. Between 2001 and 2006 she was Cultural Attaché of Chile in Italy, and between 2007 and 2011, Executive Secretary of the Italo-Latin American Institute (ILLA). She was decorated by the Italian Government with the Order of the Star of Italy. She currently directs the Escenix platform. Her recent theater works include Allende, noche de septiembre, by Luis Barrales; Xuárez, by Manuela Infante and Luis Barrales; Réplica, by Isidora Stevenson; Amor de Cuarentena, by Santiago Loza; Rita, by Gerardo Oettinger; Teoría King Kong, by Virginie Despentes.

S22 ARQUITECTOS DISEÑO



Formed by Macarena Urzúa and Rodrigo Santa María, architects UFT, both Magister in education. Through their work they investigate movement and its consequences in space. Their interest is focused on the link between education, built space and artistic exploration through interdisciplinary relationships. They have developed several temporary projects for YAF CONSTRUCTO 1 (MOBILIS), MIM, Centro Cultural la Moneda (VIGA), as well as participating in exhibitions such as the International Congress Architecture and Person of the University of Vitoria with the paper "intuition as a design tool". They are currently designing the Pavilion for the YAF CONSTRUCTO 9, Young architects Program (SKENÉ) of which they are the last winners.

TRAILER



[Ver video](#)

THANKS!

CONTACT

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