



# Lemi Ponifasio

- Amor a la muerte (Love to Death)

Dance

APRIL 7 - 8, 2023 at 8:30 PM

APRIL 9, 2023 at 3 PM

PRESENTED BY

**REDCAT**

Roy and Edna Disney

CalArts Theater

**CaLARTS**

California Institute of the Arts

We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash peoples—including the Gabrieleño, Fernandefño, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.

# Lemi Ponifasio

## • Amor a la muerte (Love to Death)

Directed by LEMI PONIFASIO

Performed by ELISA AVENDAÑO, NATALIA GARCÍA-HUIDOBRO

Choreographed by LEMI PONIFASIO, NATALIA GARCÍA-HUIDOBRO

Light Design by HELEN TODD

Music and Sound by ELISA AVENDAÑO CURAQUEO, LEMI PONIFASIO

Light Operator and Photographer: ALEX WAGHORN

Sound Operator: JEAN PAUL MENGIN

Technical Director: MARTIN MONTANER

Production Manager: FERNANDA PARDO

REDCAT Technical Director: BILL BALLOU

Associate TD, Sound and Video: PETE PACE

Associate TD, Lighting: CHU-HSUAN CHANG

Audio Engineer: OLIVIA POPEJOY

Audio Assistant: JOSUE CLARK

Deck: JOSUE CLARK, JERREL MILAN

Assistant Stage Manager/Wardrobe: ALEJANDRA ALEMAN



*Love to Death (Amor a la muerte) has been produced by Fundación Teatro a Mil, Grec, and supported by La Dirección de Asuntos Culturales (DIRAC) del Ministerio de Relaciones Exteriores de Chile.*

**Runtime: Approx. 70 minutes, no intermission**

*Please note: Love to Death (Amor a la muerte) contains nudity and loud sounds.*

*Presented in Mapudungun and Spanish without surtitles.*



There is a keen theatrical intelligence at work here, with moving intimations of the solitude of human existence and moments of dream-like intensity.



-Sanja Roy, *The Guardian*

## ABOUT THE WORK

The Holland Festival, the Edinburgh and Avignon festivals and venues such as the New York Lincoln Center and the Paris Théâtre de la Ville have succumbed to the talent of Lemi Ponifasio, a Samoan director, designer and choreographer who, often taking history and his own roots as his starting point, has approached the worlds of theatre and contemporary dance in a radically innovative and unconventional way. Now he is directing one of his latest creations with the Chilean platform for critical reflection, MAU Mapuche, through which he touches on issues ranging from the Mapuche people to nature, female identity and power. Its central characters are two women who bring to the stage their talent and bodies, tools they use for speaking to us about the communities they come from and, at the same time, about the history and future of Chile.

One of these artists is Elisa Avendaño Curaqueo, a woman from the Mapuche community from Chile's La Araucanía region. She has spent her entire life immersed in her people's culture, studying and practising the Mapuche language, traditional Mapuche medicine and composing and performing, as she does in this show, traditional music from her community. She uses the Mapuche language in her performances, as well as traditional tools that speak to us of her people's rich culture. Sharing the stage with her is Natalia García-Huidobro, a Chilean artist who has developed a very personal line of contemporary flamenco creations in collaboration with artists from different disciplines, including outstanding visual and musical artists. She has been leading the La Típica company since 2000 and the productions she has directed include *El arrebato*, *Our prayer* and *A ras de tierra*. Together the two artists offer a reflection on State power and the repression suffered by the Mapuche people, which contains ritual elements highly characteristic of Lemi Ponifasio offerings. The show or performance was created between New Zealand, where the director works, and Chile, where it premièred in January 2020.

## ABOUT THE ARTISTS

**Lemi Ponifasio** is a theatre director, choreographer and artist. He is known for his radical approach to the theatre and collaboration with communities. While firmly established in the frontier of the international avant-garde, Ponifasio grounds his work within the cosmopolitanism of diverse indigenous and Oceanic cultures and communities exploring complex forms of knowledge such as oratory, navigation, architecture, dance, performance, music, ceremony, philosophies, and genealogies as a driving force in emphasising local-oriented arts, indigenous cultural recovery, language, thought and narratives that have been silenced or excluded.

Ponifasio established MAU in 1995, as the philosophical foundation and direction of his work, the name of his work, and the people and communities he works with. MAU is the Samoan word that means the declaration to the truth of a matter as an effort to transform. MAU seeks to transform the theatre's power source, challenge the authority of theatre, and re-examine and question our current concept of what is human. MAU organizes the creation of new art, workshops, symposia, and community meetings; activities to build new systems of knowledge and new cultures to confront the cultural and ecological crisis of our time.

Lemi's collaborators are people from all walks of life, working and performing in factories, remote villages, opera houses, schools, marae, castles, galleries, and stadiums. His projects have included fully staged operas, theatre, dance, exhibitions, community forums and festivals in more than 40 countries.

**Elisa Avendaño Curaqueo** is a Mapuche artist who hails from the Manuel Chavarría community in Lautaro in the Araucanía region of Chile. She has dedicated her life to speaking and teaching Mapudungun and Mapuche medicine, as well as composing and playing traditional Mapuche music, collecting material that has become an important source for storytelling. Her work has won her invitations to fairs and events related to the Mapuche culture in America and Europe. Curaqueo is the 2022 recipient of the Premio Nacional de Música 2022, given by Chile's Ministerio de las Culturas, las Artes y el Patrimonio.

A renowned Chilean flamenco dancer, **Natalia García-Huidobro** began her career in dance in Mexico in 1992, when she joined the Danza En Cruz company. Between 2007 and 2011, she was a guest performer with Arte Flamenco and with the Glimt Theater Contemporary Circus, both in Denmark. And in 2009, she performed with the French company EME Punto. In 2017, she was a soloist in the Flamenco Fascination show at the Place des Arts Theater in Montreal, Canada. As an assistant choreographer, she has worked on two productions by New Zealand choreographer Lemi Ponifasio for Chile's Santiago a Mil—*I am Mapuche* (2015) and *Ceremonia Performance MAU mapuche* (2016).

## **LONKO JUANA CALFUNAO INTERVENTION**

**In the meeting The Orinary Nations and parliamentarians of the Chilean Congress.**

Mr. President, I want to ask you a question:

Why do you legislate so fast when it comes to your salaries, your benefits?

And why does it take so much time to legislate on issue 169?

How many years did it take to make that law valid here in Chile?

Good afternoon traditional authorities, good afternoon men and women that are here today.

I think that today we are worthy of congratulating ourselves, all, for the ability and fortitude we have had to survive 200 years of genocide, repression and judicialization, and that today we are here product of poverty, of extinction, of extermination, of all the killing that exists upon us in the 9th region, and we've been here brothers.

That's why I want to ask you, to each and every one of you:

Will we continue under the wing of the Chilean State or will we ask for autonomy and self determination and the restitution of our lands.

What are we going to ask for today?

**AUTONOMY!**

Do you want territory or not?

**YES!**

In 1852, on July the 2nd, this parliament, the deputies that existed at that time, the same as those of today, with the same Chilean legislation, they entered the Mapuche territory, violating our rights, killing our people, our grandparents, our mothers, our brothers, that existed at that time.

Today, year 2011, it is the same situation.

Are we women going to keep enduring that they keep hitting our children let them keep killing us, let them keep violating us from the womb of our mothers, let them keep killing our children that we bring in the womb?

Are we going to continue bearing that, brothers?

Are you Chilean or are you Mapuches?

Or are you indigenous?

Then we have to make feel our hand here in the congress and tell them that here is the Mapuche nation, the nation of Janequeo, the nation of Pelentaro, the nation of Lefratru, the nation of those men and women who gave their life for us to exist here.

We can't keep letting the deputies and senators keep designing laws that are destined to usurp our lands, to murder our people, our humanity, to exterminate our people by legislating their laws.

Today in a different way, in the name of technology, they keep us imprisoned, in the name of god, they keep killing us, in the name of all of that they keep taking the lands from us.

In the meantime, their pockets and the banks of the European Union and different banks in the world are overfilled with money and we have to bear poverty and extinction.

They are taking all our wealth.

That's why brothers, all together: let's defend the territory!

And today, here we are the lonkos; it's with us they have to deal, the parliamentarians and deputies.

Here we stand, the nation of Pelentaro, here we stand, the women that defend our kids, here we are the mothers that are the future of our nations It's with us that they have to deal with!

We can't keep letting them keep subordinating us.

We do not want any institution:  
we don't want CONADI,  
we don't want Origin Plan.

We, the women who have suffered, who have lived under dominion, under oppression, we must take control and economic monopoly for our future children, and to give a fair projection of life to our people, it's necessary.

But we can't keep asking for a crumb, a space... Space must be made comrades and brothers!

Our space has to be respected.

We have not come here to ask the deputies and senators to legislate for us.

We have come to demand that you no longer legislate for us, do not speak for us.

We are going to speak for ourselves.

Never again, brothers.

That's why we have to decide today what Brother Juan Valeria said:  
we are a nation, and as a nation we need a territory, extermination free, and autonomy.

Companies that enter the territory must consult with us, and if they don't: OUT!

Out of our territory.

It is our life or theirs.

*Chaltu may, pu lamgen.*

(Thank you very much, brothers)

## UPCOMING AT REDCAT

### Okwui Okpokwasili

May 25 - 27

Okwui Okpokwasili's new theater piece centers around a young African American girl who loses all of her hair after using a chemical straightener, only to have it restored by the power of a mysterious, unhoused woman. The young girl's hair comes back with properties that restore genetic and cultural memory and allow her to discover her family's precolonial past. A work that centers around the complexity of repair, physical and psychic, that will require traveling to the past and into the future.

### inti figgis-vizueta

#### *Music for Transitions*

April 7 - 9

inti figgis-vizueta writes magically real music through the lens of personal identities, braiding a childhood of overlapping immigrant communities and Black-founded Freedom schools—in Chocolate City (DC)—with direct Andean and Irish heritage and a deep connection to the land. In *Music for Transitions*, she is joined by collaborators to present new arrangements of previously remote works and a new co-composed piece for mixed ensemble. Her music has been described as “the sounds of nature with what I imagined as the soundtrack of a dream.” (*Blogcritics Magazine*)



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