



INCENDIARIA

#COMO TEN QUE SER, COMO UN HOME

#ESCAMA

#CARNE

#PLUMA

#SANGUE

#INFANCIA

unha re-construción de **DAVIDE GONZÁLEZ**
dirixida por **VANESA SOTELO**

MICROSPECTIVAS DUN *MARICA* MILLENNIAL

COPRODUCEN



centro
dramático
galego

AGADIC



Agencia Galega das
Industrias Culturais



Xacobeo 2021
Galicia



XUNTA
DE GALICIA

CO APOIO DE



MICROSPECTIVES OF A MILLENNIAL QUEER

The idea for Microspectives of a Millennial Queer was born from the talks with Luís and Martín.

It was born from a shared intimacy.

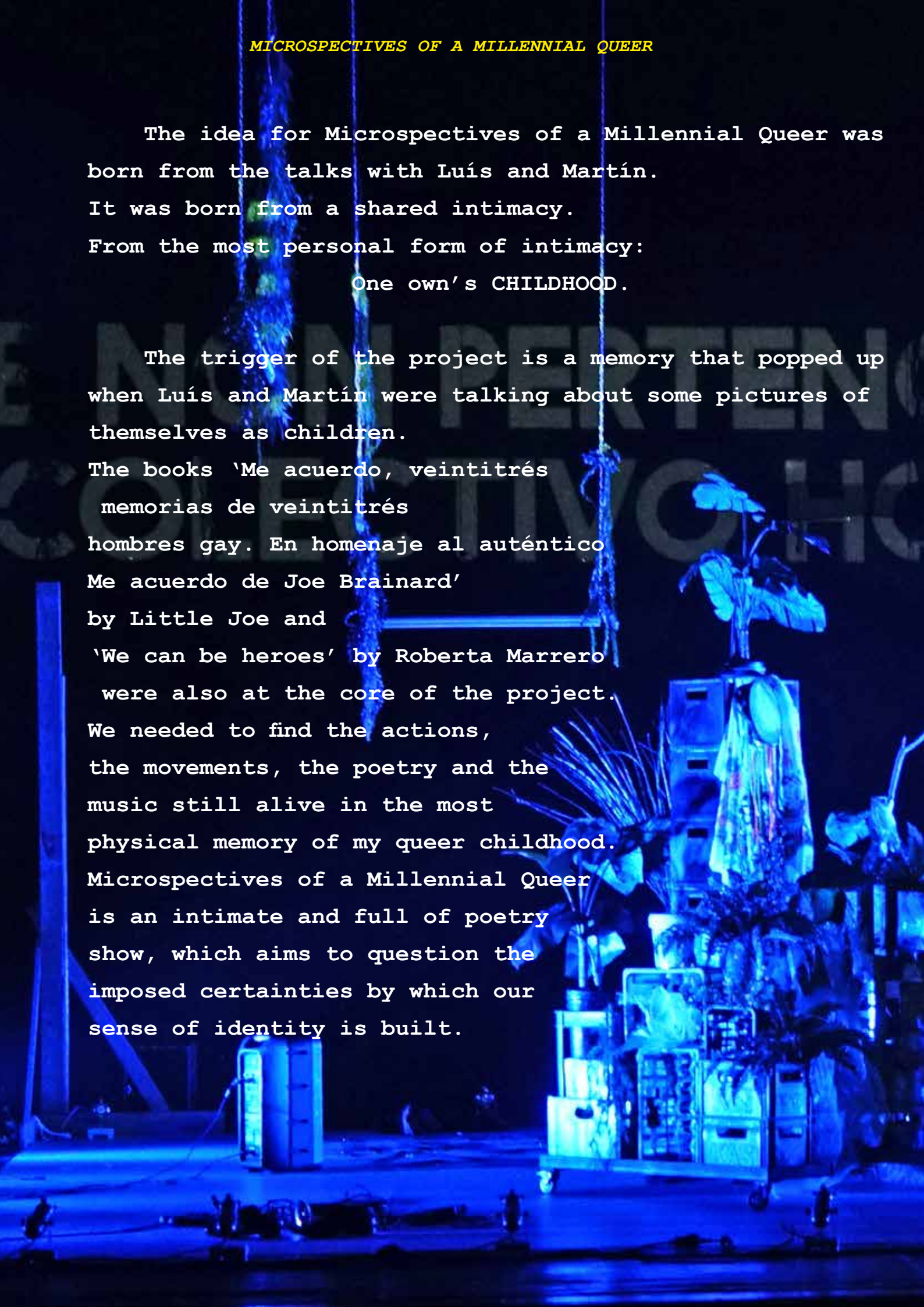
From the most personal form of intimacy:

One own's CHILDHOOD.

The trigger of the project is a memory that popped up when Luís and Martín were talking about some pictures of themselves as children.

The books 'Me acuerdo, veintitrés memorias de veintitrés hombres gay. En homenaje al auténtico Me acuerdo de Joe Brainard' by Little Joe and 'We can be heroes' by Roberta Marrero were also at the core of the project.

We needed to find the actions, the movements, the poetry and the music still alive in the most physical memory of my queer childhood. Microspectives of a Millennial Queer is an intimate and full of poetry show, which aims to question the imposed certainties by which our sense of identity is built.

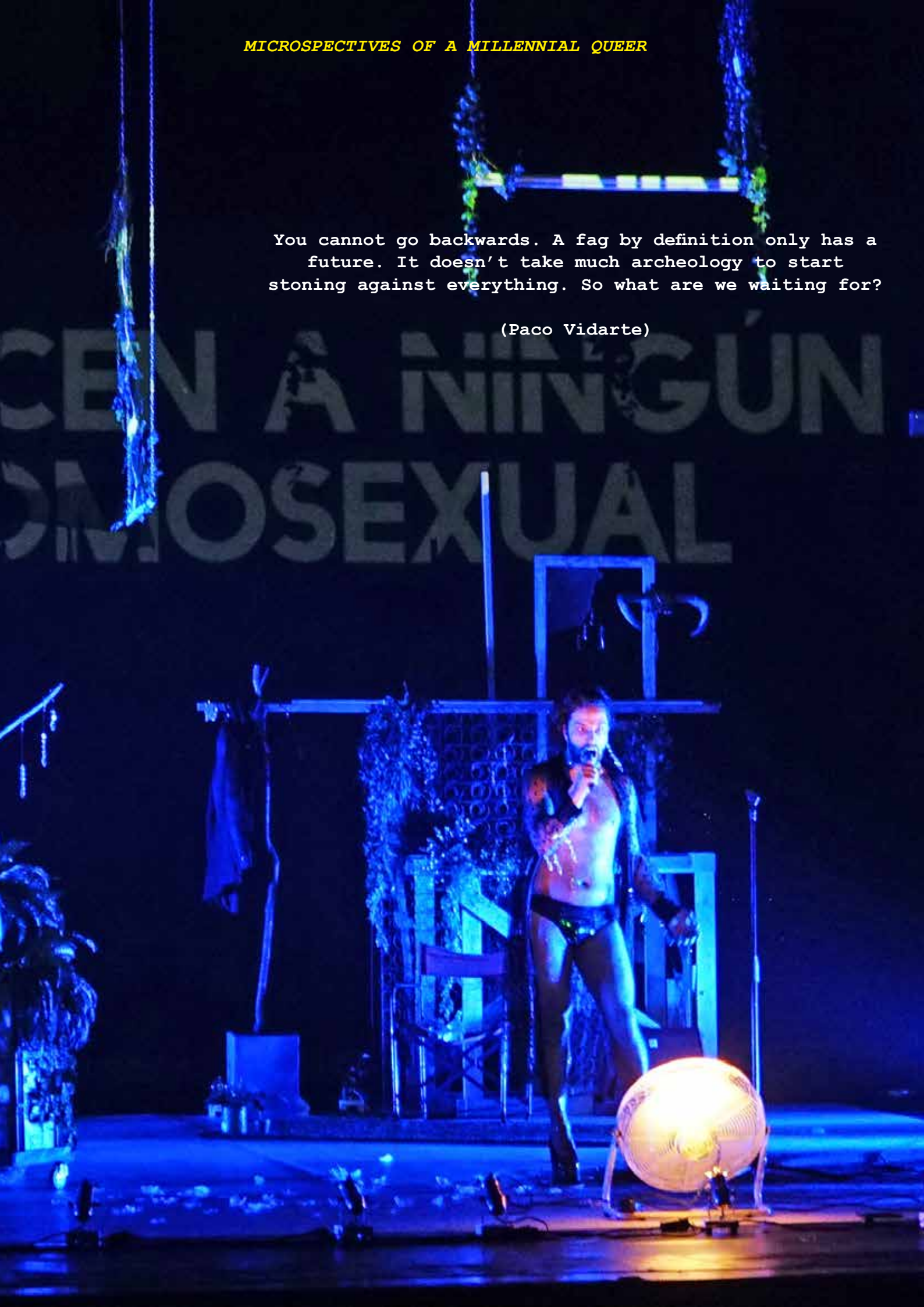


MICROSPECTIVES OF A MILLENNIAL QUEER

You cannot go backwards. A fag by definition only has a future. It doesn't take much archeology to start stoning against everything. So what are we waiting for?

(Paco Vidarte)

CEN A NINGÚN
HOMOSEXUAL



This creation
speaks of the
difficulties.

To fit in.

Of loving yourself

Of talking
about love in
a house where
love is not
seen or left
feel.

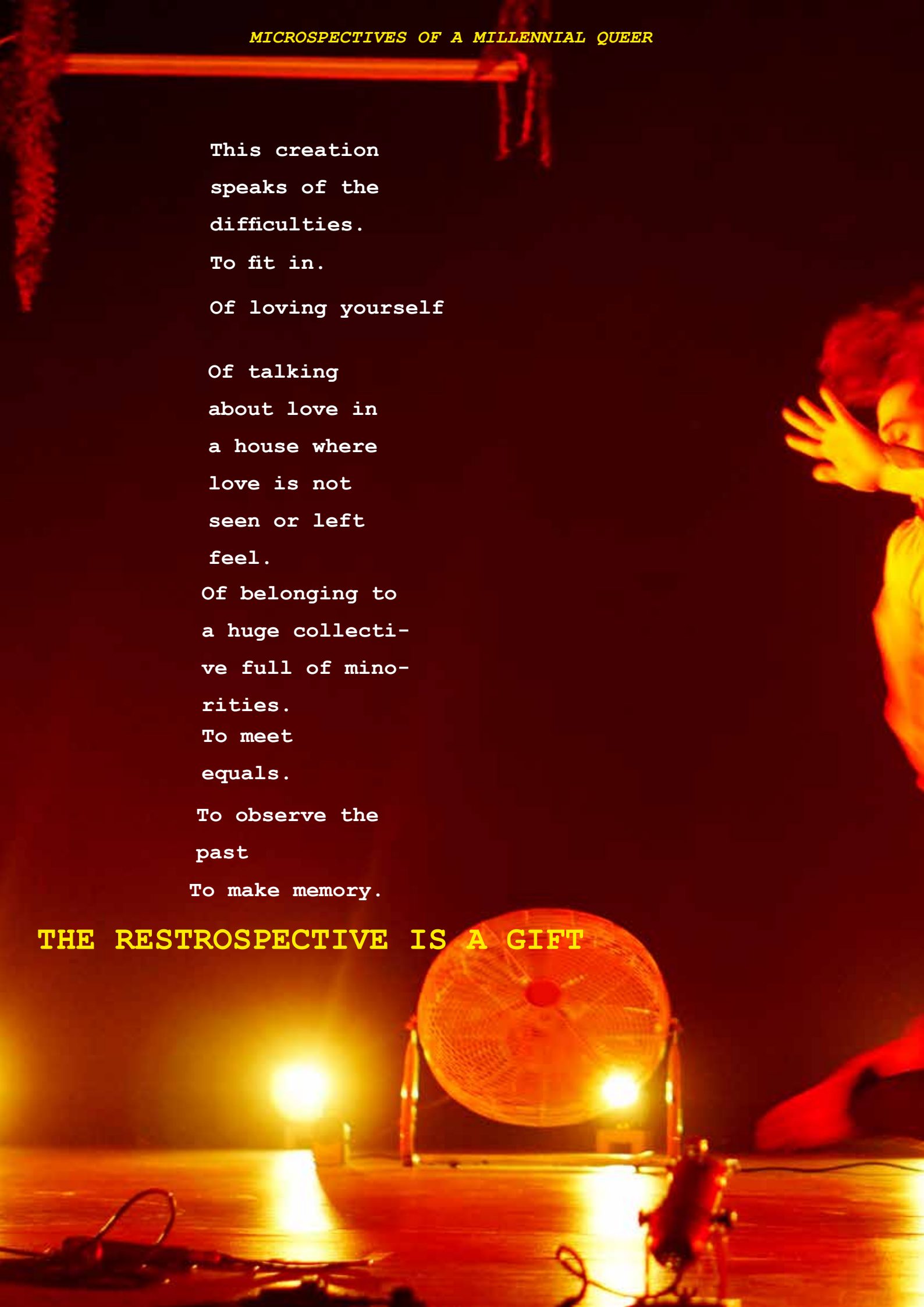
Of belonging to
a huge collecti-
ve full of mino-
rities.

To meet
equals.

To observe the
past

To make memory.

THE RESTROSPECTIVE IS A GIFT





C H I L D H O O D
B E L L Y B U T T O N
W O R L D
U P Y O U R A R S E
F L E S H
B L O O D
T O B E C A M P
E S C A L E
E T H I C S
F A G G O T
F A M I L Y
C O M M U N I T Y

Microspectives of a Millennial Queer searches artistic, professional and life models. It is a piece about how to build yourself as an ethical being. It is about having to make a choice. About questioning yourself. About the phrase 'Children should be seen and not heard'. It is about my father. About a discovery. About the days-long silence. About showing. It is about outlandish earrings. About looks full of disappointment. About hiding. About a black pencil. It is about my mother. About the show business. About my job. About a lifestyle that is too many times pointed at by prejudices. It is about the eye line. It is about "hookers and faggots". About life in the countryside. It is about some high-heeled shoes. It's about the colours in a Pantone catalogue. About my first kiss.

About wishing to be a mother. About creating. About adoption and surrogated mothers. About lights and glitter. About Ricky Martin 'when he wasn't gay yet'. It is about having to try always harder to prove you're enough. It is about the first time I bought a pornographic magazine. About my First Communion. About Lilith. About God's Word. About bearing heavy responsibilities upon our shoulders and defending that 'queer' is not a synonym of weakness. It is about lies. It is about 'I confess to almighty God'. It is about the corridors of a secondary school full of cowards. The magazine was of straight porn. It is about not being aware of my own homophobia. About my first time. About the men's phobias. About the lack of education at education centres. About hearing there are toys made for boys and some others for girls. It is about ten years of studying music. About hypocrisy. About my truly first time. It is about being cool for being "your gay friend". About being fashion. About getting out of the closet. About campophobia. About social distancing. It is about being daring. It was born from self-rejection. From self-repression. It was born from the need for approval.

From being proud.

From seeing the satisfaction on a father's face when he saw his son passing his driver's license exam at the first try. 'As it should be like a man would'.

It was born from self-acceptation. From the extra effort, we have to do.

From appearances.

From the deceitful invisibility promised by big towns.

It was born from hours and hours of waiting, sitting on a saxophone suitcase.

From the time I used to comb my toy horses' hair. From 'I don't know what I would do if my son came to be a fag'. From every time I peed myself during PE class. From the homoerotic fantasies I used to have with my school mates.

It was born from all the times they called me a fag.

From every Saturday morning walking around the house, alone, in my mum's shoes. From the afternoons lip-synching at the cultural centre. From the excitement, my 'friends' and I used to feel for feeling each other up.

It was born from fear.

From sex. It was born from not knowing. It was born from the time I painted my navel with nail polish and glitter. From the time I denied being gay when a child asked me if I was. From finding pleasure in suffering.

It was born from the time I used to walk around the house with a blanket on as if I was wearing a long dress. From 'we need to go talk to a doctor, then'. From hearing from AIDS. From "that's normal among people like you, take a look at that TV presenter'. It was born from hours and hours with tears welling up my eyes. From willing to declare the war, with all my strength, to the pharmaceutical companies. With getting along with it with absolute normality. From asking myself what it means 'normal'.

It was born from what I learned from years observing the world through the filter of my tears in my eyes.

THE COMPANY

Incendiaria is an artistic company established in 2014 whose work is based on creating and researching for the contemporary scene.

In 2014, they put on stage the play *Memoria do incendio (Memory of the Fire)*, written by Vanesa Sotelo, focussing on a physical way of approaching character creation.

In 2016, they get started on their own stage lab, during which they create *Contramateria*, a piece based on a study of pace in different stage actions.

In 2018, Incendiaria premieres its first professional stage play, *Eila*, taking part in Vigo en Bruto 2018 festival programme, organised by Teatro Ensalle. This play has several Rosalía de Castro's poems, set to music by Davide González, as a starting point. An approach to creation with inanimate objects, the study of pace and the research on audience reactions to performer's stage presence, were the source of a full sensory experience. Genre hybridisation was the rule. Music, performance, poetry and movement exists side by side on stage, turning the piece a theatrical and musical show that push the boundaries of poetry reading.

Nowadays, Incendiaria exhibits its second professional show: *Microspectivas dun marica millennial (Microspectives of a Millennial Queer)*. A coproduction with the Centro Dramático Galego and supported by the Colectivo RPM though the Residencias Paraíso 2019.

WHY MICROSPECTIVES?

The rising of ideologies that make an attempt on LGBTQA+ people's lives, and its social acceptance, shocks me and makes me think about moments of my early life that made me become the way I am.

That's why, from Incendiaria, and thanks to the support of colectivo RPM with Residencias Paraíso III, we decided to carry out deep research which ends up with letting *Microspectives of a Millennial Queer* in motion. The show is a reclaim of memory, respect, in the name of love and life. It is a space for thought to question the imposed certainties by which our sense of identity is built.

Microspectives of a Millennial Queer is a daring and bold show, full of poetry. It speaks about freedom, about memory, about childhood, about the importance of knowing the past and the need of having strong life and culture models in order to rebuild our present and so, imagine a better future.

S Y N O P S I S

Microspectives of a Millennial Queer is an intimate and full of poetry show which aims to question the imposed certainties by which our sense of identity is built.

Through music and performing arts, *MMQ* makes room to rediscover our roots and refund the present.

#MICROSPECTIVESOFA

T E A M

Original idea:

Davide González

Composition and dramaturgy:

Davide González

Vanesa Sotelo

Directed:

Vanesa Sotelo

Performance:

Davide González

Lighting design:

Laura Iturralde

Space Designer:

Carlos Alonso

Costumes and props:

Carlos Alonso/Davide González

Soundtrack composition and sound engineer:

Davide González

Photographs:

Laura Iturralde/Lucía Estévez

Vídeo:

Lucía Estévez

Recorded voice:

Eduardo Cunha "Tatán"

MILLENNIALQUEER

MICROSPECTIVES OF A MILLENNIAL QUEER

EQUIPA ARTÍSTICA

- . Stage Director and Dramaturgy-
ESAD Galicia
- . *Kamouraska* by Inversa Teatro
- . *A illa das mulleres loucas* by
Inversa Teatro
- . *Antiheroica* by Ut-Tópico Teatro
- . *Eila* by Incendiaria
- . *Laica* by Incendiaria
- . *Tartufo* by CDG.

Her work was presented at festivals
from Galicia, Brazil, Colombia, Mexico
or Venezuela.



VANESA
SOTELO



DAVIDE
GONZÁLEZ

- . Performance- ESAD Galicia
- . *Pum Pum!* by Baobab Teatro
- . *Eila* by Incendiaria
- . *As laranxas máis laranxas de
todas as laranxas* by CDG.

As a composer:

- . *O mel non caduca* by
Ibuprofeno Teatro
- . *Invisibles* by Redrum Teatro

As a director:

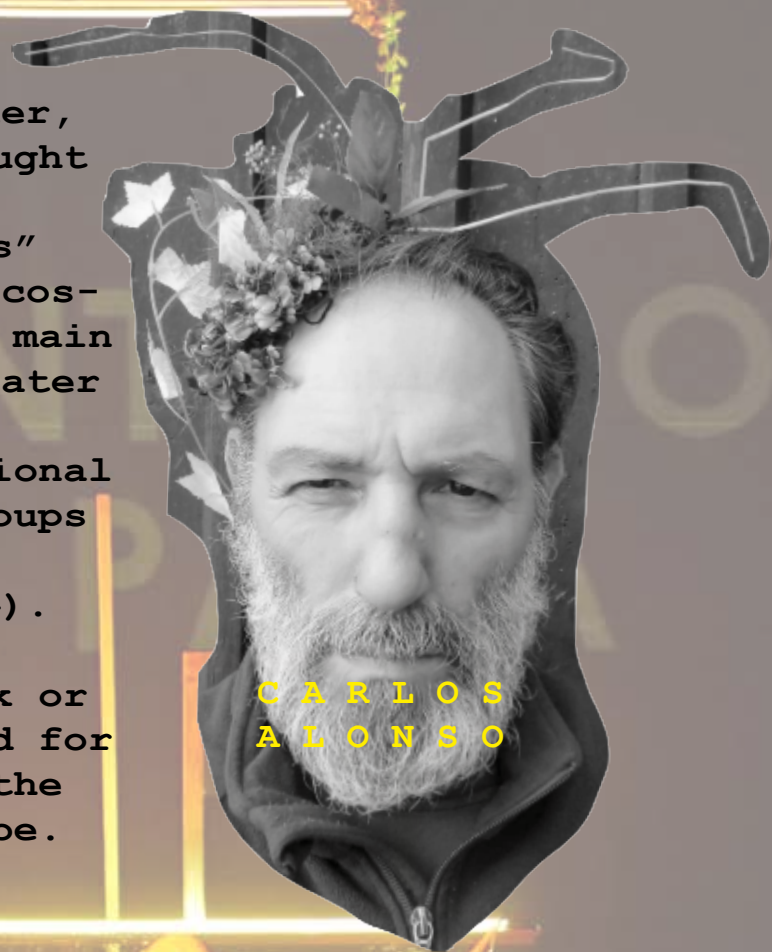
- . *Carabela* by Galeatro

EQUIPA ARTÍSTICA

Scenographer, costume designer,
costume designer and self-taught
theater activist.

WINNER of 11 "María Casares"
awards in the set design and cos-
tumes, he has worked with the main
companies in the Galician theater
scene, collaborating in
more than one hundred professional
shows both in independent groups
as well as in the
Centro Dramático Galego (CDG).

In the same way, not his work or
audiovisual work was nominated for
the Mestre Mateo awards in the
category of the best wardrobe.



CARLOS
ALONSO

Set designer, illuminator and
video jockey.

She is Superior Technician in Imaxe
by the School of Image and Sound of
Vigo,

Superior Technique in Graphics
Advertising by the Salamanca School
of Art and Graduate in Dramatic Art
in the specialty of Set Design by
ESAD Galicia.

works in different companies:

- .Xarope Tulú
- . Cía Pálido Domingo
- . Inversa Teatro
- . Cía Borja Fernández
- .A Panadaría

Triatreros o IlMaquinario.

AWARDS: 2018 "María
Casares" BEST STAGE DESIGNER by
Resaca-Ilmaquinario Teatro.



LAURA
ITURRALDE

MICROSPECTIVES OF A MILLENNIAL QUEER

#2.371,6€ + TRAVEL EXPENSES

#65 MINUTES

#OVER 16

#MICROSPECTIVES OF A

MICROSPECTIVES OF A MILLENNIAL QUEER

#HYBRIDSHOW
#HYBRIDATIONGENRES
#CONTEMPORANYTHEATER
#GALICIANQUEER
#LIVINGARTS
#MEMORY
#CHILDHOOD
#QUEER
#LGTBIQA+
#INCENDIARIA

MILLENNIALQUEER

#RIDERTÉCNICO

#Contacto técnico: Laura Iturralde (637 114 563)

#General needs

- Setting up time, 6 hours
- Dismantling time, 4 hours
- Crew: 1 gaffer (lighting technician), 1 sound technician, 1 moving picture technician
- Stage without curtains. Empty and clear space.
- Dimensions: 8m x 6m

#Lighting

8 PARled RGBW or RGBA (on the floor)
48 dimmer channels
(24 of them for the company's lights ON THE FLOOR)
DMX cables for a dimmer mono on stage

#Sound

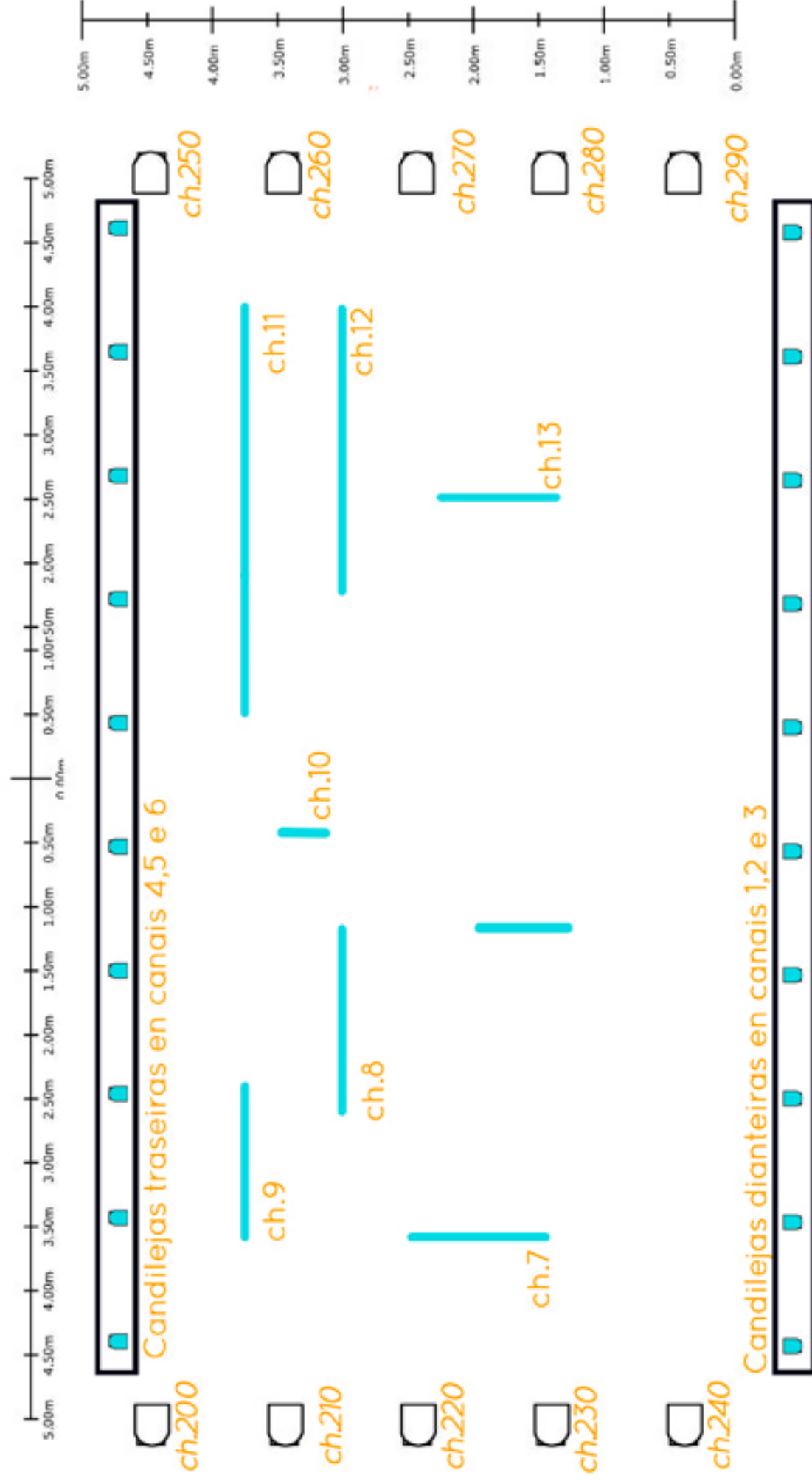
Wireless connection with the sound mixing table
2 DI
2 Compact portable P A-System
Amplifying system matching the facility conditions.

#Screening

Frontal screening towards the back of the stage, projector's bright matching the facility conditions.

MICROSPECTIVES OF A MILLENNIAL QUEER





PAR 16 (CHAN, APORTADO POLA COMPANHIA)

NEÓN LED (EN VARA, APORTADO POLA COMPANHIA)

PARLED ZOOM RGBW NO CHAN

MICROSPECTIVAS DUN MARICA MILLENNIAL

Cia Incendiaria// Deseño: Laura Iturralde
Contacto técnica: Laura 637114563



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