

TERRITMIA

SISMOS PROJECT



SYNOPSIS

Territmia is a hybrid territory, a confluence of visible and invisible, human and more-than-human forces that mark our experiences and cross our bodies. Created by artists from various places in Latin America/Abya Yala, the piece invites us to reflect on how instability and difference shape the contexts we inhabit, and can be considered as a force of reinvention.

Performers and audience inhabit a space in constant transformation where 300 meters of recycled plastic are simultaneously terrain and landscape, a being of its own that challenges human-centered logic and makes room for what lies beyond the visible, under the surface. In this moving landscape, magical beings emerge, gaining shape and voice through dance and fiction. Brimming with memories and stories, they reconfigure the rhythm of things, embracing tremor not as a threat, but as a catalyst for encounter and a pulsating field of transformation.



ABOUT THE PROJECT

Sismos was born from the encounter of nine artists in 2022 in the context of a festival, triggered by the desire to share methodologies, processes, experiences, and to work collectively. Through experimentation, the project investigates how the instability of Abya Yala/Latin America's body-territories can become a catalyst for encounter and a powerful tool of resistance.

The creative process unfolded across six residencies in São Paulo, Córdoba, Montevideo, Valdivia, Concepción, and Santiago, taking different geographies and natural phenomena of the Southern Cone as starting points. From a non-anthropocentric perspective, it sought to recognize how physical, geological, cultural, and economic characteristics weave and shape the body-territories of Abya Yala/Latin America.



Taking the movement of tectonic plates as a poetic trigger and methodological strategy, the project sought to establish dialogues with each place, engaging with its visible and invisible forces. This exploration allowed us to render visible asymmetries, imbalances, and movements of resistance, understanding the interdependence between bodies, landscapes and beings, as well as material and immaterial forces.

Throughout the process, each territory was taken as a hypocenter — the zone of energy production where a fracture/friction begins. From that point, we work assuming the tensions and tremors that arise between bodies, materialities, and everything that flows through us, hacks us, as well as the imposed colonized ways of life. The project takes on the seismic conflict that runs through our bodies-territories, transforming ongoing destabilization into a powerful force of resistance and transformation.



TRAJECTORY

Research and Creation Residencies

July 8–20, 2024:

São Paulo, Brazil / Oficina Cultural Oswald de Andrade

October 6–9, 2024:

Los Andes, Chile / San Esteban de los Andes

November 22–29, 2024:

Córdoba, Argentina / Production and Research Center in the Arts,
National University of Córdoba

December 2–10, 2024:

Montevideo, Uruguay / Espacio Croma and Espacio Urbano Mvd

December 11–18, 2024:

Valdivia, Chile / Center for Scenic Experimentation

December 19–29, 2024:

Concepción, Chile / Teatro Regional del Biobío. PRE-PREMIERE

January 6–23, 2025:

Santiago, Chile / NAVE Creation and Residency Center

January 24–25, 2025:

**PREMIERE "TERRITMIA" International Festival Santiago OFF –
Centro NAVE, Santiago, Chile**

November 09, 2025:

Touring at **International Dance Festival of Itacaré, Bahia, Brazil**



TERRITMIA

by SISMOS Project

Countries: Brazil – Argentina – Chile – Uruguay – Colombia

Duration: 50 minutes

Direction: Janaina Carrer & Pepo Silva

Dramaturgy: Túlio Rosa

Creation and Performance: Ihasa Tinoco, Lucas Damiani, Talma Salem, Túlio Rosa.

Lighting: Lucas Damiani & Natacha Chauderlot

Set Design: Natacha Chauderlot

Sound Creation: José Miguel Neira

Costumes: Pepo Silva, Lucas Damiani & Natacha Chauderlot

Production: Tulio Rosa – Pepo Silva – Janaina Carrer

Research Collaboration: Marcela Santander

Support: Iberescena Fund 2024. Ibero-American Co-Production of Performances
// Ventanilla Abierta – INAE-MEC Uruguay

Collaborators: **CHILE:** Centro NAVE, Fundación Santiago Off, Centro Cultural Bailarines de los Ríos, Centro de experimentación Escénica, Teatro Regional del Bío Bío,
URUGUAY: Centro Croma, Centro Cultural Urbano.
BRASIL: Oficina Cultural Oswald de Andrade.
ARGENTINA: Colectivo Preludio y CePIA Córdoba.



LINKS

[TRAILER](#)

[FULL VIDEO / PREMIERE](#)

[PHOTOGRAPHY / PREMIERE](#)

[SOCIAL MEDIA](#)

[FANZINE // PROCESS](#)



TECHNICAL RIDER

Space:

- "Open Space" format, allowing free circulation of the audience.
- Flooring/Linoleum for performers/dance, ideal dimensions: 8x9m.
- Two plastic tubes (400m total) occupy the centre of the space, over linoleum.
- Chairs shall be available for those people who need them.

Sound:

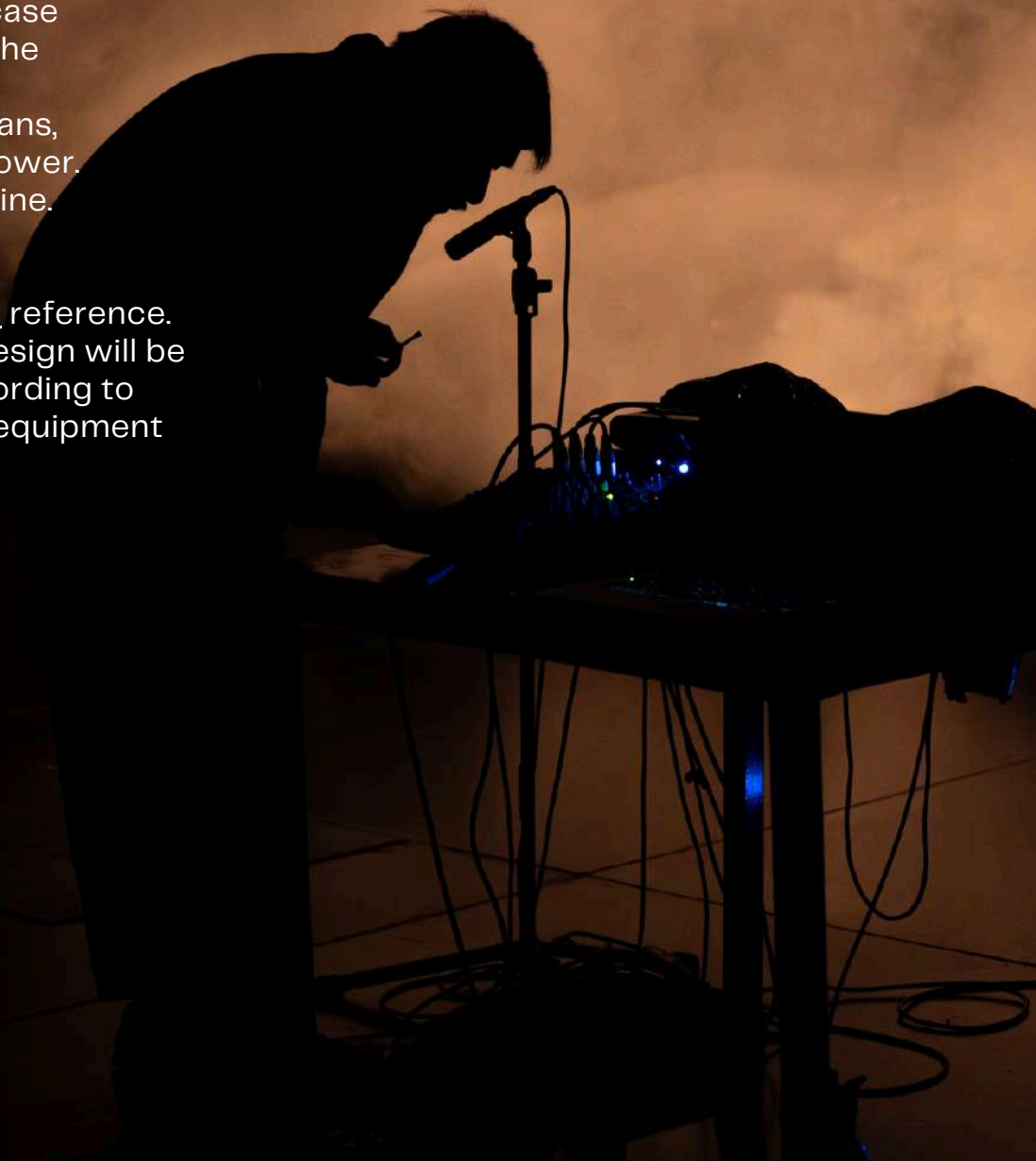
- 4 active speakers (for quadphony) and 1 subwoofer.
- The musician is also part of the scene, so he will be positioned in a specific space, where there will be a soundboard and sound equipment.

Materials/scenography:

- 400 meters of recycled plastic, 70cm in diameter. Rolled up size: 1x 23kg suitcase (brought by the company).
- 4x 20" floor fans, plugged to power.
- Smoke machine.

Light:

- See [light plot](#) reference.
- Note: Light design will be adapted according to the available equipment of the venue.



ACCESIBILITY INFORMATION

Accessibility for Audiences

Physical Accessibility:

- Since the performance takes place in an "open space" setting, there is space for wheelchair and other mobility devices.
- Seating will be provided for those who need it.

Hearing Accessibility:

- Since there is no spoken word, no captions, subtitles or sign-language interpretation is needed.
- Ear plugs can be provided in case audience members have particular sensitivity to strong sounds.

Visual Accessibility:

- We currently do not have audio description for blind or low-vision audience members, but would be happy to collaborate in order to create one. We can offer a session of tactile recognition of the space prior to the shows in case there are blind or low-vision audience members.
- There are some high-contrast lights at a certain moment of the piece.

Sensory / Neurodiverse Accessibility:

- In the performance there are some loud noises, darkness, flashing lights that could be flagged in advance to let more sensitive audience members know.

Accessibility for Performers / Crew

We do not have any specific accessibility needs to be accommodated.



BIOS

JANAINA CARRER // DIRECTION



Janaina Carrer (Brazil, 1984), artist and researcher, develops her work in the field of dance and performance, as well as practice as research. She focuses her work on the search for encounter, codependency, and the constant transformation of the body-territory. She holds a PhD in Arts from the Universidad Castilla-La Mancha (Spain), with Cum Laude for her thesis "Dis.autonomía: una conceptáfora para prácticas de re.existencia y co.elaboración" (Capes/Brazil Scholarship). She was part of the Master's in Performing Arts and Visual Culture at Artea and Museo Reina Sofía. Her performances have been presented in countries such as Brazil, Germany, Spain, Portugal, Mexico, and Uruguay. With the Dis.autonomía project, in addition to the Prácticas Dis.autónomas laboratory, she has created the performances Re(de)generación, Efectos Anómalos, and Tanato_una experiencia al duelo, which have toured Germany, Brazil, Spain, Uruguay, and Portugal. Other of her performance and video-performances have been presented in countries such as Brazil, Germany, Spain, Portugal, Mexico, Uruguay, Russia, Italy, Colombia, and Argentina. She is currently a Permanent Professor in the Master's in Performing Arts at Escola Superior Célia Helena (BR), where she also served as Assistant to the Coordination. She is a collaborator of the research group Artea (ES) and is part of the Network Políticas y Estéticas de la Memoria (Red PyEM).

PEPO SILVA // DIRECTION

Pepo Silva (Santiago, 1988), is a professional dance performer with a specialization in choreography from IPEMMD (2015), and publicist with a Master's in Strategic Communication (2010). Communicator, educator, and performing artist, co-creator of Plataforma Mono, the national dance awards MUTA, the training method "Mantente Animal", and currently the director of LA MUTANTE. He is a Chilean artist who uses the ethical principles of a hacker to connect his creative desires with ideas involving contemporary Latinity, relational communication, and potential of the in-organic through artistic practice. In 2018, he began his work as a guest artist at Improvável Produções (Brazil/Argentina), with artistic residencies and exhibitions at CCRJ, SESC (Brazil), PACTZollverein (Germany), Sala Hiroshima (Spain), and NAVE (Chile). He has taught at major Chilean universities, focusing on choreographic workshops, stage management, production, and mentoring of graduates. His latest creations PUNCH (winner of the year award by the Circle of Art Critics in Chile 2020) and PUSH (September 2023) are part of his most recent research in the Trilogy on Impact.



TÚLIO ROSA // DRAMATURGY & PERFORMER



Túlio Rosa (Brazil, 1989) is a performer, choreographer, and researcher associated with the Research Center of a.pas.s (Advanced Performance and Scenography Studies) in Brussels. Since 2020, he has been developing the Arquivo Atlântico project in collaboration with Beatriz Cantinho, which proposes a critical and sensitive approach to the memory of the colonial period in different territories of the South Atlantic [arquivoatlantico.com]. Combining writing, visual, and performative practices, his work focuses on anticolonial practices, memory politics, and the possibility of rewriting personal and collective histories as a political gesture of reparation. He holds a Master's in Performing Arts and Visual Culture from Museo Reina Sofía / Universidad Castilla-La Mancha. He has collaborated with artists such as Luís Garay and Diego Bianchi (Argentina), Ana Borralho and João Galante (Portugal), Giselda Fernandes (Brazil), Janaina Carrer (Brazil/Spain), and Ana Paula Camargo (Mexico). With Marcelo Evelin, he has collaborated on the performance 'De repente fica tudo preto de gente', and in the development of the project 'Barricada', presented at Museo Reina Sofia in Madrid, 2019.



LUCAS DAMIANI //

LIGHT DESIGN & PERFORMER

Lucas Damiani (Uruguay, 1994) works at the intersections of performing and visual arts, with a background in photography, psychology, contemporary dance & performance. He was awarded a scholarship for advanced studies in the development of personal photography projects in Escuela TMF, Madrid, and received the BFOTO Emergentes award for the project "RECICLARIO", created in collaboration with Sara Sinaí.

In the field of dance, Lucas has trained with various artists and programs across Montevideo, Madrid, Berlin, Amsterdam, and Lisbon. He recently completed PACAP 5 and PACAP 6 (Forum Dança, Lisbon), where he developed the project "HYDRA", which included process presentations at TBA (Lisbon), Central Elétrica (Porto), & Residências Paraíso '24 (Galicia).

As artist and performer, they have collaborated with various artists such as Sofia Dias & Vítor Roriz, Marcelo Evelin, Gustavo Ciríaco, Diana Niepce, Lee Mingwei, Noumissa Sidibé, Bibi Dória, and João Fiadeiro.

Lucas' work explores possible interactions between visual and performing arts, archives and performance, and investigates the relationship between different materialities, space, and the body.

IHASA TINOCO // PERFORMER

Ihasa Tinonco Alarcón (Colombia, 1988) is a creator in dance, dancer, and workshop leader. She holds a Master in Visual Arts and Visual Culture at the Universidad de la República Oriental del Uruguay (UdelaR). She is a Specialist in Cultural Management from UdelaR. She holds a Bachelor's in Contemporary Dance from the Universidad de las Artes de Cuba (ISA) and a Bachelor's in Political Science from the Universidad Nacional de Colombia (UNAL). Since 2010, she has trained professionally in dance in various spaces in Cuba, Colombia, and Uruguay. Her creations have participated in the Ciclo Somos Danza, Ciclo Solos al Mediodía, Ciclo Montevideo Danza, the International Dance Festival of Uruguay (FIDCU), the Young Choreographers Competition Impulsos, the Creation Residencies of the Taller Casarrodante, and the Festival Escenas Breves. She has worked as a performer and/or creator in works by artists such as Yann Marussich, Tamara Cubas, Eugenia Silveira Chirimini, and Isabel Bustos, participated in Ciclo Montevideo Danza, the International Dance Festival in Urban Landscapes Habana Vieja Ciudad en Movimiento, the Festival of Arts of ISA, the Havana International Art Biennial, the SESC Dance Biennial, Campinas, and the Centro Coreográfico of Rio de Janeiro, Brazil.



TALMA SALEM // PERFORMER

Talma Salem (Brazil, 1986) is an artist, mother, cultural manager, currently a faculty member in the Bachelor's program in Choreographic Composition at the Universidad Provincial de Córdoba (UPC) and a PhD candidate in Arts at the Universidad Nacional de Córdoba (UNC), where she is a fellow of the SeCyT-UNC under the supervision of Dr. Ariela Battán Horenstein and co-supervision of Dr. Victoria Perez-Royo. At the Production and Research Center in Arts of this same university, she has been coordinating the Preludio Creation Platform since 2018 and co-directs the research team Desde la Práctica (since 2021). She is also part of the research team led by Juan Ignacio Vallejos at the Institute of Performing Arts (IAE) of the Universidad de Buenos Aires. Salem graduated in Communication of the Arts of the Body from the Pontifical Catholic University of São Paulo, Brazil, and holds a Master's in Performing Arts and Visual Culture from Museo Reina Sofia and UCLM, Spain. Since 2014, she has lived and worked in Córdoba, Argentina, where she collaborates with different artists and artistic collectives. Since 2012, she has received various grants/subsidies for the development of creation and cultural management projects in Brazil, Argentina, and Colombia, and has participated in international artistic residency programs. Her work has been presented in Brazil, Argentina, Spain, Colombia, and Poland. In Brazil, between 2007 and 2013, she was part of the Ghawazee Colectivo de Ação (a collective of women artists), the Núcleo Argonautas de Teatro directed by Francisco Medeiros, and was the manager and producer of Acervo Mariposa, a project focused on archiving and dance education.





JOSÉ MIGUEL NEIRA //

SOUND DESIGN & LIVE PERFORMANCE

José Miguel Neira (Chile/1984) is an artist, thinker, and undisciplined researcher. He is a PhD candidate at the School of Communications and Arts at the University of São Paulo, Brazil, holds a Master's in Performing Arts and Visual Culture (Museo Reina Sofía and UCLM, Madrid, Spain), and a Master's in Research in Artistic Practices (Universidad Castilla-La Mancha, Cuenca, Spain). He is trained as an actor and theater director, graduating from the Faculty of Arts of the Pontifical Catholic University of Chile, and holds a Bachelor's in Aesthetics from the Faculty of Philosophy at the same university. His work connects artistic practice and critical thinking around concepts such as memory, territory, and nomadism, as well as the intersections between aesthetics and politics, moving through performing arts, sound art, installation, intervention, and performance. Among other projects, he conceived and directed *Galaxia Sur* (Concepción, Chile), where he created the works *Galaxia sur-realista* (2017) and *Celebración* (2018-2019); *Ciudad del Rastro* (2019-2020, Madrid, Spain) and *Ciudad Desplazada* (2019, Seville, Spain), also co-directing the project *Memoria Vialina* and collaborating on the *Dis.autonomía* project, where he is co-creator of *Tanato, una performance al duelo* (Berlin, Germany, 2021). Since 2019, he has been part of the Network and Study Group on Politics and Aesthetics of Memory, and since 2022, he has collaborated as part of the organizing committee of the *Cátedra de Pensamiento Situado*.

NATACHA CHAUDERLOT //

STAGE, MATERIALS & LIGHT DESIGN

Natacha Chauderlot (Córdoba, 1983). She trained as an actress at the Seminario Provincial de Teatro Jolies Libois, then studied Visual Arts at the Escuela Superior de Bellas Artes in Córdoba, Argentina. She carried out urban interventions highlighting social struggles and large-scale sticker project for the Archivo Provincial de la Memoria de Córdoba and for the 400th anniversary of the national university (Universidad Nacional de Córdoba). She specialized in Scenography and Lighting, designing for the official theatre company of the province of Córdoba. She was part of the theater group *Ficciones Rosas*, with which she created the works "*Liberadas road scene*, *Corín II la precuela*", "*Saldos, brotes de Corín Tellado*", and "*Roida, el suicidio de la casona paraíso*", all of which won the Theatrical Award of the Province of Córdoba for Best Scenography. She was invited by Daniel Samoilovich to intervene plastically in the reading of his book "*El carrito de Eneas*".





CONTACT

Janaina Carrer

(+55) 11 99203 1886

janaina.carrer@gmail.com

Pepo Silva

(+56) 9 5754 3889

jose.urreasilva@gmail.com

TERRITMIA

SISMOS PROJECT



IBERESCENA