

HERITAGE GALLERY

EXCAVACIONES DE ALEJANDRO MORENO



EXCAVACIONES



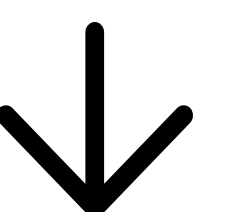


In the history of the West, written words - such as carved stones, papyri, dictionaries and books of all kinds - have been more highly valued than oral expression. It is as if the ephemeral character of the voice were fading in the face of the seemingly stable and immortal nature of the text. It is often believed that the voice has little life, that it is fleeting and disappears with time, but it is not mentioned that this presence has echoes: it resounds, reverberates, revives and can also be recovered.

In the performing arts, movement and voice are two essential elements. Through them, dance and theater take the stage, present and act in the here and now.

Because they have a definite time in which they occur, they are known as ephemeral.

In this exhibition, one that creates and thinks from the perspective of theater, we invite you to inhabit the ephemeral, the present and to reflect on oblivion.



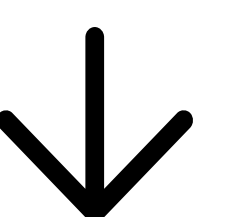


Theater is a paradox; its limits are difficult to define. It is a physical space and it is a discipline, a language. To study it, to look at it, to feel it, we require diverse tools that allow us to embrace memories that, sometimes, come only as whispers and are then transformed into experiences, into stories.



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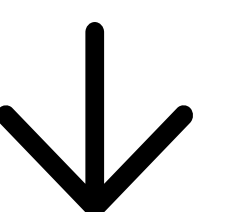




Warning: this is not an easy exercise. In *Excavaciones* de Alejandro Moreno we invite you to dig into what you remember and have left behind in your memory, in the cracks of your biography and in the recovery of that past. Throughout this journey, you will be accompanied by the history of a theater in ruins and the work of the Chilean theatrical artist Andrés Pérez Araya (1951-2002):

The protagonist of *Excavaciones* is the Windsor Theater. Founded in 1867 in Chañaral in the Norte Grande of Chile, this space served as a center of cultural activation between the end of the 19th century and the first half of the 20th century thanks to the boom in mining activity. However, it is currently in a state of abandonment and barely remains standing inside the enclosure guarded by the Chañaral Fire Department.

We hope you enjoy the show!

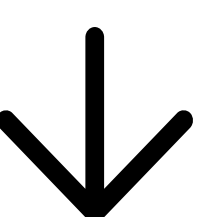




THE HISTORY

The theater is a social and cultural space, where bonds are developed, as it operates as a meeting place. In this sense, the theater includes and overflows the artistic itself while containing and exceeding social entertainment. The theater is a long-standing artistic space and discipline that has come into our lives in various forms and contexts.

In the history of the twentieth century, the regional theater was established as a place of community gathering, a fundamental part of the growing urban cultural life. Today, much of this infrastructure is neglected and institutionally abandoned, with the ghost of those who inhabited it, or still inhabit it precariously.



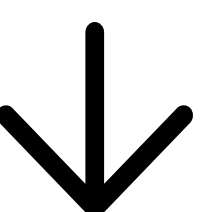


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MEMORY

If we were to trace the history of the Windsor Theater and its struggles on a map, and add those of other theaters, other people in the performing arts, and those of us who have visited them and attended theatrical experiences, a geography of cracks, scars, different faces and a common history would be configured. They say that the most genuine spaces for creativity come from scars:



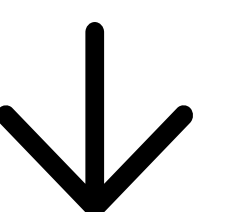


we can ignore them or inhabit them. Memory, as a practice and as a continuous process of understanding, allows us to give place to a variety of voices beyond its classic role of accompanying the text, opening new relationships between body, sound and word.



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OBLIVION

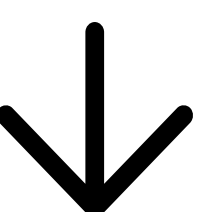
The Windsor Theater presents itself as a contemporary ruin that puts the focus on history and memory. The desire for and exploration of the ruin can evoke, on the one hand, diverse experiences of nostalgia and, on the other, a ceaselessly renewed encounter with the catastrophes of the recent past and the apprehensions of the future. For every relic of a harmonious era or utopian dream there is another that recalls industrial decline, environmental disaster and the depredations of war.

For every document of culture there is a document of barbarism.



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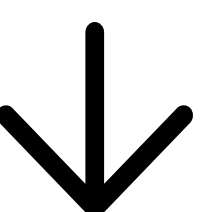
REMEMBRANCE

The words of the renowned actor, playwright and director Andrés Pérez Araya (1951-2002) take on a fundamental importance within the staging: his voice —a sign of the persistence of his poetic legacy— crosses the plays and runs through the room, stirring the visitors and calling them to think about the current state of the theater.

**Here, Andrés' voice resounds,
rumbles, revives.**

The voice reinforces the fragility of the theater; it invites us to think of collective dreams, to build new spaces for art. Andrés Pérez Araya made theater a community, a space of desire, love and commitment. Presenting the party as a political and communitarian act.

Andrés was an accomplice artist in many dimensions, but above all in the human dimension, say those closest to him.





Faced with the surveillance of public space in a wounded Chile, he presented us with the circus: girls and boys in the street, jumping over the fences to enjoy a spectacle without a show. With ideas, with words, with images.

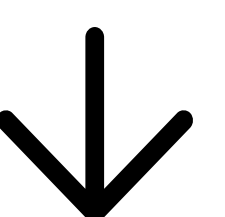
Let's go through the exhibition together and think about

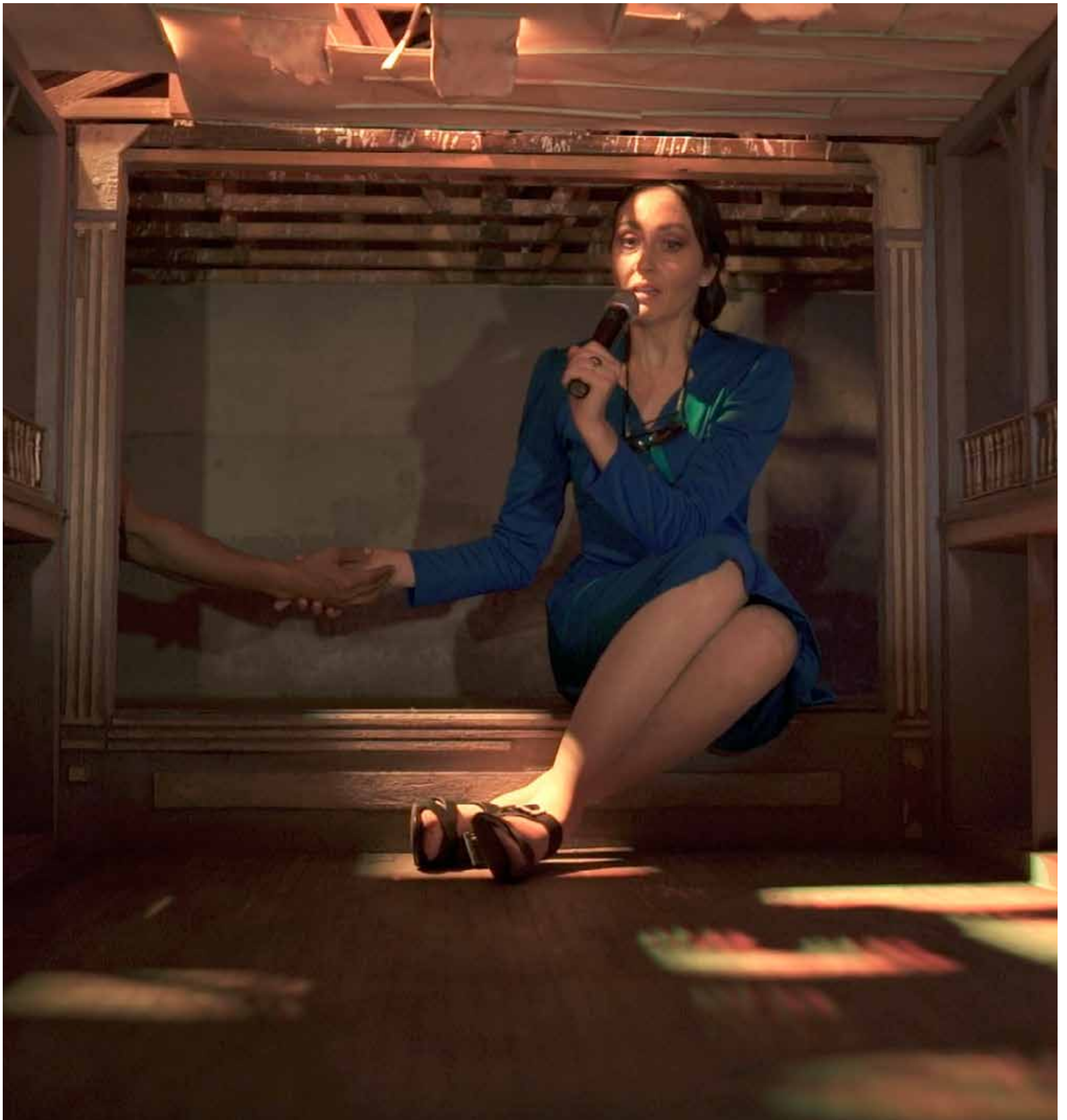
An idea

A word

An image

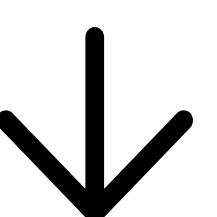
In *Excavaciones*, history, memory, oblivion and remembrance participate in a common horizon, which moves between hope and decay as the matrix of history.

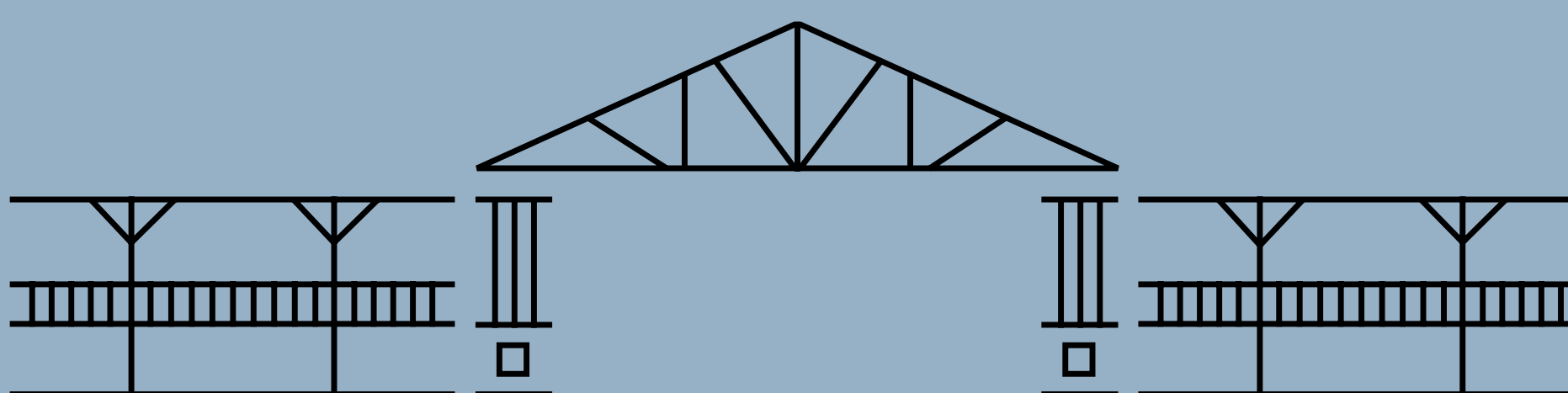




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