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## **TEATROCINEMA RETURNS TO BOSTON**

**ARTSEMERSON PRESENTS**

### **PLATA QUEMADA**

**SIX PERFORMANCES ONLY**

**MARCH 11 – 15, 2020**

**EMERSON PARAMOUNT CENTER**

**[Boston, MA – March 5, 2020]** – ArtsEmerson is excited to present the return of Chile’s TEATROCINEMA with **Plata Quemada**. This heart-pounding noir tale of bandits, betrayals and blowouts will play six performances only from March 11 – 15, 2020 at the Emerson Paramount Center.

The Chilean company’s groundbreaking storytelling intertwines live-action performances with eye-popping illustration and animation, creating a hyper-stylized graphic novel that comes to life right in front of audiences’ eyes. **Plata Quemada** tells the tale of an infamous bank heist that took place in Buenos Aires in 1965. Ricardo Piglia’s prize-winning novel about these real-life events, *Plata Quemada*, has been adapted for the stage, employing TEATROCINEMA’s distinctive melding of projections and live action that has elicited awe and amazement in audiences around the world.



*Photos courtesy of Antonio Zagal*



**Plata Quemada** represents ArtsEmerson’s fifth of five commissions in its 10<sup>th</sup> Anniversary Season which includes ten productions through May 2020 as well as a special summer engagement of **Dumfolk** in July. ArtsEmerson continues its valued relationship with TEATROCINEMA having presented the company’s **Historia de Amor** in 2016.

TEATROCINEMA has been making work at the intersection of film and live performance for decades. Their signature style has involved the use of a front projection surface and a rear projection surface, with the actors performing between the two images. The two screens, and

the precise use of light, has, in previous productions, kept hidden from view their techniques for creating shifting perspectives and “camera angles”. For **Plata Quemada**, the company made the startling decision to remove the front projection screen and reveal these techniques with the telling of the story. Having opened up the physical playing space, director Zagal has taken the additional step of revealing the actual process of staging the work inside the telling of the story.

**Plata Quemada** is performed in Spanish with English surtitles.

Tickets for **Plata Quemada** may be purchased at [ArtsEmerson.org](https://www.ArtsEmerson.org), by phone at 617.824.8400 or in person at the central ticket office for ArtsEmerson, located at the Emerson Paramount Center.

Groups of 10+ attending any performance save between 20%-30%, and ArtsEmerson Package Holders save between 15%-20%, depending on their package plan. For more information and best availability, contact the box office at [Tickets@ArtsEmerson.org](mailto:Tickets@ArtsEmerson.org) or 617.824.8400.

**Plata Quemada** is a TEATROCINEMA, Teatro a Mil Foundation, Chilean Chamber of Construction and Chilean Chamber of Construction Cultural Corporation co-production, with support from a Fondart 2018 grant from the Ministry of Culture, the Arts and Heritage.

“When we commissioned this piece more than a year ago, and even when it opened in Santiago last summer, Chile was not yet in the state of upheaval it is now in,” says ArtsEmerson Artistic Director David Dower. “But artists anticipate cultural events as often as they follow them, and in this case TEATROCINEMA could clearly hear it on the wind. **Plata Quemada** has that hyper-masculine feel of a Tarantino film, but the intimate focus on the individuals here makes it both a love story and a warning shot. Langston Hughes wondered what happens to a dream deferred. TEATROCINEMA leaves no doubt: it explodes. The piece is ferocious, virtuosic, and gripping. And, sitting in the audience in Santiago in January, though based on a novel from 1997, it was evident it was ripped from tomorrow’s headlines.”

### **About TEATROCINEMA**

A key name in Chilean theater, this company’s roots go back to the eighties, when La Troppa - formed by Laura Pizarro, Juan Carlos Zagal and Jaime Lorca - was created. In 2005, Pizarro and Zagal refounded the company as Teatrocinema, with a style that’s a fusion between theater, cinema and comics. *Sin sangre*, *El hombre que daba de beber a las mariposas*, **Historia de amor**, *La contadora de películas* and *La canción de la tierra* date from this time. They have performed in more than 20 countries and at some of the most renowned theaters and international festivals in the world.

### **About ArtsEmerson (Production Company & Presenting Organization)**

ArtsEmerson is Boston’s leading presenter of contemporary world theatre. Our mission is to bring people together to experience powerful performances that delight, provoke, and inspire, celebrating both our differences and common humanity. Founded in 2010 by Robert J. Orchard — the year the U.S. Census confirmed there was no single cultural majority in Boston — we committed to building a cultural institution that reflects the diversity of our city. Our imaginative season of globe-spanning performances, film, and dialogue invites each of us to be part of a Boston that is more creative, equitable, and connected. ArtsEmerson is led by Artistic Director, David Dower and Executive Director, David Howse. For more information, visit [ArtsEmerson.org](https://www.ArtsEmerson.org).

### **About Emerson College**

ArtsEmerson is the professional presenting and producing organization at Emerson College. Based in Boston, Massachusetts, opposite the historic Boston Common and in the heart of the city’s Theatre District, Emerson College educates individuals who will solve problems and change the world through engaged leadership in communication and the arts, a mission informed by liberal learning. The College has 3,780 undergraduates and 670 graduate students

from across the United States and 50 countries. Supported by state-of-the-art facilities and a renowned faculty, students participate in more than 90 student organizations and performance groups. Emerson is known for its experiential learning programs in Los Angeles, Washington, DC, the Netherlands, London, China, and the Czech Republic as well as its new Global Portals, with the first program launching this fall in Paris. The College has an active network of 39,000 alumni who hold leadership positions in communication and the arts. For more information, visit [Emerson.edu](http://Emerson.edu).

## **LISTINGS INFORMATION FOR PLATA QUEMADA**

### **Dates:**

March 11 – 15, 2020

### **Venue:**

Emerson Paramount Center  
Robert J. Orchard Stage  
559 Washington Street  
Boston, MA 02111

### **Performance Schedule:**

Wednesday, March 11, 2020	7:30pm	Press Performance
Thursday, March 12, 2020	7:30pm	
Friday, March 13, 2020	8:00pm	
Saturday, March 14, 2020	2:00pm	
Saturday, March 14, 2020	8:00pm	
Sunday, March 15, 2020	2:00pm	

### **Ticket Information:**

Online: [ArtsEmerson.org](http://ArtsEmerson.org)

Phone: **617-824-8400**

In Person: **ArtsEmerson Central Ticket Office**, located in the Emerson Paramount Center (559 Washington Street), open Tuesday-Saturday from 10am-6pm.

Tickets range from \$25-\$90 (subject to change)

**For production stills and other media kit assets, [click here](#).**

## **ABOUT PLATA QUEMADA**

The performance is based on the novel *Plata Quemada*, by Ricardo Piglia, which is still widely read in Argentina. Piglia is one of Argentina's best known authors, with a signature style that blends noirish crime storylines with social commentary. TEATROCINEMA has used both Piglia's style and his text as the basis for this performance.

**Plata Quemada** ("Burnt Money" or "Money Burned") is based on actual events: a Buenos Aires armored truck robbery in 1965 that was aided by corrupt police and city officials. Four actors will play all the roles in this sprawling cops and robbers story complete with an international car chase and a cataclysmic siege. At times, the actors will also play themselves making the show.

We first meet the central characters in the robbery plot: Dorda, Nene Brignone, Mereles, and Malito. They make their plans.

After robbing the truck, and leaving dead security guards and police in their wake, Dorda, Brignone, and Mereles, high on drugs and fueled by adrenaline, escape to a small hideout in Montevideo to await the return of their leader, Malito, stocking up on food, alcohol, drugs and weapons.

Meanwhile, in Buenos Aires, the police, under the direction of the corrupt police commissioner Silva, use violent tactics of their own to discover the identity of the robbers. The chase is on.

300 Uruguayan police officers follow a tip and surround the robbers' hideout along with TV crews and reporters.

Silva arrives from Buenos Aires to lead the siege, hoping to cover up his department's scandals. A long, bloody, battle erupts between the reckless desperados and the authorities outside. Trapped now, high on drugs, and seeing no way out, the robbers decide to burn the stolen cash which elevates this incident to Argentinean legend.

### **ARTSITIC & CREATIVE TEAM**

Novel written by: **Ricardo Piglia** | Script: **Teatrocinema, Zagal and Sofía Zagal in collaboration with Montserrat Quezada** | General director: **Zagal** | Assistant directors: **Sofía Zagal and Laura Pizarro** | Cast: **Christian Aguilera, Daniel Gallo, Esteban Cerda and Julián Marras** | Art directors: **Vittorio Meschi and Max Rosenthal** | Set, lighting and costumes designed by: **Teatrocinema** | Original score: **Zagal** | Lighting designer: **Luis Alcaide** | Soundtrack created by: **Teatrocinema** | Storyboard: **Vittorio Meschi** | Multimedia designer: **Mirko Petrovich** | 3D modeling and 2D-3D animation: **Max Rosenthal** | 2D drawing and animation: **Vittorio Meschi** | Post-production: **Vittorio Meschi and Max Rosenthal** | Multimedia operator: **Lucio González** | Lighting operator: **Luis Alcaide** | Sound engineer: **Juan Ignacio Morales** | Costume designer: **José Luis Plaza** | Producers: **Sally Silva and Teatrocinema** | Coproducers: **Teatrocinema; Ministry of Culture, the Arts and Heritage; Fondart (2018 national funding); Teatro a Mil Foundation; the Chilean Chamber of Construction and the Cultural Corporation of the Chilean Chamber of Construction** | With support from: **the Aldea del Encuentro Corporation, Litoralpress and Valook** | Sponsored by: **the Illustrious Municipality of La Reina.**

### **Ricardo Piglia, writer:**

This Argentine writer (1941-2017) was also a literary critic and essayist, as well as a professor of literature at Harvard and Princeton in the United States. He wrote five novels, several short stories, various essays and also an autobiographical series called *Los diarios de Emilio Renzi. Años de formación y Los diarios de Emilio Renzi. Los años felices. He's considered one of the most important authors in Spanish literature.*

### **Juan Carlos, co-founder of TEATROCINEMA:**

Carlos studied Dramatic Arts Performance at the Theatre Academy of the Catholic University of Chile, graduating as an actor in 1987. He co-founded the La Troppa Company with Laura Pizarro and Jaime Lorca that same year. Together they wrote, directed, produced and played *El Santo Patrono, Salmon-Vudu, Rap del Quijote, Pinocchio, Lobo, Viaje al Centro de la Tierra, Gemelos* and *Jesus Betz*. With their plays they toured worldwide, performing at the most important festivals, such as Avignon, and main stream venues, such as the Lincoln Arts Center of New York. In 2005, he co-founded the new Company, TEATROCINEMA, and participated in the creation of *Sin Sangre, The Man Who Fed Butterflies* (2010), *Love Story* (2013), *The Movie Teller* (2015), *Mo's Dream* (2018) and *Burnt Money* (2019) as Director, co-writer, original music composer and actor.

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