

THE DAYS *OUT THERE*

a show by **Lola Arias**

A group of cis women and trans people who were detained in different prisons in Argentina reconstruct scenes of their past life and imagine their future life in the form of a musical where they sing, dance and perform.



LOS DIAS AFUERA

THE DAYS OUT THERE

text and direction Lola Arias

starring Yoseli Arias, Paulita Asturayme,
Carla Canteros, Estefanía Hardcastle,
Noelia Perez, Ignacio Rodríguez
musician on stage Inés Copertino

dramaturgy Bibiana Mendes
musical composition Ulises Conti, Inés
Copertino
choreography Andrea Servera
director assistant Pablo García
artistic collaboration Alan Pauls

set design Mariana Tirantte
light design David Seldes
costumes Andy Piffer
video Martin Borini
sound design Ernesto Fara
technical direction David Seldes,
Facundo David, Matías Pagliocca

stage hands Roberto Baldinelli, Andrés
Pérez Dwyer, Manuel Ordenavia

tour management Lucila Piffer
production and distribution
Emmanuelle Ossena & Lison Bellanger -
EPOC productions
artistic production
Luz Algranti & Sofía Medici
production, management Lola Arias
Company Mara Martínez, Laura Cecilia
Nicolás

technical production Ezequiel Paredes
production assistant Juan Zuluaga
set assistant Lara Stilstein
casting Tálata Rodríguez (GEMA Films)
juridic advise Félix Helou
social work Soledad Ballesteros
set construction workshops of the Théâtre
National Wallonie Bruxelles

Production Lola Arias Company / **Associated producer** Gema Films

Coproduction Complejo Teatral de Buenos Aires, Festival d'Avignon (France), Festival d'Automne à Paris, Théâtre de la Ville Paris (France), Comédie de Genève (Switzerland), Théâtre National Wallonie-Bruxelles (Belgium), Festival Tangente St Pölten, Festival für Gegenwartskultur (Austria), Theaterfestival Basel, Kaserne Basel (Switzerland), Maxim Gorki Theater Berlin (Germany), Nationaltheatret Oslo (Norway), Scène nationale du Sud-Aquitain (Bayonne, France), Le Parvis Scène nationale Tarbes-Pyrénées (France), La Rose des vents Scène nationale Lille Métropole Villeneuve-d'Ascq (France), NEXT Festival (France), Théâtre National de Strasbourg (France), International Sommerfestival Kampnagel (Germany), Théâtre national de Bordeaux en Aquitaine (France), Zürcher Theater Spektakel (Switzerland), Künstler*innenhaus Mousonturm (Germany), The Brighton Festival (England), CDN Orléans / Centre-Val de Loire (France), Fonds TransFabrik – deutsch-französischer Fonds für darstellende Künste.

performance in Spanish with local surtitles

Premiere 17 May to 15 June 2024 at **Teatro Presidente Alvear at Complejo Teatral de Buenos Aires, Argentina**

TOUR 2024 - 2025

Tour 1

04th to 10th of July 2024. **Festival d'Avignon**
13th and 14th of July 2024. **GREC Festival**, Barcelona

Tour 2

08th to 10th of August 2024. **International Summer Festival/ Kampnagel**, Hamburg
15th to 17th of August 2024. **Theater Spektakel**, Zürich
20th and 21st of August 2024. **Basel Festival**, Kaserne Basel

Tour 3

14th and 15th of September 2024. **Maxim Gorki Theater**, Berlin
19th and 20th. of September 2024. **Tangente Festival**, St Pölten
3rd to 5th of October 2024. **Théâtre de la Ville**, Paris / **Festival d'Automne** Paris
12th of October 2024. **National Theater Oslo** / **Ceremony of the International Ibsen Award**
17th to 19th of October 2024. **Théâtre de la Croix-Rousse** / **Festival Contre-Sens**, Lyon

Tour 4

6th and 7th of November 2024. **MAC Créteil** / **Festival d'Automne**, Paris
14th and 15th of November 2024. **NEXT Festival** / **La rose des vents**, Villeneuve d'Ascq
23rd November 2024. **Maxim Gorki Theater**, Berlin
27th and 28th November 2024. **Le Quai CDN** Angers
0-4th and 5th December 2024. **Scène nationale de Bayonne**
9th and 10th December 2024. **Le Parvis, scène nationale de Tarbes**

Tour 5

28th and 29th of January 2025. **Tandem, scène nationale** Douai-Arras
3rd to 07th of February 2025. **Théâtre National de Strasbourg**
12th to 15th of February 2025. **Théâtre National Wallonie** Bruxelles
21st and 22nd of February 2025. **De Singel** Anvers
27th February to 1st of March 2025. **Comédie de Genève** / **Festival Antigal**

Tour 6

19th to 21st of March 2025. **TnBA, CDN de Bordeaux**
26th and 27th of March 2025. **CDN Orléans**
3rd and 4th of April 2025. **Mousonturm**, Frankfurt
10th and 11th April 2025. **Teatro Municipal do Porto**
19th and 20th April 2025. **Maxim Gorki Theater**, Berlin

Tour 7

19th and 20th June 2025. **Festival Theaterformen**, Hannover

Tour 8

13th to 16th November 2025. **Teatro Condeduque** / **Festival de Otoño**, Madrid

CONTACTS

Lola Arias Company (Berlin)

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Production and distribution France and Europe (Paris)

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BRIEF DESCRIPTION

A group of cis women and trans people who were detained in different prisons in Argentina reconstruct scenes of their past life and imagine their future life in the form of a musical where they sing, dance and perform.

This piece is the second part of a project that began with a film called **REAS**, which was shot in the *Ex-Prison Caseros* and premiered on February 18, 2024 at the Berlinale.

CONCEPT

What is it like to return home after prison? What has the neighborhood, the family, one's own body been transformed into? How do you begin to write the future when the past haunts you?

THE DAYS OUT THERE is a musical documentary theatre piece starring women and trans people who spent years in prisons in Argentina and are now free. The performance narrates the lives of six people from the moment they get out of prison, crossing their biographies in an album of unpredictable stories. Meanwhile Nacho works as a driver in cab apps and play in a rock band, Paulita works in a clandestine textile workshop singing cumbia and Noelia pays her living doing sex work and organize *kiki-balls* and demos for trans visibility. All of them have served their sentences and now they are trying to rebuild their lives, but they are facing the barrier of their criminal records.

THE DAYS THERE re-invents the musical genre under the documentary form, mixing scenes and stories of their real lives with music and choreographies danced by the protagonists themselves. The musical genre, which traditionally portrays marginal worlds in a stylized and romantic way with virtuous performers and dancers, becomes a vehicle to reconstruct the real stories of a group of people with no acting or musical training to make them shine in an unknown way.

Through songs based on the protagonists' experiences and choreographies developed with them, real life is transformed into fiction. The music moves through different popular genres: a pop song tells Yoselín's desire to know Paris, a cumbia narrates the uprooting experience of a woman from Peru. In each musical moment, real stories unfold as fantasy.

THE DAYS OUT THERE takes place in a space between a construction site and a film set. On stage, a car takes the characters on a journey through time. On the set, images of what is happening are projected as well as documentary images. The protagonists change their costumes to become other characters: guards, family members and other characters from the lives of the protagonists. The time of the play is the time of life that moves forward and backward.

THE DAYS OUT THERE shows us how they dance and sing about their past in prison, how they relive their life as a fiction and how they invent a possible future.

REAS ABOUT THE FILM



REAS premiered on February 18, 2024 at the Berlinale. Since then, the film got the Best Documentary at the Luxembourg Film Festival, the Golden Alexander Award and the Mermaid Award to the best LGBTQI+ at the The Thessaloniki Film Festival, the Audience Award and at the Toulouse Film Festival, the Best Documentary Award Anna Politkovskaïa and Audience Award at the FIFF of Créteil.

In every venue or festival, we strongly recommend showing the film and the play together.

For the rights of the film, please get in contact with LUXBOX, our sales agent :

Fiorella Moretti : fiorella@luxboxfilms.com

Théophane Béranger : theophane@luxboxfilms.com

TRAILER OF THE FILM

<https://www.youtube.com/watch?v=YmfYcTsKscs>

PRESS DOSSIER

https://lolaarias.com/wp-content/uploads/2024/03/REAS_PRESS-FINAL-report.pdf

PROTAGONISTS



Yoseli Marlene Arias is 28 years old and has a tattoo of the Eiffel Tower on her back, but she has never seen Europe. In 2017, she was arrested at Ezeiza airport for drug trafficking. Joselyn was released from prison in 2021 and worked as a carer for older people.



Ignacio Amador Rodriguez is 40 years old, a trans man, and he was in prison many times because of fraud. He is a drummer and used to have a rock band in jail. Now, he is working as a diver for the Municipality. And it's the first time he has had a proper job.



Estefanía del Luján Hardcastle is 38 years old. She has been in prison for robbery many times since the age of 15 years old. She had a rock band in jail together with Nacho. Now, she works in a bar, and she still makes music.



Noelia Luciana Perez is 33 years old and has been convicted and imprisoned for drug trafficking. She is a sex worker and voguing dancer. She works in a bar and organises voguing and ballroom competitions. She is also a campaigner for trans women's rights.



Carla Romina Canteros is 41 years old and a former boxer. She was in prison for robbery. She worked as a cleaner and ambulant seller, and now she organized a food court in her own house to support her three children.



Paula Veronica Asturayme is 30 years old, and she's originally from Peru. She was in prison for smuggling drugs. Now, she works in a textile workshop. But she also sings and used to have a folk music band with her family.

LOLA ARIAS (Argentina) is a writer and theatre and film director. She is a multifaceted artist whose work brings together people from different backgrounds (war veterans, refugees, sex workers, etc.) in theatre, film, literature, music and visual art projects.

Arias's productions blur the boundaries between reality and fiction. As Etchells writes in *Re-enacting Life* (2019) "Sitting in the theatre, wandering a site-specific location or watching a film, we are inculcated into others' narratives wound into their complexities, joys and disappointments. At the same time, we are also invited and at times confronted, in an extraordinary and acute way, to reflect on the contingencies and fragilities of our own stories, individual and collective, as well as on our shifting, unresolved relation to the precarious and dangerous machinery that is social and political history."



Arias studied Literature at the Universidad de Buenos Aires and Dramaturgy at the Escuela de Artes Dramáticas (Buenos Aires) and participated in playwrights' residencies at the Royal Court Theatre (London) and Casa de América (Madrid). In 2014 she completed the Film Laboratory workshop at the Universidad Di Tella (Buenos Aires).

Between 2001 and 2007, she wrote and directed six fictional pieces: ***The Squalid Family***, ***Studies of Loving Memory***, ***Poses for Sleeping***, and the trilogy ***Love is a Sniper***, ***Revolver Dream***, and ***Striptease***. Since 2007, she has worked in documentary theatre, creating over eighteen plays in collaboration with people who have lived through different events and historical experiences.

My Life After (CTBA, Buenos Aires, 2009) is based on the life stories of six performers who re-enacted their parents' lives during the dictatorship in Argentina. ***Familienbande*** (Münchner Kammerspiele, Munich, 2009) deals with role models in a contemporary family with three parents. ***That Enemy Within*** (HAU, Berlin, 2010) is a project about identity made in collaboration with two identical twins. ***The Year I was Born*** (Teatro a Mil, Santiago, 2012) is based on the stories of people born during Pinochet's dictatorship. ***Melancholy and Demonstrations*** (Wiener Festwochen, Vienna, 2012) is a play about Arias's mother's depression. ***The Art of Making Money*** (Stadttheater Bremen, 2013) is a play about fiction and compassion performed by beggars, prostitutes, and street musicians from the city of Bremen. And ***The Art of Arriving*** (Stadttheater Bremen, 2015) is a kind of tutorial that reflects on how to start a new life in another country, using the example of Bulgarian kids living in Germany.

Minefield (Royal Court Theatre, London, 2016), brings together British and Argentinian veterans of the Falkland/Malvinas war to share their experience of the conflict and life since. ***Atlas des Kommunismus*** (Maxim-Gorki Theater, Berlin, 2016) gathers the stories of women between the ages of 8 and 84 with backgrounds in East Germany. ***What They Want to Hear*** (Münchner Kammerspiele, Munich, 2018), is the reconstruction of the real case of a Syrian archaeologist trapped in German bureaucracy for years with no legal status. ***Futureland*** (Maxim-Gorki Theater, Berlin, 2019) is a science-fiction documentary piece with unaccompanied minors, teenagers who escaped from war, poverty, violence and migrated to Germany on their own. ***Ich bin nicht tot*** (Staatstheater Hannover and Theaterformen Festival,

2021) is a piece in which a group of people over sixty-five and their caregivers reflect on their secondary role in today's pandemic society. ***Mother Tongue*** is an encyclopaedia on reproduction in the twenty-first century, created from different stories intersected by motherhood, performed by various communities in Bologna, Madrid and Berlin. In ***Happy Nights*** (Theater Bremen, 2023) the audience is invited to enter immersive rooms, to meet dancers and sex workers and reflect with them on our relationships with sex, money, lust, and pain.

Her first feature film ***Theatre of War*** (2018) was selected for the 68th Forum of the Berlinale Film Festival and received several prizes including the CICAIE Art Cinema Award, the Prize of the Ecumenical Jury, Best Director Award at the 20th BAFICI Festival, the Movistar+ Prize for Best Documentary Film at Documenta Madrid and the Silver Condor Award for Best Adapted Script. Arias also created the short film ***Far Away from Russia*** (2021), commissioned by Manchester International Festival.

Her second feature film, ***Reas*** (2024), premiered at the 74th Forum of the Berlinale Film Festival. The film brings together stories of cis women and trans people who have been in prison, in a reinvention of the musical genre in documentary format, mixing the former inmates' personal stories and experiences with music and choreography.

In the visual arts and curating field, she developed ***My Documents***, a lecture-performance cycle where artists from different backgrounds present personal research. She also conceived the durational performance ***Audition for a Demonstration***, a spontaneous audition for a re-enactment of a demonstration that happened in the past. She created the exhibition ***Stunt Double*** (Buenos Aires, 2016), in which four different installations rebuilt the last 40 years of Argentinian social and political history through reenactments, interviews and protest songs; and ***Ways of walking with a book in your hand*** (Buenos Aires, 2017), a site-specific project for readers in libraries and public spaces.

With Ulises Conti she released the albums ***Love is a Sniper*** (2007) and ***Those who do not sleep*** (2011), and with Stefan Kaegi she developed the projects ***Chácara Paraíso*** (2007), ***Airport Kids*** (2008) and ***Ciudades Paralelas*** (2010), a festival of urban interventions in Berlin, Buenos Aires, Warsaw, Zurich and other cities.

She has published poetry, fiction and plays: ***Love is a Sniper*** (2007, Entropía), ***The Postnuclear Ones*** (2011, Emecé), ***My Life After and Other Plays*** (2016, Penguin Random House) and a bilingual edition of her play ***Minefield*** (2017, Oberon Books). In 2019, Performance Research Studies published ***Re-enacting Life***, a book that gathers together articles, plays and documents from her career.

Lola Arias has received prestigious awards (Premio Konex 2014, Preis der Autoren 2018), her films have been shown in international film festivals such as Berlinale, San Sebastian and BFI, and her theatre work has been performed at festivals such as Festival d'Avignon; Lift Festival, London; Under the Radar, NY; Theater Spektakel, Zurich; and in venues including Théâtre de la Ville, Paris; Redcat, LA, Walker Art Centre, Minneapolis; Parque de la Memoria, Buenos Aires; Museum of Contemporary Art Chicago, and Moma Museum, NY.

In March 2024, she was awarded the Ibsen Award 2024.

lolaarias.com

ABOUT LOLA ARIAS' WORK

“Arias’s pieces are built for the most part in an apparently straightforward but compelling mode of show and tell, combining narrative presentation with crudely re-enacted incident. From time to time significant artefacts (costumes/props) are featured, while elsewhere documents (maps, family photographs, identity cards, letters) are presented via video projector, appearing as audio-visual evidence or illustration to support or undermine reported events. Meanwhile, the songs that emerge here and there — bursts of energy and electric guitar — insist on emotion, creating spaces of summative reflection while serving as dynamic elements of performative spectacle, placed in generative tension with the work’s otherwise functional aesthetic and frame.

On Arias’s stage the nuts and bolts of theatrical construction are not hidden, and even the formats or tasks that might appear to underlie the text — questions, lists, recounted events — declare themselves overtly. Indeed, the performers, so often engaged in careful background activity or waiting patiently ‘out of focus’ for their turn to speak, are present before us as strange hybrids — at once autonomous beings making ostensibly improvised choices and utterances in the moment of the performance and at the same time visible as the calculated, (self-) instrumentalized elements of a highly effective dramaturgical machinery.

While Arias’s performers are real people, they are after all tasked with representing themselves in a theatrical frame, both recounting and accounting for their own past actions and inactions. Each of them has been selected both for their unique experiences and for their belonging to a particular collective type or socio-historical group. Present on stage as themselves, the performers in Arias’s pieces become also the Airport Kids, the Veterans of the Falklands/Malvinas War, the Hotel Maids or the Former Inhabitants of the GDR or of Chile in the Pinochet years. Their individual identities thus exist in a comparative tension with their declared status as on-stage types, signs or emblems of an era or experience. Grouped in this way Arias’s figures are presented for some headline commonality while also emerging in a state of profound separation or potential division from it, thanks to the oppositional roles they might have played in the past or different knowledges they might have accumulated in the complex historical and social conflicts that root many of the works.

As such, our encounter with these figures invites reflection not just on the individuals present but on the broader realities and contradictions navigated by anyone in the particular generational, geographical or social frames drawn by Arias: Those who have lived through this or that event or historical experience, in this way or in that. Those who have, one way or another, survived. Those who are surviving still.”

Tim Etchells