



Review

Colectivo Matar a un Panda

Matar a un Panda is a transdisciplinary creation collective formed by Carla Redlich and Jean Didier, experimenting with crossovers between performing arts, medial arts, and sound, resulting in diverse expressions such as stage productions, performances, and installations on both small and large scale formats.

Among their recent works are: "Matrioshka," a dance and medial arts piece premiered at the Casa Palacio Cultural Center in July 2023; "Bésame Mucho," a multimedia installation created for the cicle "Dispositivos de Resistencia al Olvido", curated by the USACH Cultural Corporation; and "No se van los que se aman," a large-scale production combining dance, theater, and new media, recently premiered in the Atacama Desert (in the formerly Chacabuco concentration camp) as part of the commemoration for the victims of the military coup in Chile in its 50th anniversary. This last piece has been recently awarded a Honorary Mention in the New Animation Art category of the Prix Ars Electronica 2024.

Simultaneously, the duo also operates as an indie pop music project under the same name, with two EPs released on various streaming platforms.

Portfolio

Bésame Mucho

https://www.youtube.com/watch?v=lBycB_QLR2c&t=12s

Matrioshka

<https://www.youtube.com/watch?v=lOsjnE3opEI>

No Se Van Los Que Se Aman

<https://www.youtube.com/watch?v=PiuAdG6dr28>

EP2 (indie pop duo)

https://open.spotify.com/intl-es/album/13xP3AvhnntHU9s3DSF7g?si=qm73CpU_RTajbiyTcUbl7w

Bésame Mucho

New media arts installation

*Bésame
Bésame mucho
Que tengo miedo a perderte
Perderte después
Quiero tenerte muy cerca
Mirarme en tus ojos
Verte junto a mí
Piensa que tal vez mañana
Ya estaré lejos
Muy lejos de aquí*

*Kiss me
Kiss me a lot
For I'm afraid of losing you
Losing you later
I want to have you very close
Look into your eyes
See you next to me
Think that maybe tomorrow
I'll be far away
Very far from here*

(Bésame Mucho, Consuelo Velázquez)

Bésame mucho is an art installation by creators Carla Redlich and Jean Didier, inspired by a guided process of scenic composition by the artist/performer Iris Rojas, who - in her migrant condition - is invited to explore the concept of the exiled body as a collection of fragments or scattered pieces in the journey that unfolds between her place of origin and the desire to establish herself in a 'foreign' territory, with the goal of making it her own. The work prompts questions about the role of memory in displaced individuals, finding resonance in the reconstruction of the history of thousands of Chileans exiled after the military coup, questioning how much of it is adapted, censored, or omitted in this transition.

Mediated through a residency process in New York City, artist and researcher Carla Redlich provided theoretical, physical, and media elements so that the invited artist could translate these reflections into her body and language.

The resulting installation that Matar a un Panda offers relies on sound and visual compositions derived and inspired on the invited artist's explorations, arranged in a dark room to create an immersive experience for the viewer. Various materials, such as tulle and mica boxes, are used as projection surfaces, an experimentation developed during the assembly process of the compositional elements.

...

*"The metaphor of displacement is far from arbitrary in an era like ours, one that is entirely 'overdetermined' by the journeys, often tragic, of displaced bodies, deterritorialized and forced to 'reterritorialize' but now as *membra disiecta*, as fragments, remnants, waste: from the millions transported on trains to Nazi concentration camps to the contingents of migrants forced by 'postmodern' wars and 'ethnic cleansings,' to the undocumented individuals populating ex-colonialist metropolises, unless they have ended up at the bottom of the sea earlier, the world seems to have become a sea of 'rhizomatic flows,' of drifting crowds, but composed of ruins rather than – with the exceptions that each one can cite – healthy resizings of territorial, symbolic, cultural, or subjective space."*

(From the book "Who Sings the Nation-State - Language, Politics, and Belonging" by J. Butler and G. Ch. Spivak)

Preview

Interview for Plataforma Arte Medios (PAM):

- https://www.youtube.com/watch?v=IBycB_QLR2c&t=6s

Credits

Original idea and artistic direction: Carla Redlich
Theoretical and technical assistance: Jean Didier
Sound & media design: Matar a un Panda
Graphics: Antonella Redlich

Matrioshka

Performing arts and new media

*The meaning is not in the thing itself
but in the memory we have of it*

*Look,
I used to like the sea
the waves, gentle - when they want to be.
The sand that moves beneath the feet
and the water that cools and caresses
and it's round and embraces.
The joy of floating, letting go
yielding to another body
that is not human.*

I used to like the sea.

*What a way to turn it black
to turn it into night.*

*Once I found out that was the place
where Reinalda arrived
I could never again.*

Matrioshka is a piece that engages in a dialogue between medial arts, dance, and music, aiming to provoke a sensory experience centered around the construction of both individual and collective memory. This is set within the context of commemorating the 50th anniversary of the military coup in Chile.

A notable and aesthetically pleasing aspect of *Matrioshka*'s stage presentation is its medial composition. This composition weaves a narrative that intensifies the audience's reception, enabling them to undergo an experience that stimulates reflections on the relativity of time and the subjectivity of memory.

As we commemorate the fifty years since the military coup in Chile, especially in the current social, cultural, and political landscape, these questions — pertaining to the kind of national history we wish to narrate and how we perceive ourselves as part of that narrative — become indispensable.



Esto
es una historia
de amor

Preview

Complete piece:

- <https://www.youtube.com/watch?v=lOsjnE3opEI>

Interview for Súbelo Radio:

- <https://www.youtube.com/watch?v=xOp0gJ-iO4k>

Credits

Direction and Playwriting: Carla Redlich

Sound and New Media: Jean Didier

Performer: Amparo Ramírez

Lighting: Taller Dynamo

Production and Stage Design: Colectivo Matar a un Panda

No Se Van Los Que Se Aman

Performing arts and new media installation

*Every time I receive something from you,
I am filled with joy,
but it saddens me deeply,
for I know of all the efforts you have to make
to send me these things.*

*I've told you before,
that our life
is full of these contradictory feelings
where joy and sorrow mingle
in a single, diffuse sensation that's hard to express.*

*Nevertheless, I believe that hope,
ultimately, makes joy prevail.*

(Letter by Marcelo Concha, detained and disappeared in 1976)

No se van los que se aman is both a dance work and an installation that cites the collective experience of more than 1,200 detainees who passed through the Chacabuco concentration camp between 1973 and 1975, the first years of the military dictatorship in Chile. Located among the ruins of an old nitrate mine in the heart of the Atacama Desert, Chacabuco exhibits the fake normality imposed by the dictatorial regime, as well as the stigmatizing wound it inflicted on the collective body of a large part of the country.

Chacabuco was not just one of the largest detention centers, but the only one designed as a city. Against all expectations, this allowed its new residents to organize and create a resilient community network that still endures among its survivors.

In a present context of planetary collapse, the world's driest desert is announced to us as the likely landscape of a forthcoming scenario. This reframes the events in Chacabuco not as a mere passage of time, but rather draws our focus towards humanity's resilience and adaptation amidst profoundly hostile conditions. We feel compelled to ponder such capacity for adaptation and persistence, not merely as survival imperatives, but as a force that evolves into a necessity and a love for others.

The piece is supported by a large structure that works as a disruptive device in space, capable of capturing the gaze towards the game of projections and angles that allow the story to be told. Its technical development obeys to situated production conditions that respond to technological dynamics of the global South, which we can see in the piece's particular meeting of bodies and scenarios in an arrangement that solves the gaps of the digital by means of the analog.

Through a design that skillfully intertwines pre-recorded performance projections and site-specific documentation, this piece offers a poignant narrative on Chacabuco's memory as a living and present experience, challenging the linear perspective of time. It thus stands as an act of defiance against the desert's erasure, the relentless march of time, and the dictatorship's attempt to make that memory disappear.

Preview

Trailer:

- <https://www.youtube.com/watch?v=VOIGI-89Tbw>

Credits

Direction and Playwriting: Carla Redlich
Sound and New Media Design: Jean Didier
Coreographer: Diana Carvajal
Performers: Karen Carreño and José Araya
Stage Design: Juan Soto
Stage Production: Taller Dinamo
Video & Photography: Sebastián Rojas Rojo*
Chief Technician (On-site): Claudio Ortiz
Costume & Graphic Design: Antonella Redlich
Community Manager: Javiera Redlich
Producers: Matar a un Panda



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