

International Theatre Institute – ITI

World Organization for the Performing arts

Centro Brasil



Dear ITI colleagues,

I would like to thank the organizers and everyone for being here.

I take this moment to share what ITI Brazil is doing and planning for the future.

The video you are watching now is from the last Neapfest Diaspora, where we had the honor of hosting the Regional Council of the Americas in person, along with 14 international delegations. We also provided English-Spanish translation support, in partnership with the Theatre Communications Group, a crucial step to ensure accessibility for the 70% of artists who represent Latin America. This is an urgent need within our organization.

Neapfest was born as an idea after my first participation in the Segovia congress 7 years ago. We have held three editions in Brazil, two in person and one online in 2020, with great support from Fernanda Chazan, who is with us today.

It is a pleasure to speak after Luana Castella's inspiring speech, a fellow countrywoman who is both close and distant, and whom I had the pleasure of meeting today, along with all of you.

I am happy to share that, even from afar, we feel the same energy. Last year, our opening show was "Pelada," a documentary comedy about queer bodies from the periphery of Rio de Janeiro. We also created a space with financial support for shows that address ancestry and Afro-Brazilian and Indigenous religious traditions.

I am pleased to say that we will continue. We are planning a celebration of World Theatre Day in honor of Augusto Boal, World Theatre Ambassador, who wrote the message for World Theatre Day in 2009 and shortly thereafter left us. Boal believed in theater as a tool for social transformation and in the potential of narratives to change communities. Sixteen years later, here we are.

The central theme of ITI Brazil's events will be "Human Rights in Culture," with a focus on the World Theatre Day celebration and Neapfest: Rights.

We will have artistic activities, dialogues, and sociocultural actions.

Among the performances we are negotiating are:

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1. "Língua", directed by Vinicius Arneiro, explores themes of coexistence, communication, and new approaches to accessibility in theater. The play invites the audience to reflect on barriers and possibilities in human relationships and inclusive practices, with actors performing in Portuguese and Libras (Brazilian Sign Language).

2. "Améfrica", by the Legítima Defesa Collective from São Paulo, addresses Black and Indigenous trajectories based on their own legacies and cultural confluences. Inspired by the concept of amefricanidade, coined by Lélia Gonzalez, the performance combines poetry and politics to give voice to the histories and resistances of these communities.

3. "Revolução na América do Sul", by Augusto Boal, in a new production directed by Wellington Fagner. This classic play, first staged 60 years ago, offers a critical perspective on the political and social situation in Latin America.

In the educational activities, we will have discussion panels on topics such as performances for human rights, performances for children's rights, and theater for the right to identity.

What has kept me at ITI until today is the possibility of building global bridges to promote local recognition and development. In Brazil, we try to answer the question: "how to resist," which Milo Rau brilliantly raised today. We may not have answers, but art is not about answers—it is about persisting in the possibilities of the question.

We need to look back to the South, to the Americas in plural, provoking and being provoked. I invite everyone to a moment of rediscovering a people that bleeds, lives, denounces, and celebrates the freedom of their own existence. May this be an opportunity to meet those who have resisted and remain alive: Indigenous, Black, and disabled communities and artists.

In this way, we will build a new future for our organization, honoring a legacy, acting in the present, and seeking new horizons.

Obrigado, gracias and Thank you all.