



LOS BIENES VISIBLES

PLAYWRIGHT AND DIRECTOR JUAN PABLO GÓMEZ



SYNOPSIS

"Los bienes visibles" is an acoustical drama crafted from noise and silence, from music and whispers. Two brothers care for their elderly father, who "is drifting away at a thousand kilometers per hour" in a space of confusion, filled with strange sounds and invisible voices that pull this story forward - a poignant exploration of aging.



CREDITS

Cast

Anabella Bacigalupo
Patricio Aramburu
Carolina Saade
Mariano Sayavedra
Agustina Reinaudo
Guadalupe Otheguy
Enrique Amido

Set and lighting design

Santiago Badillo

Costume Designer

Roberta Pesci

Music Composer

Guadalupe Otheguy

Sound

Pablo Leal

Sound consultant

Ernesto Fara

Artistic consultants and choreography

Andrés Molina
Mariana La Torre

Additional dialogs

Diego Materyn

Graphic Design

Malala Valentini

PH

Pigu Gómez

Casting

Juan Risso (Casting club)
Nati Lisotto

Producer

Brenda Lucia Carlini

Assistant Director

Manon Minetti

Playwright and Director

Juan Pablo Gómez





PRESS

PÁGINA 12 - Por Laura Gómez

<https://www.pagina12.com.ar/739466-juan-pablo-gomez-y-un-experimento-de-religamiento-comunitari>

LA NACIÓN - Por Leni González

<https://www.lanacion.com.ar/espectaculos/los-bienes-visibles-una-obra-apoyada-en-los-ruidos-del-deterioro-nid28052024/>

REVISTA Ñ - CLARÍN - Por Agustina del Viggo

https://www.clarin.com/revista-n/capaces-hacer-pagar-padres-fallaron_o_hOxPegvJcX.html

LA AGENDA BA - Por Leticia Frenkel

<https://laagenda.buenosaires.gob.ar/?contenido=61358-la-vida-tautologica>

REVISTA MARINÉ - Por Quimey Vivas

<https://www.revistamarine.com/post/haciendo-visible-lo-in-visible-sobre-los-bienes-visibles-de-juan-pablo-g%C3%B3mez>

EL CALEIDOSCOPIO DE LUCY - Por Daniel Gauguine

<https://elcaleidoscopiodelucy.com/teatro/los-bienes-visibles-teatro/>

CIRCULAR DE ARTE - Por Javiera Miranda Riquelme

<https://www.circulardearte.com/public/nota/482/los-bienes-visibles>

REPLICANTES REVISTA -

https://www.instagram.com/reel/C-EN7HXSrt2/?utm_source=ig_web_copy_link&igsh=MzRlODBiNWFlZA==



WORDS FROM THE DIRECTOR

“We began imagining this project during the pandemic lockdown. Through the distance of screens, we dreamed of performing again in front of a live audience in an intimate, kind of sacred setting. We needed to regain the sense of gathering that was lost during those days. Our goal was not only to present a narrative about time and aging but also to create an experience where audience members could see each other and feel part of this ritual made of voices, silence, and time. When we finally emerged from isolation, singing seemed like the perfect way to bring all that to life.”

In numerous collaborations within the independent scene and public theaters, I have been working with these actors for over 15 years (or, perhaps, insisting would be a more fitting term). The number of years is significant, as one of the aspirations of our artistic collective is to create stories that accompany the life processes of the actors as they grow and age.

In the performance "Un Hueco" (2009), the cast was around thirty years old, and in a cramped locker room space filled with both audience and performers, we addressed themes of childhood loss, masculinity crises, and the struggles of becoming an adult. In "Prueba y Error" (2015), as the cast approached their forties, we introduced a 10-year-old actress to explore the territory of failed parenthoods. In this fully visible setup, the children witnessed their parents' fury and psychological deterioration, reminiscent of a Cassavetes film.

Now, as we approach our fifties, we must confront the realities of aging parents and the certainty of their physical disappearance. What will remain of them once their images are forgotten?

Throughout these years of creative collaboration, our plays have retained certain constants that are also present in this project: the construction of a distinct scenic object for each narrative, an exploration of the plasticity of realistic acting poetics in conflict with contemporary staging devices, and a continual search for the audience's place within each piece.



NOTES ON ACESIBILITY

Sound is the chore of this play, manifesting in various forms: spoken word, dialogues, songs, instruments, percussion, samplers, foley, and a choir of dubious nature. This quality makes the show suitable for accessible performances for blind and visually impaired individuals.

This uniqueness, combined with the fact that both Juan Pablo Gómez, director, and Brenda Carlini, producer, coordinate the Accessibility Program at Cervantes National Theatre—where they work with individuals with visual disabilities—has led the team to prioritize accessibility in this production.

As in previous experiences (see images from the accessible performance "Un domingo en familia"), the show offers accessible performances with resources such as introductory audio descriptions, tactile exploration of the setting, and complementary materials in Braille. This creates a significant and concrete opportunity for

**Excerpts from the accessible performance
"Un domingo en familia" at El Galpón de Guevara,
November 2022.**

<https://youtu.be/NvyCMJgBnUE?si=MDJlPGo6YVJ2HV93>

<https://youtu.be/nSoHYVArWiE?si=K9bSsawjasRody>

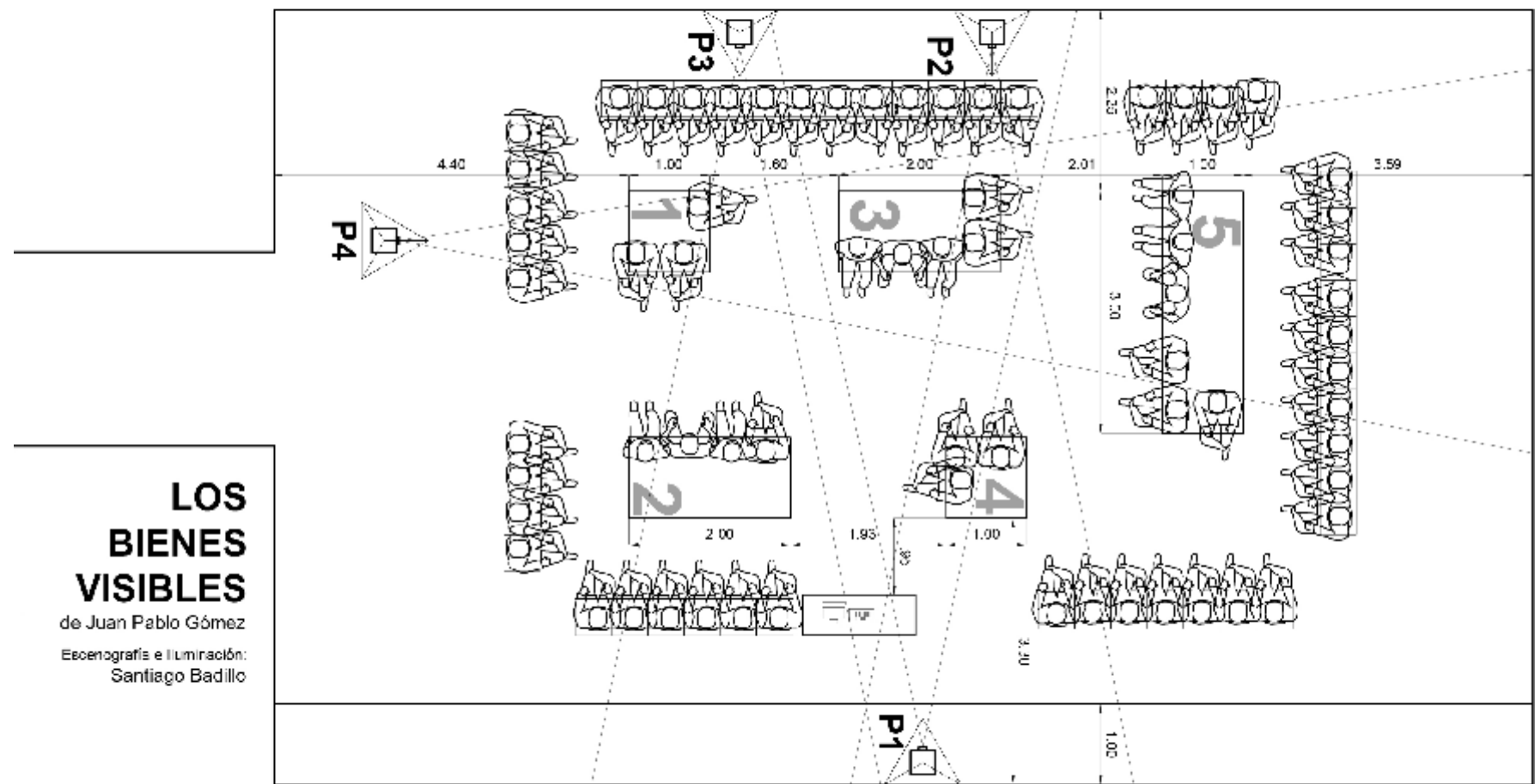
Juan Pablo Gómez (Buenos Aires, 1974) is a theater director, educator, playwright, and cultural mediator. He began his career as an acrobat in circus and physical theater performances. He has collaborated as a dramaturg, assistant director, and tour manager with prominent artists and companies at festivals across Europe, South America, North America, Australia, Asia, and the Middle East.

Currently, he serves as a cultural mediator and is the Coordinator at the Cervantes National Theater Education Program. He has written and directed several productions, including *Marambio*, *Los demás no existen*, *Vuelve la Rabia* (Metrovías Award), *Un Hueco* (Theater XXI Awards for Best Direction and Best Space), *Los Pactos*, *Prueba y Error* (Theater XXI Award for Best Direction and Best Space),

Recordar 30 años para vivir 65 minutos by Marina Otero (winner of Best Play at the Young Art Biennial), *La luz holandesa*, *Recorte* by Jorge Cárdenas Cayendo (for the contemporary circus company Terceto), and *Proyecto Diógenes* (in collaboration with choreographer Celia Argüello Rena, featured in the documentary *Un bolso lleno de carteras* by Leo Petralia).

His directorial work on *Un domingo en familia* by Susana Torres Molina, commissioned by the Cervantes National Theater, has received numerous awards, including the Theater XXI Award for Best Direction and Best Space, the Trinidad Guevara Award for Best Play and Best Sound Design, the Luisa Vehil Award for Musical Composition, and was nominated for the Critics Association Award. The production was also adapted for Public Television.

FLOOR PLAN



LOS BIENES VISIBLES

de Juan Pablo Gómez
Escenografía e Iluminación:
Santiago Badillo


LIGHTING PLAN



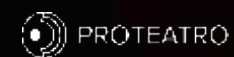
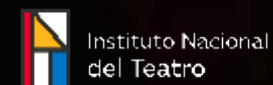
CONTACT

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