

TEATRO DE CIERTOS HABITANTES

MÉXICO

presents

I AM NOT A FLOPPER

By

Mario García Torres and Aarón Schuster

Directed by
Claudio Valdés Kuri

GENERAL INFORMATION

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PRESENTACIÓN

"Advantages and disadvantages of being an alias"

I Am Not a Flopper is a monologue written by the outstanding conceptual artist Mario García Torres, staged by Teatro de Ciertos Habitantes, under the direction of Claudio Valdés Kuri. This piece is designed as an interdisciplinary performance that reflects on various themes around the concepts of art and existence. It is a playful show with a versatile acting performance, which intelligently presents elucidations on the meanings of truth and falseness, reality and fiction, being and not being.

SYNOPSIS

In the monologue *I Am Not a Flopper* we meet Alan Smithee. He is not a person, rather an idea, a thing. It is the pseudonym that many Hollywood filmmakers used to hide their identity.

Through a lecture, Smithee tells the audience about how his name originated and how, over the years, it has served as a refuge for many artists disappointed with the result of their work. More than eighty films credited to this character also lead us to questions about theories of art.

Throughout this performance, we will see how this singular character—or the actor—struggles to validate his existence, to demonstrate that even though his story is made-up by failures, he is not a failure.

PROGRAM INFORMATION

Credits

TEATRO DE CIERTOS HABITANTES

I AM NOT A FLOPPER

By

Mario García Torres and Aarón Schuster

Directed by

Claudio Valdés Kuri*

With

Rodrigo Carrillo Tripp

Director

Claudio Valdés Kuri

Producer and Multimedia Designer
General Coordination

Josafat Aguilar
Fabrina Melón

* Member of the Sistema Nacional de Creadores de Artes FONCA
Teatro de Ciertos Habitantes has the support of the program “México en Escena”
FONCA.

NOTES

I Am Not a Flopper is the story of Alan Smithee. He is not a person, rather an idea, a thing. It is the pseudonym that many Hollywood filmmakers used to hide their identity.

Smithee tells us about how his name originated and how, over the years, it has served as a refuge for many artists disappointed with the result of their work.

This singular character struggles to validate his existence, to demonstrate that although his story is made-up by failures, he is not a failure.

THE COMPANY

TEATRO DE CIERTOS HABITANTES

Founded in 1997, Teatro de Ciertos Habitantes (Certain Inhabitants Theatre) has had a singular trajectory based on the premise of many hours of laboratory research that produce few and highly recognized productions worldwide.

In their constant search for renewal, each staging of this iconic collective has been conceived by way of different challenges and artistic processes. The company has maintained a commitment to its conception and vision of art as service, even though the content and form of each stage production is vastly different. Likewise, the company has constantly privileged the development of a multidisciplinary performer - demanding the best of their abilities - as the primary form of communication with the spectator.

The company has trained multiple artists, creative producers and promoters of all nationalities, who in turn they have brought the experiences acquired to their own projects. Throughout more than two decades, Teatro de Ciertos Habitantes has opened unexplored routes for Mexican theatre and has innovated forms of stage production, inspiring and motivating many other companies. In addition to their stage work, the company has created fiction and documentary films, television programs, radio series, book editions, recordings, conferences, and workshops.

With the validation and the experience accumulated through the years, the current interests of the company have extended to the transmission of knowledge, and the active participation in social and ecological projects through its center for creation, education, and collaboration in the performing arts: ArtBoretum.

Teatro de Ciertos Habitantes has performed in more than 200 cities, in the most prestigious festivals and theaters of the world, as well as in remote towns often excluded from theatrical experiences. The company has the support of the "México en Escena" program by the FONCA (National Fund for Culture and Arts).

PRESS

The work is surprising, what at first seems like the extension of a joke that started more than five decades ago in the mecca of cinema, begins to acquire deep and philosophical overtones.

Diario Momento
Puebla

The most important part of this work is taking this peculiar subject, creating a luminous piece (in the sense of revealing unexplored worlds) with few elements, disturbing the spectator, and sending us home with many questions about what we just saw.

Gunary Prado
Sinestesia Escénica, Michoacán

A solid interpretation by the actor Rodrigo Carrillo Tripp. A work with an intimate and enjoyable touch, that questions the relationship between the work of art and its creation.

Juan José Campos
Lumen, San Luis Potosí

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