

**FREIE
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10-13 June



Theater Nestroyhof Hamakom

GAVIOTA

Guillermo Cacace

based on *The Seagull* by Anton Chekov

There is a table in the middle of the room, on it are wine bottles and crisps. Five women take their seats at the table together with the audience. Here, unrequited love, broken dreams and a strange mixture of longing and disappointment converge. His interpretation of Chekov's *The Seagull* is Guillermo Cacace's first performance at the Vienna Festival (Wiener Festwochen) | Free Republic of Vienna. Like Chekov, Cacace does not focus on dramatic plot twists, preferring intricate psychological character painting and multilayered dialogues. The Argentinian director breathes new life into the popular classic *The Seagull* by bringing painful truths about our collective striving for happiness to the table. The emotions circulate among the actors and the audience at close range.



Spanish



German and English surtitles



100 mins.



barrier-free access

Q&A

11 June, following the performance



Direction Guillermo Cacace **Dramaturgy** Juan Ignacio Fernández **With** Paula Fernández MBarak, Raquel Ameri, Pilar Boyle, Muriel Sago, Marcela Guerty, Clarisa Korovsky, Romina Padoan **Direction assistance** Alejandro Guerscovich **Photography** Alejandra López **Graphic design** Leandro Ibarra **Scene photos** Francisco Castro Pizzo **Translation (German), Surtitles** Birgit Weilguny

Production Romina Chepe **Distribution and production manager** Carlota Guivernau

executed by the team of the Vienna Festival (Wiener Festwochen) | Free Republic of Vienna

World premiere February 2023, Apacheta Sala/Estudio (Buenos Aires)

GUILLERMO CACACE

ABOUT GAVIOTA

Some time in February 2020, I gave a play I wanted to develop into a project to an all-female group of actors to read. I wanted *these* actors and *this* material; I was little concerned with the genders intended for the cast of the play – I needed these very people with their particular range of sensitivity. It was a text that I had promised myself to put on stage at some point before I die. One of those experiences that I definitely still wanted to have in my time on this earth. Soon afterwards, all of our lives were in danger, the pandemic had broken out and death had come upon us. It was the right moment to give my idea a concrete guise. The version I had given them to read had been made by a dramaturge, one of my companions who had already ushered in other 'Chekhovs'. This version had Masha, a supporting role who also sees herself as such, evolve into a protagonist, cracking open the hierarchy of those voices that are usually heard, the eternal lead voices.

For one and a half years, we would meet online in a time slot between midnight on Sundays and the early hours of Monday mornings. We survived a virus, partly thanks to a seagull, Gaviota. But not

thanks to *The Seagull* itself. Gaviota is an animal, and the compositional logic of this play leads it on the path from animal/human to animal, quickly allows it to be subsumed by an almost vegetative existence to eventually settle in mineral stillness. A human kills an animal, a beautiful bird, the theatre ails, connections erode, the pain explodes and then, right in the middle of our rehearsal period, a war is declared – a war that touches on the region where Chekhov's play is set, Kiev, every minute. Is there anything the body does not have to endure while it is acting, directing, writing, producing, supporting? As we would have it, no – and so we, each from our own dens, took every conceivable trembling from the world into this production, which is a faulty outcome, an occupational accident, something not quite squared, a stutter that imposed itself upon us as the best surface on which to open up to the audience and invite them to share the precariousness of a table. In the meantime, around the time of our premiere a new political reality meant that almost all tables in our country have now become precarious.

BIOGRAPHY

Guillermo Cacace is an actor, director and acting teacher with Italian and Argentinian citizenship based in Buenos Aires. He is a Professor at the National University of Arts in addition to being a member of the Metropolitan School of Dramatic Art of the City of Buenos Aires and leads his own independent space Apacheta Sala/Studio, where he also teaches classes, rehearses, researches and presents his alternative projects. Trained at the National University of Arts, he holds a doctorate in arts from UNA. As a director, he has received national and international recognition, including the Radio France International award and the Premio Trinidad Guevara awarded by the city of Buenos Aires.

His works include new versions of classic plays and contemporary texts. Among the most recent are *Gaviota*, based on Chekhov's *The Seagull*, *My son only walks a little slower* and *Ante*. Cacace also works in the field of performance and opera staging. His works and teaching activity have been part of numerous local and foreign festivals.

PUBLICATION DETAILS

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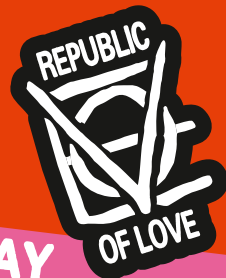
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**16 MAY
- 22 JUNE 2025**