

CHISNA





"In threads rests memory - as shared tea at sunset, as germination in the rifts of the hands of the farmers, as silently mapped in braids guiding one's way home.

She is the keeper, the weaver, the carrier of threads.

To Her they turn off the light, she is preferred silent and speaking softly.

Today she wakes up bringing water, washing wounds, watering the earth, erasing borders.

And we humanity made of clay start to disintegrate, to return to the earth and be reborn."



Synopsis

*"She is a fermentation of memories.
A weaving of melodies guiding us to the roots.
A restless calm yearning to expand the voice of absence."*

*Chicha is a solo performance and original piece by Betina,
blending physical theater and clowning.*

*A story as intimate as universal.
A moment that is told with body and music.
A piece to laugh and be moved.*



About Chicha

Origin and context:

Chicha was born in Mexico and is deeply inspired by the indigenous women of Latin America. From its conception, it was conceived as a show that can adapt to different contexts, spaces and cultures, which has defined its tone, rhythm and language: close, alive, organic, universal.

Creative process:

During the research, the art of the loom appeared as a powerful symbol. Through the threads we discovered the time and memory of native peoples. Thus, Chicha was woven as a tribute to those stories that are not in books, but that pulse in the fields, rivers, kitchens, songs, dances and crafts.

How was Chicha born?

In the middle of a storm in Mexico, while improvising alone on stage for the first time, Chicha appeared. It was as if the energy of the storm -the sky touching the earth- opened a channel. From there emerged this woman, this character, this ancestral energy. That was how Chicha was born: as a revelation pierced by the force of nature.

Who is Chicha?

Chicha is not just one person. She is a mother, a grandmother, a daughter, a spirit or simply a presence. She changes depending on who looks at her. The work leaves room for each viewer to project, imagine and connect from his or her own.



About the company

Grieta Teatro a theater company exploring and creating performance pieces rooted in physical theater, energy work, and clowning.

Between December 2015 and October 2019, she completed a four-year tour across Latin America — Argentina, Brazil, Bolivia, Peru, Ecuador, Colombia, Panama, Costa Rica, Honduras, El Salvador, Guatemala, Mexico, and Cuba — presenting Río al Cielo, Encanto, En la Orilla, and Chicha at festivals, theaters, and unconventional venues.

In October 2019, she continued through Africa, traveling across Egypt and Kenya. Sharing performances and workshops in different cities as well with native communities as Beduin-Tarabin (Egypt) and Maasai (Kenya).

Since 2020, her tour has extended through Asia — India, Nepal, Vietnam, Turkey, Japan, Thailand, and Iran — and Europe — Spain, Switzerland, Germany, and Denmark.

Throughout the travels, she has carried out artistic interventions in hospitals and indigenous communities, collaborating with hospital clown troupes, community theater groups, and indigenous organizations across Latin America, Africa, and Asia.



Betina has participated in the following Festivals:

- X Festival Alalao, Oruro, Bolivia
- Meeting for the 20 years of the Theater Group Estación Producciones, Chiclayo, Perú
- Semana Santa Cultural Festival, La Tebaida, Colombia
- III International Humanitarian Clown Congress Caliclow, Cali, Colombia
- III International Theater Festival "Vive el Teatro", Sabanalarga, Colombia
- III Latinoamerican Theater Festival "Vamos pal Barrio", Zipaquirá, Colombia
- IX Theater Festival "Golpe de Tablas", Baranoa Atlántico, Colombia
- Acronómadas Festival, Puerto Viejo Limón, Costa Rica
- II Festiclow Honduras, Tegucigalpa, Honduras
- IV Festiclow El Salvador, El Salvador
- IV Clown Internacional course, Las Tunas, Cuba
- XXVIII Cruzada Teatral Guantánamo-Baracoa, Cuba
- X Theatre Festival, Holguín, Cuba
- VII Festin Clown Festival, Trujillo, Perú
- II FITCH Festival, Chiclayo, Perú
- I Ruta Clown Festival, Huacho, Perú
- XIII International Theater Festival Alalao, Oruro, Bolivia
- V Bikaner Theatre Festival, Rajasthan, India
- VII "Natyamancha Natyutsab" Festival, Dharmanagar, India
- Abhimukh Natyasrijan 5 Mukthapatibha Canvas, Udaipur, India
- Khusiara Natya Utsab Theatre Festival, Karimganj, India
- VI Remembering Veenapani International Theatre Festival by Adishakti, Pondicherry, India
- NIT Fest Kathmandu, Nepal
- XI Shangai Experimental Theatre Festival, Shangai, China
- Intenacional theatre Festival DO:NI-PO:LO, Majuli, India
- XXX Internacional Festival Rangghar, Barpeta, India
- X Izmir International Theatre Festival, Izmir, Turquia
- UHURU Festival, Solothurn, Switzerland
- Conference of Birds, Yenice Vadi, Turkey
- III Mwihur Theatre Festival, Assam, India



Credits

Interpretation: Betina Dominguez
Direction: Apa Angeloni
Dramaturgy: Betina Dominguez
Texts: Betina Dominguez
Original music: Betina Dominguez
Costume: Betina Dominguez & Tasha
Scenography: Betina Dominguez

Generals

Duration: 45 min
Suitable for: All public
Numero de artistas en escena: 1
Used techniques: Theatrical clown, physical theatre, theatre mask

Mounting

Assembling time: 1 hour
Lighting assembling time: 2 hours
Sound assembly time: 20 minutes
Time required for rehearsal: 2 hours
Disassembly time: 30 minutes

During the show the stage will be covered with corn. The company assume the responsibility of cleaning the stage during the disassembly.

Stage

The show adapts to multiple scenic spaces, a minimum circle of 3 meters in diameter is required, preferably the public will be placed in a fontal or semicircle.

Sound

Type of player: Phone or computer
Input: Miniplug 3,5 mm

When the capacity exceeds 300 people the use of environmental microphones on stage is recommended.

Betina Dominguez Suguiikawa

I am a travelling performance artist, deeply passionate about the art and how it immerses me in the diversity of humanity and nature.

Since leaving my hometown in Uruguay at age 20, this artistic calling has led me across Latin America, Africa, Asia and Europe, continuously seeking to connect with the myriad cultural expression of humanity.

My artistic journey has led me to study various disciplines, including acrobatics, physical theatre, clowning, and currently studying Kalaripayattu (ancestral Indian martial art). As an actress-researcher I have developed training techniques in energy work, physical theatre, and clown, alongside research into staging unconventional spaces and hospital clowning.

Touring:

Latin America (2015–2019) Brazil, Bolivia, Colombia, Costa Rica, Guatemala, Mexico, etc.

Africa (2019) Egypt, Kenya

Asia/Europe tour (2020–2026) Vietnam, Japan, Nepal, India, Turkey, Switzerland, Germany, etc

Workshops:

Introduction to Clown, Mask workshop, Acrobatics, Physical Theatre, Hospital Clown

Led workshops across four continents such as Brazil, Colombia, Costa Rica, Mexico, Egypt, Kenya, India, Nepal, Turkey, Switzerland, etc.

Selected works:

RIO, Encanto, En la Orilla, Aguita, and solo show Chicha (selected for festivals in Mexico, Peru, Turkey, India, and Switzerland).

Film:

Wrote/performed in short film "The Ocean in a Wandering Drop" (Kayaköy, Turkey; dir. Tanji Khaled); researched and created documentary "Seeking for Buchen", on a traditional clown from Spiti Valley, India.

Community work:

Hospital clown interventions and community theatre workshops across Colombia, Bolivia, Mexico, Egypt, and beyond — including collaborations with Totonaco, Zapotec, Tzotzil, Tzeltal, Aymara, Emberá Chamí, Maasai, Bedouin Tarabin, and Mising communities.



Contact

grietateatro@gmail.com

Betina Dominguez Suguikawa
+919791682075



Betina Andarina

www.grietateatro.com



GRIETA