



OJOXOJO

(An Eye 4 an Eye)

An MFA Project

Created by Verónica Díaz-Muñiz

April 10, 11 & 12 at 6 p.m. PDT

UCDAVIS

COLLEGE OF LETTERS AND SCIENCE

UC DAVIS

**DEPARTMENT OF THEATRE
AND DANCE**

Presents

OJOXOJO **(An Eye 4 an Eye)**

Created by **Verónica Díaz-Muñiz**
Co-written by **Verónica Díaz-Muñiz**
and **Kass Acevedo Arce**

Translated by **Noah Mazer**

Performed by
Kass Acevedo Arce, Verónica Díaz-Muñiz
Laura Espinoza Campos, Inés Peláez
Valentina Soto Lambert

Lighting Design
Avery Williamson

Costume Design
Daniela Espinoza Barría

Video Projections and Filming
Verónica Díaz-Muñiz, Laura Espinoza Campos
Kass Acevedo Arce, Ian Wallace

Soundscapes and Vocal Arrangements
DJ Cheap, Valentina Soto Lambert

Funded by **UC Davis Department of Theatre and Dance**
Supported by **Chile California Council**

OJOXOJO contains depiction of violence and murder, nudity and flashing lights.

In the first month of my master's at UC Davis, an upheaval started in my home country. Chile had started to fight for progress for the first time in my life, but without me. I never thought I would see the day where Chile became a community of social consciousness and it transformed into a country of people I was proud to call my own. But I was here in the U.S, isolated by all-consuming thoughts of the protests halfway across the world. I didn't feel like there was anything I could do here. After the mass mobilization of protests because of the murder of George Floyd, I saw I was wrong. I saw a side to the United States that I'd never seen before, a side that was as insistent on systemic change as Chile was. I became interested in comparing these two movements of protest, seemingly very different, but also carrying the same spark within them. I was interested to examine that spark specifically. Why was it that George Floyd's murder started a nationwide movement of Black Lives Matter in the mainstream media when Breonna Taylor's murder didn't a few months before. Why was Chile not mobilized by the complete blinding, loss of taste, smell and hearing of Fabiola Campillai at the hands of police brutality, but was mobilized by the blinding of Gustavo Gatica? While actively not trying to minimize Floyd's or Gatica's case, I am interested in the invisibility of Taylor's and Campillai's cases. So within this context, I explored the connections between the social movements such as ideas of gender violence and oppression through the invisibilization and grievability of certain cases in the media and the effect they have of the society that caused them.

From far away, this piece is my contribution for everyone in the struggle.

Verónica Díaz-Muñiz

The Cast

Verónica Díaz-Muñiz is a Chilean director, playwright and theater educator with a background in the area of movement and testimonial theater. Additionally, Verónica is a children's book author who tackles stories through the lens of gender. Her work engages with questions of gender and womanhood, and her creations evolve from a particularly feminist perspective. Her research aims to create alternative theatrical spaces and practices where liminality converges with the political. Currently, she's expanded her practice into designing digital landscapes where sonic and visual design converge in order to create experiences where the audience can engage with social issues through performance.

Kass Acevedo Arce is a Chilean actress and performer. She has performed in many diverse companies of street theatre, physical theatre and performance. She has also served as a theatre instructor in the 4a7 de SERNAMEG program (national service program for women and gender equality). She is currently touring Chile with the play *Zona de Promesas*, which reflects on themes of memory and public space.

Inés Peláez is a Mexican actress graduated from the Centro Universitario de Teatro, UNAM. She continued with a year of experience abroad with a scholarship from UNAM and Universidad Finis Terrae in Santiago de Chile. As an actress, she has worked with David Olgún, Haydeé Boetto, Damián Cervantes, Diego Álvarez Robledo, Ernesto Collado (Spain), Luis Ureta (Chile), among others. She is part of the Mexican company Los Conjurados Teatro and has her own theater company 1350.

Laura Espinoza Campos is a Chilean actress, director, producer, performer and photographer. She was born in Valparaíso, where she began her first encounters with theatre in her early years. She studied Cinema at Universidad de Valparaíso and Theatre at Universidad Finis Terrae. She also has a performing arts degree at the State University of Campinas, Brazil.

Valentina Alejandra Soto Lambert. Actress, theatre educator and singer Universidad Finis Terrae and Instituto ProJazz). She is member of the theatre companies TomaTeatro, Ciclo de los nervios y Compañía La Gritona. Currently, she is an Associate Instructor in Voicework and Speech at Universidad Finis Terrae and Instituto profesional AIEP.

The Crew

Translator
Video Programmer
Archival Camera Operator

Noah Mazer
Jada Haynes
Tobias Smith

Special Thanks

To **Ian Wallace**, who taught me so much and was always willing to help! I wouldn't have been able to do any of this performance without his help and great insights about design and digital media.

To **L.M. Bogad (Larry)**, my advisor for contributing to my creative process through his political and social perspective of theatre.

To **Sam**, an unconditional, supportive cousin and friend who has joined me in my adventures in California.

Thanks to my beloved housemates, **Evie, Katie, Megan, and Raquel**, incredible and fierce women that have been patient and taught me so much.

To my crazy cohorts, **Jen, Danielle** and **Barnaby**. Without you all this experience wouldn't have been the same.

Thank you to all my friends/actresses, **Kass, Colora, Inés** and **Laura**, who have supported me from a distance, and who have shared their creativity, talent and work with me. Without you all this piece wouldn't exist. Thank you for believing in me.

I dedicate this play to my brother **Agustín**, who will be part of the new generation who will be part of the version of Chile that I always dreamed of.

UC Davis Department of Theatre and Dance Staff

Production Manager

Asst. Technical Director

Facility Manager/Audio Specialist

Master Electrician

Costume Shop Foreman

Susie Owens

Myke Kunkel

Megan Kimura

Patrick O'Reilly

McKayla Butym

UC Davis Department of Theatre and Dance Faculty

Larry Bogad, Chair, Performance Studies

Mindy Cooper, Acting, Musical Theatre

David Grenke, Dance

Lynette Hunter, Performance Studies

Margaret Laurena Kemp, Acting

Maggie Morgan, Costume Design

Jon D. Rossini, Performance Studies

Lecturers

Stuart Carroll, Ballet

Mary Beth Cavanaugh, Movement

Paul Gordon, Granada Artist-in-Residence

Pamila Z. Gray, Lighting

Michele Apríña Leavy, Acting

Curtis Moore, Granada Artist-in-Residence

Steven Schmidt, Instructor, Production Management

Ian Wallace, Visual Design

Arts Administration

Karen Ostergard, Chief Administrative Officer

Barbara Olivier, Undergraduate Program Coordinator

Julie McGilvray, Undergraduate Advisor

Melany Miners, Graduate Program Coordinator

Michael G. French, Arts Marketing Specialist

DEPARTMENT OF THEATRE AND DANCE UPCOMING VIRTUAL EVENTS

Whole Cloth

An MFA Project by Danielle Levin

April 15-17 at 6:30 p.m. PDT

When It Works, where are you? Invitations and shared practices

An MFA Project by Barnaby O'Rorke

April 19, 21 & 23 at 5 p.m. PDT

Juliet and Romeo

A New Musical

Book by Paul Gordon

Music and lyrics by Paul Gordon and Curtis Moore

Directed by Mindy Cooper and Lisa Quoresimo

June 3-5 at 6 p.m. PDT