Cámara Gesell [Gesell Dome], 1994.

Cámara Gesell was inspired by Jeremy Bentham's 1791 concept of the panopticon, a prison design that was later employed by Michel Foucault in his book about criminology and the modern criminal law system, *Discipline and Punish*. Another of Foucault's texts, *I, Pierre Rivière, having slaughtered my mother, my sister, and my brother...*, reconstructs the case of a young parricide in 19th century France and inspired the story of Tomás, the protagonist of *Cámara Gesell*: a child who seeks to rebel, unsuccessfully, against his parents and against disciplinary society. The stage design, created by Norberto Laino, consisted of a hairdresser's chair that sat on a surface covered in black and white tiles, a kind of chessboard filled with trapdoors and hidden nooks and crannies that allowed the puppeteers and dolls to appear and disappear. The audience was situated close to the stage. The dialogue, heard in voiceover, created a distance between what was heard and what was seen, separating the narration from the representation.

      For this show, the group increased their efforts to collect and recycle objects, to the point of constructing what they called 'the peripheral rubbish dump', composed of dolls, toys, old clothes and taxidermied animals. A distinctive feature of the performance was the presence, for the first time, of an independent performer who did not manipulate objects on stage. This role was played by the magnetic director and actress Laura Yusem, who brought the character of Tomás to life.