

Máquina Hamlet [Hamletmachine], 1995.

In 1995, the original processes of the group came together with a story that, by fragmenting and condensing the source material, both dismantled and updated a Shakespearean classic: *Máquina Hamlet [Hamletmachine]*, by Heiner Müller. The group worked with German playwright Dieter Welke for the production, which proved essential, as it allowed them to immerse themselves in the complexity of Müller's text, thus broadening the horizons for the interpretation and creation of a 'staging policy' for this new *Hamlet*. Alejandro Tantanian joined the original members of the group as a guest performer, while Gabriela Massuh, in collaboration with Welke, provided an original translation of Müller's text.

The piece marked a jump in scale for the group's production, with some of the puppets copying the features of the performers as well as surpassing them in height. These 'mannequins' co-existed with smaller dolls and the difference translated to the space, resulting in a show with a Matryoshka doll (Russian nesting dolls) kind of logic. Müller's text was like a Matryoshka doll nested inside Shakespeare's text; El Periférico approached their own production as yet another doll inside of the assembly, encrypting, referencing and constructing variations of the previous works.

Máquina Hamlet exploded onto the scene, creating a huge impact on Argentina's cultural history with its renewed questions by a Hamlet who spewed forth the despair of the 20th century and made oblique references to the neoliberalism that prevailed in the country. *Máquina Hamlet* ran for five years, and the group toured with it internationally. Finally, at the turn of the millennium, the group destroyed the objects used in the production, to force themselves to abandon it.