

Manifiesto de niños [Children's Manifesto], 2005

This was the final show created by the group: a theatrical treatise against an adult-centric world. The impetus was to reflect on the real and symbolic violence the adult world imposes on children. It took its inspiration from many sources: *Pinocchio*, by Carlo Collodi; *In the Realms of the Unreal*, by Henry Darger (an epic book about rebellious girls who fight against armies of adults); *Alice's Adventures in Wonderland*, by Lewis Carroll; the research of psychoanalyst Bruno Bettelheim; and a text by Horacio González, written for the occasion, which would serve as the show's closing piece. It began with a revolutive obituary listing one hundred names of children who died in the 20th century: massacred at Auschwitz, in the Gaza Strip, Baghdad, Buenos Aires, Kosovo, Hiroshima.

From a large wooden cube, painted white and with glass windows positioned at the eye level of the spectator-spies, three performers (Maricel Álvarez, Emilio García Wehbi and Blas Arrese Igor) manipulated dolls and headless bodies, played with toy soldiers, sang and had milk and vanilla biscuits for afternoon tea. The interior of this 'playroom' – another device of confinement – was shown to the outside using screen via cameras that were operated by the actors. The experience forced the spectators to move around, searching for what to look at and how to see it. Towards the end of the experience, the performers would gift spectators a souvenir, a pack of four children's figurines, delivered via slots in the cube. As the performances went on, the cube accumulated memories of everything that took place: dirt, drawing, graffiti.

Unbeknownst to the group, this requiem for childhood was also the group's farewell liturgy.