

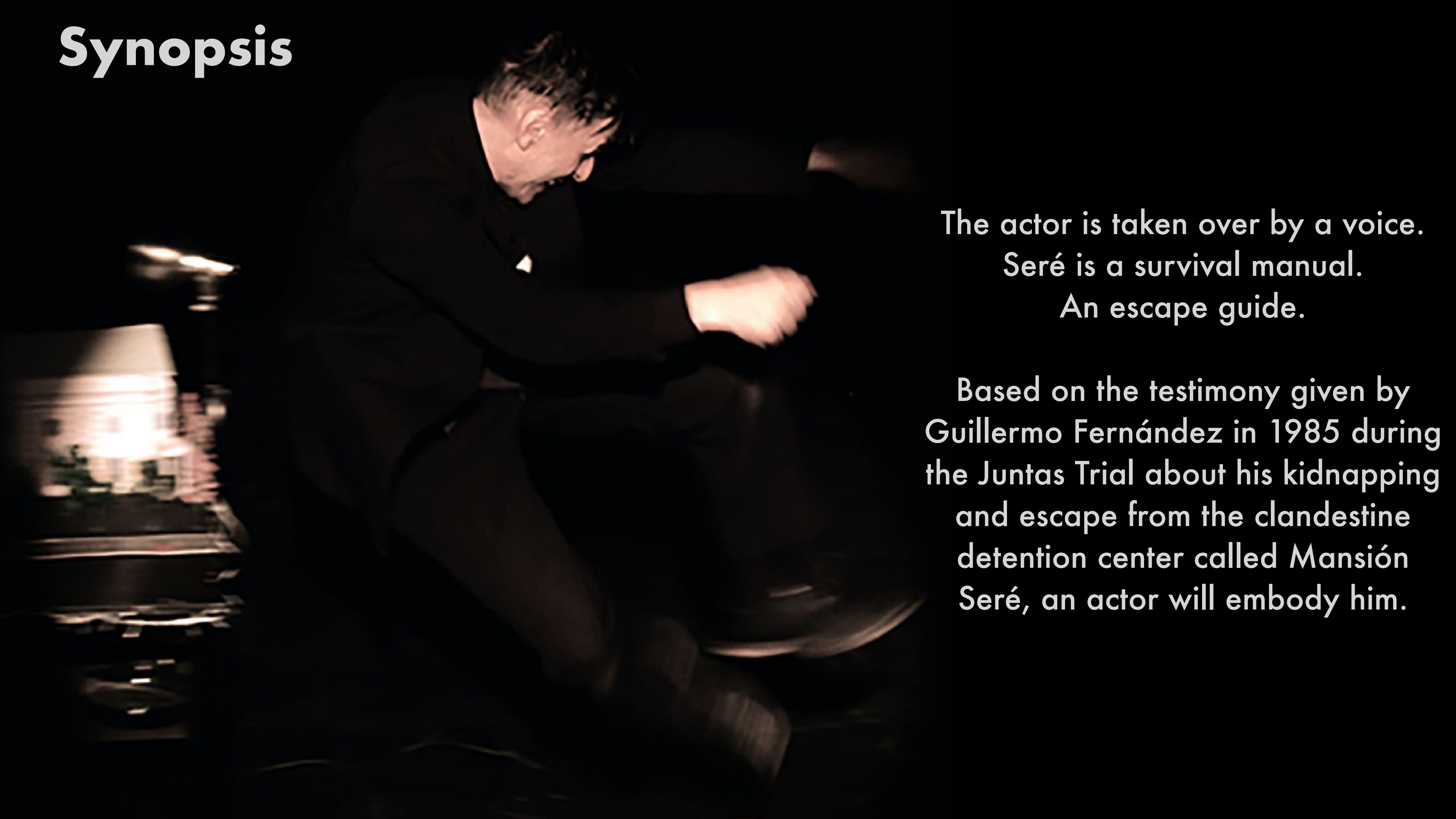


(I will be)



**Dramaturgy and direction
Lautaro Delgado Tymruk y Sofía Brito**

Synopsis

A man in a dark suit is crouching in a dark room. To his left, there is a blurred light source, possibly a window or a screen, showing some indistinct shapes. The overall atmosphere is dark and mysterious.

The actor is taken over by a voice.
Seré is a survival manual.
An escape guide.

Based on the testimony given by
Guillermo Fernández in 1985 during
the Juntas Trial about his kidnapping
and escape from the clandestine
detention center called *Mansión
Seré*, an actor will embody him.

Documentary-Performative Theater
85 min

Credits

Performer: Lautaro Delgado Tymruk

Lighting Designer: Ricardo Sica

Theatrics: Richy Salguero

Dramaturgista: Conrado Beretta

Executive Production: Compañía SERÉ

Dramaturgy, Direction and General Production:

Lautaro Delgado Tymruk y Sofía Brito

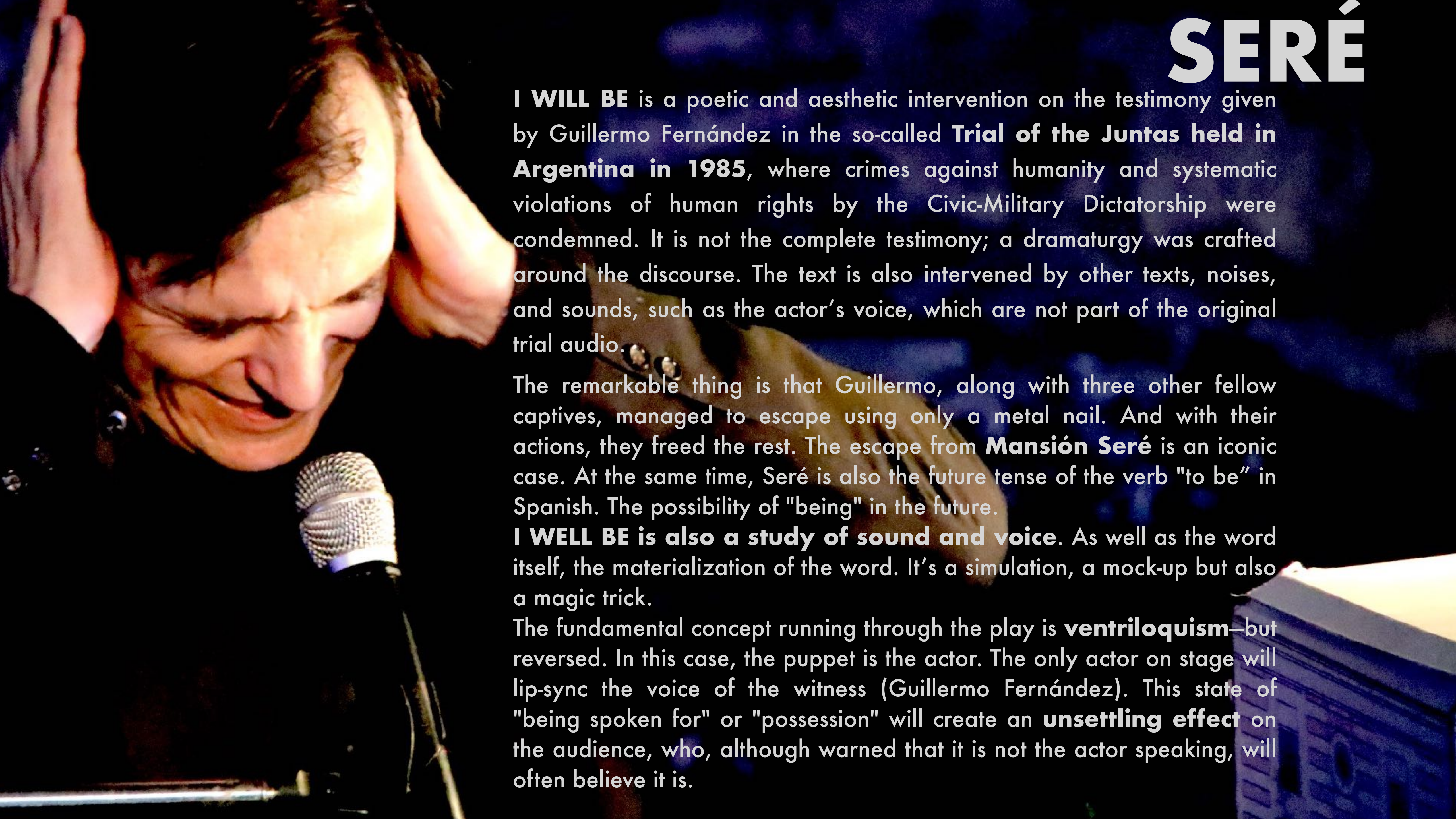
[**Pictures**](#)

[**Trailer**](#)

[**Play**](#)

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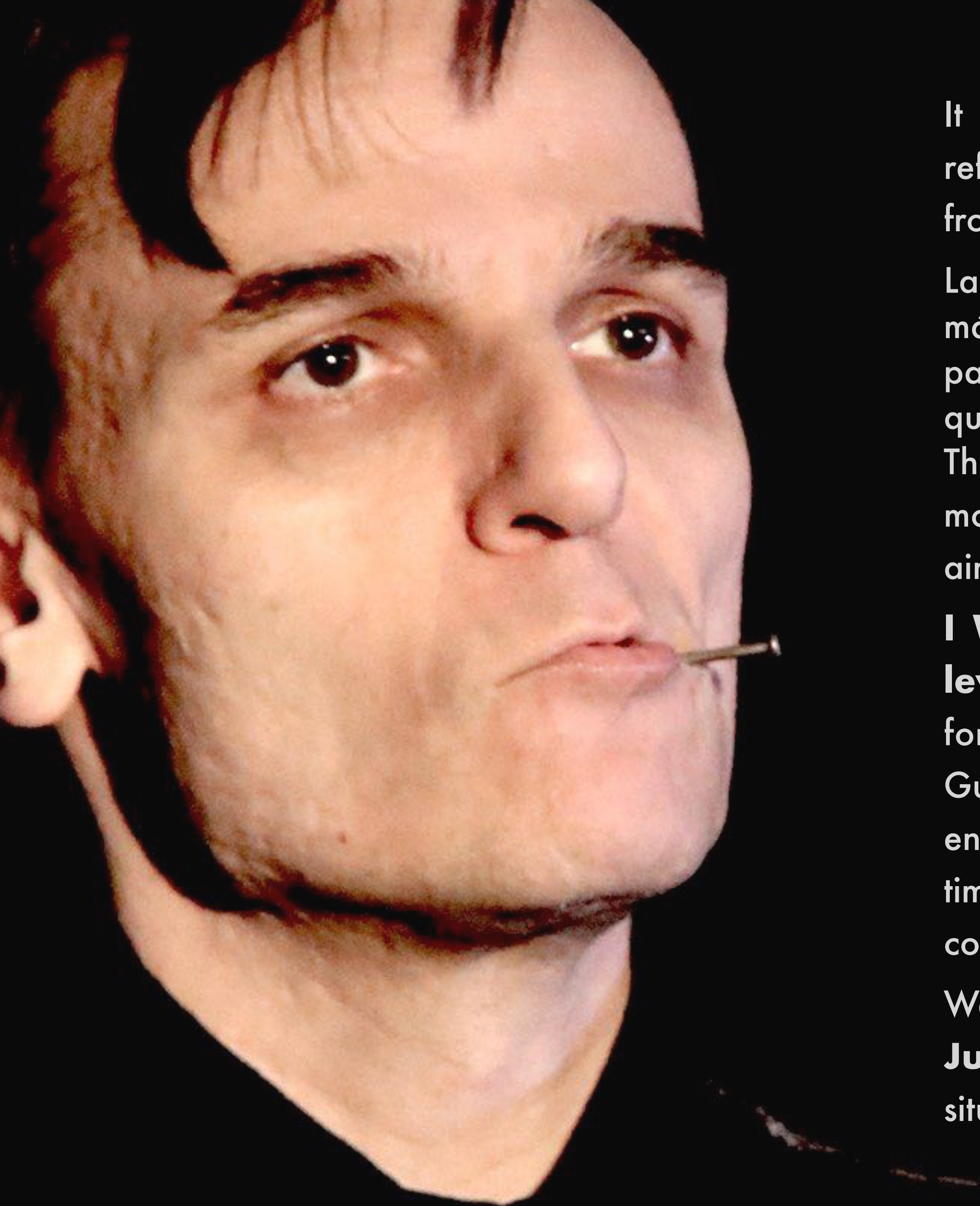
SERÉ

I WILL BE is a poetic and aesthetic intervention on the testimony given by Guillermo Fernández in the so-called **Trial of the Juntas held in Argentina in 1985**, where crimes against humanity and systematic violations of human rights by the Civic-Military Dictatorship were condemned. It is not the complete testimony; a dramaturgy was crafted around the discourse. The text is also intervened by other texts, noises, and sounds, such as the actor's voice, which are not part of the original trial audio.

The remarkable thing is that Guillermo, along with three other fellow captives, managed to escape using only a metal nail. And with their actions, they freed the rest. The escape from **Mansión Seré** is an iconic case. At the same time, Seré is also the future tense of the verb "to be" in Spanish. The possibility of "being" in the future.

I WELL BE is also a study of sound and voice. As well as the word itself, the materialization of the word. It's a simulation, a mock-up but also a magic trick.

The fundamental concept running through the play is **ventriloquism**—but reversed. In this case, the puppet is the actor. The only actor on stage will lip-sync the voice of the witness (Guillermo Fernández). This state of "being spoken for" or "possession" will create an **unsettling effect** on the audience, who, although warned that it is not the actor speaking, will often believe it is.



It is stated in the play that "this is an opportunity to escape," not only referring to the protagonist's escape but also the possibility of escaping from this state of "being spoken for" through **critical thinking**.

La obra es un intento de **desautomatización** de uno de los momentos más oscuros de la historia Argentina. No es un relato museístico ni panfletario. Pretende generar un movimiento sísmico en la memoria de quién la vea.

The play is, in essence, an attempt to **de-automatize** one of the darkest moments in Argentine history. It is not a museum piece or propaganda. It aims to generate a seismic shift in the memory of whoever watches it.

I WILL BE also activates a dialectical play of history on three levels: first, Guillermo's present during his testimony, with his memories, forgetfulness, slips, and revelations. Second, the past narrated by Guillermo, with all that the ordeal that the kidnapping and the escape entailed. The time of the memory. Lastly, the here and now of the play, the time of its performance, with its commentary on what happened in today's context.

We hope this will be a valuable contribution to **Memory, Truth, and Justice**, which we see dangerously threatened in Argentina's current situation.

Guillermo Fernandez

I'm an actor and puppeteer. My relationship with puppets began as a story of survival. In 1979, having just arrived in Paris as a political refugee, I met an Argentine puppeteer, Horacio Peralta, who was already working on the streets and in the Paris metro. After a few months of rehearsals, I joined *Bululú Teatro*. With the creation of the show *Face à Face* in 1981, the traveling began, with festivals and what started as a fun livelihood turned into a passion. In 1985, I created my own company, *Tango Théâtre*, with which we adapted works such as *Blacamán el bueno, vendedor de milagros* by Gabriel Garcia Marquez, *El Lazarillo de Tormes*, *The Hobbit* by J. R. R. Tolkien, *Captains of the Sands* by Jorge Amado, and *Little Nemo* by Winsor McCay, among others. As a puppet, mask, and marionette maker, I collaborated with many theater companies in France. In 1994, we made puppets for Norwegian television (similar to *Les Guignols de l'info* from Canal Plus in France). From all those years, what I hold on to are the friends, my travels across Europe (and beyond), and what was perhaps the best therapy of all. After having lived through so much horror, puppets were a balm for my soul.

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Lautaro Delgado Tymruk

He is an actor, performer, director, and teacher. He trained at the Drama School of Alejandra Boero for nine years. He graduated from the Playwriting program at EMAD and studied film direction at FUC and IDAC. He also studied magic at the Fumanchú School. In theater, he has worked with directors such as Daniel Veronese, Roberto Villanueva, Edgardo Cozarinsky, Gustavo Tarrío, Marcelo Minnino, Luciano Cáceres, Joaquín Bonet, Calixto Bieito, Claudio Tolcachir, and Juan Pablo Gómez. He has starred in internationally acclaimed films, receiving several nominations and awards. *The Heart of the World* by Santiago Loza was his first play as a director, premiered alongside his documentary *Treplev* co-directed with Esteban Perroud at DOCBA.

Sofía Brito

She is an actor, performer, audiovisual creator, and teacher. She trained as an actress in Buenos Aires with various teachers. She was selected for the Berlinale Talents as well as the Mexico and Buenos Aires programs, where she studied with Jean-Louis Rodrique. She has starred in internationally acclaimed films, receiving numerous nominations and awards. In cinema, she trained with Andrés Di Tella, James Benning, Vanessa Ragone, and Miguel Ángel Pérez. She completed the PCI Direction Diploma. She debuted as a director with her first short film, 中孚 61. *The Inner Truth*, that premiered in the International Competition at DocLisboa, 2019. She co-directs *Seré* alongside Lautaro Delgado Tymruk. She is currently developing the feature film *Solo que el silencio no existe*, which participated in the Raymundo Gleyzer INCAA program, DAC Genre, and has support from Mecenazgo and FNA.

Ricardo Sica

He is one of the most prominent and sought-after lighting designers in Argentina. He worked as a lighting technician and operator at the “Callejón de los Deseos” theater from 1998 to 2010. He was the Technical Coordinator of Timbre 4 from 2014 to 2019. He has participated in numerous international tours and festivals. He has been nominated for the Trinidad Guevara, Teatro del Mundo, Florencio Sánchez, ACE, Luisa Vehil, María Guerrero, and Hugo awards. Major awards include Florencio Sánchez, Teatro del Mundo, Luisa Vehil, Estrella de Mar, and Trinidad Guevara. He has worked on more than 400 productions.

Press Clipping

Being and I will be

The play Seré belongs to the one-man genre. But when one sees it, the miracles and tricks of the best theatre intervene, and each of its 70 minutes the stage is full. The plot line is pure reality: nothing more and nothing less than the statement that Fernández made in court. With resources of ventriloquism and magic added to his high quality as an actor, Delgado Tymruk with the staging of Sofía Brito call for a glorious ceremony that contains a message of undoubted relevance mainly dedicated to those nostalgic for the dictatorship and those who defend the genocides.

Carlos Ulanovsky, Tiempo Argentino

“I will be,” in the name (and in the voice) of the survivor

Seré, the work directed by Sofía Brito and Delgado Tymruk, is structured around splitting. The scene does not reproduce but tears or cuts that testimony, as if it were dismembering it in an attitude that generates distance and, at the same time, makes the story more desperate. The combination of Richy Salguero's stage design and Ricardo Sica's lighting help the design of the space as a perceptive field, rather than a documentary, and the use of objects. It is composed of an editing work that takes place in the actor's body. The elements are played out on stage in parts, broken down without ever requiring literality. Delgado Tymruk's body allows Guillermo Fernández's voice to be given prominence and this is possible because the story of the survivor of Mansión Seré is as devastating as it is dazzling.

Alejandra Varela, magazine Ñ de Clarín

Against automation

Seré, the extraordinary play by Lautaro Delgado Tymruk and Sofía Brito, is a shocking defeat of automation. Delgado and Brito manage to transform what could be just another play in a worn-out genre into an overwhelming experience. They manage to turn the testimony about the damage that the state terrorism of the last dictatorship did to people into, instead, proof that even in the worst damage, people can come together to invent a way out. Seré stages the exercise of that freedom (so far from buying or selling, so different from the false freedom with which the market encloses us). Seré asks us to put our bodies in the present and look at this desolate scene with open eyes. Let disillusionment and the desire to act open our eyes. There is always a loose nail, even in this formally democratic prison where the future of being seems to be in jeopardy.

Elsa Drucaroff, La Agenda

The escape from the Seré Mansion, now in a performance

The actor had already played one of the escapees in the film Chronicle of an Escape, by Adrián Caetano. Now in "I Will", premiered at the Beckett, he presents a documentary fiction far from conventional. "This work brings to life the memory of what happened during the dictatorship," says Delgado Tymruk.

Cecilia Hopkins, Página 12

A shocking testimony, the fusion of two souls - the one that embodies and the one embodied - in an artistic event that awakens memory in these new dark times and is a guide to escape from death.

Pablo Gorlero

Memorable performance by Lautaro Delgado in “I will be”

If many of the audience cried at the end of the performance, it is because of the miracle of a performance. In the body of the actor we saw the atrocities of the dictatorship, the dehumanization of a large part of society, the unclassifiable games of the genocidaires and the fortitude of those who endured them. We also saw the dead, those who did not manage to escape, the architecture of the space in which the prisoners lived, the Sarmiento train in the distance, the sounds of silence, and all the ghosts that came together in those years and who now struggle to return to the light again. Lautaro Delgado Tymruk and Sofía Brito have built a show that will remain in the memory of the audience. Both show an exceptional talent for showing the invisible in the visible. “I will be”, because of its moving beauty and because it touches on the real and borders on the limits of what we can bear, touches our most intimate fibers and also speaks of the dehumanization of a large part of contemporary society. The theater, once again, shows that the intimate is political. How right Spinoza was in his famous aphorism: “We do not know all that a body can do.” The body of the actor, like that of the actors in Hamlet when they reveal Claudius’ crime, can tell the whole story. That is what Lautaro Delgado does. The rest is silence. Osvaldo Quiroga, El Refugio de la Cultura y La Izquierda Diario

Osvaldo Quiroga, El Refugio de la Cultura

A heart-wrenching one-man show written and directed by Lautaro Delgado Tymrk and Sofía Brito. Superb acting and performance work by Lautaro Delgado Tymrk in the construction of this corporal score that conveys the story with absolute gestural precision. The very rigorous and precise staging work stands out, which establishes the contrast between the small and the childish (the model of the building and the painted cardboard trees, the remote-controlled toy train, the small jug and glass) and the enormity of the horror of the evoked experience; this contrast brought to mind Hannah Arendt's "the banality of evil". The lighting design is very effective in its narrative power. A moving and much-needed show. Don't miss it.

Estela Castronuovo, Facebook

+ Clipping prensa

The background image shows an archaeological excavation site. In the center, a person is seated in a wheelchair on a dirt path. The site features several rectangular pits and low brick walls, some of which are partially covered with green moss. In the upper portion of the image, a large crowd of people is gathered behind a metal railing, observing the site. The scene is captured in a slightly grainy, low-light photograph.

Function history

- * Nevadas Escénicas - Festival Bariloche 2025
- * FIT - Festival Internacional de Teatro - Córdoba 2025
- * FAER - Festival de Artes Escénicas de Rosario 2025
- * CENA CONTEMPORANEA - Festival Internacional de Brasilia 2025
- * Festival de Teatro de Rafaela 2025
- * Teatro del Pueblo 2024/25
- * FIBA 2024 - Convocatoria Nacional
- * Centro Cultural Haroldo Conti
- * Centro Cultural Munro
- * Teatro Beckett
- * Casa nuestros hijos - Madres de línea fundadora Instituto Espacio para la Memoria - Ex ESMA
- * Fundación Sagai
- * Ruinas Mansión Seré - Asociación Seré por la Memoria y la Vida
- * Conadu
- * Universidad Madres de Plaza de Mayo

PERFORMANCES AND TOURS 2026

January:

Sala Villaroel - Barcelona

February:

Teatros del Canal- Madrid

AWARDS y NOMINATIONS

Award Trinidad Guevara best actor.

Award ARGENTORES Best play documentary

Nomination Award Maria Guerrero best direction.

Nomination Award Maria Guerrero best actor.

Nomination Award Maria Guerrero a la best lighting.

Nomination Award Martín Fierro best actor.

Nomination PAward ACE por best underground play.



Sofía Brito

+5491131842421

proyectosabracadabra@gmail.com