

ENGLISH

CREATIVE TEAM

CREATOR: RENATO FIMENE
PLAYWRIGHT & DIRECTOR: CÉSAR BAPTISTA
VIDEO DIRECTOR & PROJECTIONIST: THIAGO ROMA
PRODUCTION: BRALA PRODUCTIONS
PRODUCER: RENATO FIMENE
STAGE MANAGER: JOSE BARRERA
GRAPHIC DESIGNER: ANGELA RIBEIRO

PARTNERS

LOS ANGELES BRAZILIAN FILM FESTIVAL
(LABRFF)

THANK YOU

JOSE BARRERA
WILLIAM BURIGO
RICARDO GARCIA
XIMENA JOSÉ
PAT & HILDA FUJIMOTO

COLLABORATORS

AMBUE RESTAURANT
LA TRUSTED MOVERS
THE ARTISANS CREATIVE SPACES
TPR PUBLIC RELATIONS

158 STEPS FOLLOW US

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INSTAGRAM: @158STEPSPLAY
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INSTAGRAM: @BRALAPRODUCTIONS
WEB: WWW.BRALAPRODUCTIONS.COM

CREATIVES INSTAGRAM

RENATO FIMENE @RENATOFIMENE
CÉSAR BAPTISTA @CESARAPBATISTA
THIAGO ROMA @THIAGOROMA47
ANGELA RIBEIRO @ANGELARIBEIRO2



CAST
RENATO FIMENE



CREATOR'S WORD

"158 STEPS" WAS BORN FROM A FEELING I COULDN'T SHAKE - THAT IN CHASING MY DREAM, I HAD ALSO BECOME INVISIBLE.

As a Brazilian artist and immigrant in Los Angeles, I've walked a tightrope between hope and exhaustion, between belonging and alienation. This play is not just a story I wanted to tell - it's the one I needed to. It's my way of mapping out the emotional terrain of immigration, not through politics or statistics, but through memory, irony, fear, laughter, and language. It's about the questions that follow us across borders: Who am I now? What have I become? Where do I exist?

To help shape this deeply personal journey, I invited two collaborators I deeply admire and trust.

César Baptista is a director and playwright whose work has always challenged form while honoring truth. We've collaborated before on powerful projects in Brazil, where he also wrote and directed - and from the very beginning, we shared a strong creative synergy. I knew I needed someone for this piece who could navigate its emotional complexity with both rigor and poetic freedom. César brought more than just direction - he brought empathy, courage, and an uncanny ability to make the invisible seen. Our mutual trust allowed us to push boundaries and dive deeper into the emotional core of this story.

Thiago Roma, whose eye has captured moments of raw beauty in film and photography, was the only person I could imagine creating the visual language for this story. His projection work doesn't just support the performance - it becomes part of the narrative, part of the character's inner world. Thiago and I had already worked together on SNAIL, and the trust we built there made it easy to dream bigger here.

This project is both a homecoming and a departure - a journey shaped by the dissonance of living between worlds, by the quiet resilience that so many immigrants carry. Though it's a solo show, it has never been a solitary process. It was built in dialogue - with every collaborator who helped shape it - and it only becomes whole in the presence of the audience. You are not just spectators; you are part of the architecture of this story. Theatre only matters because you are here. And stories like this - fragile, defiant, searching - deserve to be seen, heard, and held. Thank you from the bottom of my heart for taking these steps with me.

Renato Fimene

VIDEO DIRECTOR'S WORD

Every time Renato invites me to a project, I know it's more than just a creative collaboration - it's a chance to be part of something urgent and deeply human. As a cinematographer, I've always been curious about the ways we can blur the lines between mediums. In this play, theater and film merge to tell a story that feels especially vital right now, in a city like Los Angeles - a place built on dreams and contradictions.

158 Steps is a tribute to everyone who keeps creating despite the odds - to those who live between languages, borders, and identities. It's a visual manifesto for resilience, for those who carry their stories across continents and still find the courage to speak.

Thiago Roma

DIRECTOR'S WORD

158 STEPS IS A JOURNEY.

When Renato invited me to this project, I felt as though I had been called to a greater purpose. 158 Steps could be seen as a calling.

On one side, the dream of the artist who wants their work to be recognized and respected; on the other, the dream of a global citizen who wants to be respected in their identity and uniqueness, regardless of where they were born.

In 158 Steps, these two figures—artist and citizen—meet in the (co)incidence of paths. At a time when the pillars of our democracies—in different parts of the world—are being questioned, often through narratives forged from deceit and digital illusions, the performing arts emerge as a force of presence, of the here-now.

158 Steps is theater and cinema.

I don't intend to be like the naïve painter who explains his painting after framing it. I only want to say that what you will see is the opposite of what we usually understand as spectacle—it's the opposite of notions like "show" or "entertainment."

158 Steps is about going against a certain "reverse Zeitgeist." 158 Steps is storytelling.

At a moment when we are overwhelmed by images that fracture the sign—when the relationship between signifier and signified has been reduced to just one of its internal elements, the signifier in this case; when we are subjected to vivid, yet unlivable images, extremely intense and stimulating, but without substance—disembodied, ghostly, with no experience of the continuum of time—in other words, with no experience of History, no reverse, no fold; in short, at a moment when, as Guy Debord once predicted, the ultimate stage of fetishization is the image itself, our work here presents itself like the Tambaqui, a fish that swims against the current during the Piracema, a gasp of breath in the midst of both literal and metaphorical suffocation.

158 Steps walks the tightrope of our time's ambivalences—between reality and fiction, memory and the present, virtual and concrete, latent and manifest, public and private, theater and cinema—in the becoming of the game, so that maybe we can become who we really are. 158 Steps is about me, you, us, the other. It's also about otherness and empathy.

To the character in Greek tragedy who says the impossible should never be attempted, a philosopher once responded that it was precisely by attempting the impossible that the greatest transformations in society occurred.

Here, 158 Steps is also our impossible attempt.

César Baptista

SYNOPSIS

"158 STEPS" IS A SOLO PLAY THAT FOLLOWS AN IMMIGRANT IN HIS PURSUIT OF ARTISTIC RECOGNITION IN LOS ANGELES. FAR FROM HOME, HE FACES REJECTION AND A CONSTANT SENSE OF INVISIBILITY WHILE HOLDING ON TO THE DREAM OF LANDING A WORTHY ROLE.

AS REALITY, MEMORY, AND DREAM BEGIN TO BLUR, THE CHARACTER STOPS ASKING WHO HE IS AND STARTS QUESTIONING WHAT HE HAS BECOME. BLENDING METATHEATRE AND CINEMATIC LANGUAGE, THE PLAY BUILDS AN INTIMATE AND FRAGMENTED NARRATIVE THAT WEAVES TOGETHER HUMOR, LYRICISM, AND SOCIAL CRITIQUE TO EXPLORE THEMES SUCH AS IDENTITY, IMMIGRATION, ART, AND BELONGING.

PRESENTATION

"158 STEPS" IS A SOLO PLAY THAT TELLS THE STORY OF AN IMMIGRANT STRIVING TO FIND HIS PLACE IN THE WORLD.

AFTER FAILING TO ACHIEVE THE RECOGNITION HE LONGED FOR IN HIS HOME COUNTRY, THE ACTOR DECIDES TO PURSUE AN ARTISTIC CAREER ABROAD. NOW, HE FINDS HIMSELF CAUGHT BETWEEN TWO WORLDS: THE HARSH REALITY OF SURVIVAL AND THE DREAM OF LANDING A WORTHY ROLE IN LOS ANGELES. AS FAILURES ACCUMULATE AND HIS GOAL SEEMS INCREASINGLY OUT OF REACH, THE BOUNDARIES BETWEEN REALITY, MEMORY, AND DREAM BEGIN TO DISSOLVE—LEADING THE ACTOR TO A TURNING POINT WHERE HE NO LONGER ASKS WHO HE IS, BUT WHAT HE IS. "158 STEPS" IS A SOLO THEATRICAL PERFORMANCE THAT USES METATHEATRE TO PLACE THE LANGUAGES OF THEATER AND CINEMA IN CONSTANT DIALOGUE, OFFERING MULTIPLE PERSPECTIVES ON THE SAME EVENT.

BLENDING DRAMATIC AND NARRATIVE TEXT, IRONIC AND EVEN COMEDIC SCENES WITH DEEP AND INTENSE SITUATIONS, THE PIECE BECOMES A POETIC JOURNEY THROUGH UNIVERSAL THEMES SUCH AS IMMIGRATION, IDENTITY, ART, THE PURSUIT OF A DREAM, FAMILY, AND MORE.



THIAGO ROMA IS A VERSATILE PROFESSIONAL IN THE CULTURAL SECTOR OF SOROCABA, WITH OVER 11 YEARS OF EXPERIENCE IN PHOTOGRAPHY AND AUDIOVISUAL PRODUCTION. HE HAS WORKED WITH A WIDE RANGE OF ARTISTS IN CIRCUS, THEATER, DANCE, PERFORMANCE, AND MUSIC, PRODUCING MUSIC VIDEOS, LIVE SESSIONS, PROMOTIONAL MATERIALS, AND RECORDINGS. THIAGO IS ALSO A DIRECTOR OF PHOTOGRAPHY AND COLORIST FOR SHORT AND FEATURE FILMS. HIS PROFESSIONAL VERSATILITY EXTENDS TO THE ADVERTISING INDUSTRY, WHERE HE HAS WORKED ON CONTENT PRODUCTION FOR MAJOR BRANDS LIKE FORD, GENERAL MOTORS, JEEP, ROCK IN RIO, NESTLÉ, AND ITAIPAVA GROUP.

AMONG HIS NOTABLE WORKS, THIAGO DIRECTED PHOTOGRAPHY, EDITING, AND COLOR GRADING FOR THE SHORT FILM SNAIL, WHICH WON BEST INTERNATIONAL FILM AT THE LABRFF 2023. HE ALSO WORKED ON LOBAS (LINC 2019), OCUPAÇÃO TRANSITÓRIA (MUNICIPAL CULTURE FUND OF VOTORANTIM, 2019), AND THE FEATURE FILM A PAIXÃO NO CIRCO (PROAC 2021) AS 1ST ASSISTANT DIRECTOR AND COLORIST. HE HAS ALSO CONTRIBUTED HIS COLOR GRADING SKILLS TO MAYA (LINC 2021) AND WAS THE DIRECTOR OF PHOTOGRAPHY AND SCRIPTWRITER FOR THE MUSIC VIDEO KILARIÔ BY DI MELO (2016). IN ADDITION, THIAGO DIRECTED THE MUSIC VIDEO RADICALIZAR BY DORMENTE (2022), SERVED AS DIRECTOR OF PHOTOGRAPHY AND EDITOR FOR THE DOCUMENTARY A PAIXÃO NO CIRCO (2018), AND WORKED ON THE MUSIC VIDEO CAOSTROFOBIA DIGITAL (2018) IN MULTIPLE ROLES, INCLUDING SCRIPTWRITING, PRODUCTION, AND EDITING.



CREATIVES

RENATO FIMENE IS A BRAZILIAN ACTOR, WRITER, DIRECTOR, AND PRODUCER BASED IN LOS ANGELES. HE BEGAN HIS ARTISTIC CAREER IN BRAZIL AND GRADUATED FROM THE SCHOOL OF DRAMATIC ART AT THE UNIVERSITY OF SÃO PAULO (EAD/ECA/USP). OVER THE YEARS, RENATO HAS WORKED WITH SEVERAL PROMINENT BRAZILIAN DIRECTORS IN MORE THAN 15 PLAYS. HE IS CURRENTLY PURSUING A MASTER OF FINE ARTS (MFA) IN PRODUCING AT THE AMERICAN FILM INSTITUTE (AFI) CONSERVATORY, WHERE HE CONTINUES TO SHARPEN HIS CRAFT AND DEEPEN HIS ARTISTIC VISION.

RENATO DEBUTED HIS FIRST LEAD ROLE IN THE SHORT FILM SNAIL (2023), A PROJECT HE ALSO WROTE, DIRECTED, AND PRODUCED. THE FILM RECEIVED WIDESPREAD ACCLAIM, WINNING THE BEST INTERNATIONAL FILM AWARD AT THE LOS ANGELES BRAZILIAN FILM FESTIVAL, AS WELL AS BEST ACTOR AND BEST SCREENPLAY AT THE NEW YORK INTERNATIONAL FILM AWARDS. IT WAS ALSO OFFICIALLY SELECTED FOR SEVERAL OTHER PRESTIGIOUS INTERNATIONAL FILM FESTIVALS IN ITALY, CANNES, PORTUGAL, AND THE NETHERLANDS. IN ADDITION TO HIS FILM WORK, RENATO HAS ALSO STARRED IN TV COMMERCIALS FOR MAJOR BRANDS SUCH AS GENERAL MOTORS, MINISTÉRIO DA SAÚDE DO BRASIL, AND VIVO TELECOMUNICAÇÕES.

"158 STEPS" MARKS RENATO'S STAGE ACTING DEBUT IN THE U.S., A DEEPLY PERSONAL PROJECT THAT HE HAS CREATIVELY STRUCTURED TO REFLECT HIS PASSION FOR STORYTELLING.



CÉSAR BAPTISTA IS A DIRECTOR, PLAYWRIGHT, SCREENWRITER, ACTOR, AND PROFESSOR. HE IS A DOCTORAL CANDIDATE IN PERFORMING ARTS AT THE UNIVERSITY OF SÃO PAULO, WHERE HE IS PART OF THE CEPECA RESEARCH GROUP, COORDINATED BY PROF. DR. EDUARDO COUTINHO. CÉSAR HOLDS A DEGREE IN LANGUAGE ARTS (PORTUGUESE/ENGLISH) FROM FUNDAÇÃO SANTO ANDRÉ AND IS TRAINED AS AN ACTOR AT FUNDAÇÃO DAS ARTES DE SÃO CAETANO DO SUL. HE ALSO STUDIED SCREENWRITING AT THE ESCUELA INTERNACIONAL DE CINE Y TV IN CUBA.

A RENOWNED DIRECTOR, CÉSAR'S CAREER SPANS MULTIPLE AWARD-WINNING THEATER PRODUCTIONS, SUCH AS AS AVENTURAS DE CHICO BUXIXO E O CIRCO INVISÍVEL, PUSH UP, SUTURA, AND FÁBULAS DE UM SÓTÃO. HIS WORK AS A DIRECTOR HAS EARNED HIM ACCOLADES, INCLUDING THE ARTE QUALIDADE BRASIL AWARD FOR BEST DRAMA DIRECTOR (2016). HE ALSO WON THE BEST ACTOR AWARD AT THE BELAS ARTES FILM AND AUDIOVISUAL FESTIVAL (2024) FOR HIS ROLE IN ANTOLHOS, A SHORT FILM DIRECTED BY BRENO MILESKI BUCHLER AND GABO MARTINES.

CÉSAR IS A PROFESSOR OF PERFORMING ARTS AND CINEMA AT BELAS ARTES UNIVERSITY AND THE POSTGRADUATE DRAMATURGY PROGRAM AT SESI, WHERE HE HAS CONTRIBUTED SIGNIFICANTLY TO THE ACADEMIC WORLD. HE HAS ALSO TAUGHT AT INSTITUTIONS SUCH AS UNESP, THE SP SCHOOL OF THEATER, AND STUDIO FÁTIMA TOLEDO. CÉSAR'S TEACHING AND LEADERSHIP EXTEND TO HIS PAST ROLE AS ASSISTANT DIRECTOR TO JORGE TAKLA, GABRIEL VILLELA, AND ANTUNES FILHO, AND AS PART OF THE SESI DRAMATURGY PROGRAM TEAM, WHICH WON THE SHELL AWARD IN 2016. "158 STEPS" MARKS CÉSAR'S DIRECTORIAL DEBUT IN HOLLYWOOD, BRINGING HIS UNIQUE VISION TO THE INTERNATIONAL STAGE.

PORTUGUÊS

CREATIVOS

IDEALIZADOR: RENATO FIMENE
DIRETOR DE VÍDEO E PROJEÇÃO: THIAGO ROMA
PRODUÇÃO: BRALA PRODUCTIONS
PRODUTOR: RENATO FIMENE
GERENTE DE PALÇO: JOSE BARRERA
DESIGNER: ANGELA RIBEIRO

PARCEIROS

LOS ANGELES BRAZILIAN FILM FESTIVAL (LABRFF)

AGRADECIMENTOS

JOSE BARRERA
WILLIAM BURIGO
RICARDO GARCIA
XIMENA JOSÉ
PAT & HILDA FUJIMOTO

COLABORADORES

AMBUE RESTAURANT
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TPR PUBLIC RELATIONS

158 STEPS SIGA-NOS

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#158PASSOSPEÇA
#158PASOSÜBRA
INSTAGRAM: @158STEPSPLAY
WEBSITE: 158STEPSPLAY.COM



BRALA PRODUCTIONS
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INSTAGRAM: @BRALAPRODUCTIONS
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INSTAGRAM DOS CREATIVOS
RENATO FIMENE @RENATOFIMENE
CÉSAR BAPTISTA @CESARAPBATISTA
THIAGO ROMA @THIAGOROMA47
ANGELA RIBEIRO @ANGELARIBEIRO2



CAST
RENATO FIMENE



RENATO

"158 Passos" nasceu de uma sensação que eu não conseguia abandonar – a de que, ao correr atrás do meu sonho, eu também havia me tornado invisível.

Como artista brasileiro e imigrante em Los Angeles, tenho caminhado numa corda bamba entre a esperança e o cansaço, entre o pertencimento e a alienação. Esta peça não é apenas uma história que eu queria contar – é a história que eu precisava contar. É minha forma de mapear o território emocional da imigração, não por meio da política ou de estatísticas, mas através da memória, da ironia, do medo, do riso e da linguagem. Trata das perguntas que nos acompanham para além das fronteiras: Quem sou eu agora? No que me tornei? Onde é que eu existo?

Para ajudar a moldar essa jornada tão pessoal, convidei dois colaboradores que admiro profundamente e em quem confio plenamente.

César Baptista é um diretor e dramaturgo cujo trabalho sempre desafiou a forma sem nunca abandonar a verdade. Já colaboramos antes em projetos potentes no Brasil, onde ele também escreveu e dirigiu – e desde o início, compartilhamos uma forte sintonia criativa. Eu sabia que precisava de alguém, para esta peça, que pudesse navegar a complexidade emocional da história com rigor e liberdade poética. César trouxe mais do que direção – ele trouxe empatia, coragem e uma habilidade impressionante de tornar o invisível visível. Nossa confiança mútua nos permitiu ultrapassar limites e mergulhar fundo no centro emocional desta narrativa.

Thiago Roma, cujo olhar já capturou momentos de beleza crua no cinema e na fotografia, foi a única pessoa que imaginei para criar a linguagem visual dessa história. Seu trabalho de projeção não apenas acompanha a performance – ele se torna parte da narrativa, parte do mundo interior do personagem. Thiago e eu já havíamos trabalhado juntos em SNAIL, e a confiança construída ali nos permitiu sonhar mais alto aqui. Este projeto é ao mesmo tempo um retorno e uma partida – uma jornada moldada pela dissonância de viver entre mundos, pela resiliência silenciosa que tantos imigrantes carregam. Embora seja um solo, nunca foi um processo solitário. Ele foi construído em diálogo – com cada colaborador que ajudou a dar forma a ele – e só se completa na presença do público. Vocês não são apenas espectadores; são parte da arquitetura desta história. O teatro só importa porque vocês estão aqui. E histórias como esta – frágeis, desafiadoras, em busca – merecem ser vistas, ouvidas e acolhidas.

Obrigado, do fundo do meu coração, por darem esses passos comigo.

Renato Fimene

THIAGO

Toda vez que o Renato me convida para um projeto, eu sei que é mais do que uma simples colaboração criativa - é uma oportunidade de fazer parte de algo urgente e profundamente humano. Como diretor de fotografia, sempre tive curiosidade sobre as formas de borrar as fronteiras entre linguagens. Nesta peça, teatro e cinema se fundem para contar uma história que parece especialmente necessária neste momento, numa cidade como Los Angeles - um lugar construído sobre sonhos e contradições.

158 Passos é um tributo a todos que continuam criando apesar das adversidades - àqueles que vivem entre línguas, fronteiras e identidades. É um manifesto visual de resiliência, para quem carrega suas histórias por continentes e ainda encontra coragem para falar.

Thiago Roma

CÉSAR

158 passos é uma jornada.

Quando Renato me convidou para este projeto, eu me senti como se fosse alguém convocado para um chamado.

158 passos poderia ser um chamado.

De um lado, o sonho do artista que quer ter seu trabalho reconhecido e respeitado, de outro, o sonho do cidadão do mundo que quer ser respeitado em sua identidade e singularidade, independente de onde tenha nascido.

Em 158 passos, esses dois entes - artista e cidadão - se encontram, na (co)incidência - dos caminhos. Em um momento em que os pilares das nossas democracias - em diferentes partes do mundo, - vem sendo questionados, muitas vezes, por meio de narrativas forjadas com base no engano e nas virtualidades, as artes cênicas emergem como força da presença, do agora-já.

158 passos é teatro e cinema.

Não quero aqui fazer como o pintor ingênuo, que explica sua pintura, depois de emoldura-la. Gostaria de dizer apenas que o que vocês vão ver é algo antípoda a aquilo que costumemente entendemos por espetáculo, aliás é o contrário de certas noções como show ou espetáculo.

158 passos é sobre ir contra um certo "Zeitgeist reverso". 158 passos é uma contação de história.

Nesse momento, em que somos soterrados por imagens que fraturaram o signo, em que a relação entre significado e significante foi reduzida a apenas um de seus elementos internos, o significante neste caso; nesse momento em que somos submetidos a imagens vividas, mas não vividas, imagens intensíssimas, estimulantes, mas sem lastro, desencarnadas, fantasmagóricas, sem experiência no continuum do tempo, dito de outro modo, sem experiência na História, sem avesso, sem dobra; em suma, nesse momento em que, como preconizou Guy Debord, a última instância de fetichização é a imagem, nossa obra aqui se apresenta como o Tambaqui, peixe que nada contra a correnteza na Piracema, num laivo de respiro em meio ao sufocamento, literal e metafórico.

158 passos caminha sobre o fio das ambivalências de nosso tempo, entre o real e a ficção, entre a memória e o presente, entre o virtual e o concreto, entre o latente e o manifesto, entre o público e o privado, entre o teatro e o cinema, no devir do jogo, para que talvez a gente possa se tornar aquilo que a gente realmente é.

158 passos é sobre mim, você, nós, o outro. É também sobre alteridade e empatia.

Para aquela personagem da tragédia grega que diz que o impossível não se deve nunca tentar, um filósofo redarguiu defendendo que foi tentando o impossível que as grandes transformações na sociedade ocorreram.

Aqui, 158 passos também é a nossa tentativa impossível.

César Baptista.

SINOPSE

"158 PASSOS" É UM SOLO TEATRAL QUE ACOMPANHA UM IMIGRANTE EM BUSCA DE RECONHECIMENTO ARTÍSTICO EM LOS ANGELES. LONGE DE CASA, ELE ENFRENTA AS REJEIÇÕES E O SENTIMENTO CONSTANTE DE INVISIBILIDADE ENQUANTO PERSISTE NO SONHO DE UM PAPEL DIGNO. A MEDIDA QUE REALIDADE, MEMÓRIA E SONHO SE CONFUNDEM, O PERSONAGEM DEIXA DE SE PERGUNTAR QUEM É, PARA QUESTIONAR O QUE SE TORNOU. COMBINANDO META-TEATRO E LINGUAGEM CINEMATOGRAFICA, A PEÇA CONSTRÓI UMA NARRATIVA ÍNTIMA E FRAGMENTADA, QUE MISTURA HUMOR, LIRISMO E CRÍTICA SOCIAL PARA ABORDAR TEMAS COMO IDENTIDADE, IMIGRAÇÃO, ARTE E PERTENCIMENTO.

APRESENTAÇÃO

"158 PASSOS" É UM SOLO TEATRAL QUE NARRA A HISTÓRIA DE UM ATOR BRASILEIRO E IMIGRANTE, QUE DESEJA ENCONTRAR SEU LUGAR NO MUNDO.

DEPOIS DE NÃO CONSEGUIR O RECONHECIMENTO QUE QUERIA, EM SUA TERRA NATAL, O ATOR DECIDE IR TENTAR A VIDA DE ARTISTA EM OUTRO PAÍS.

AGORA, ELE ESTÁ ENTRE DOIS MUNDOS: A DURA REALIDADE DA SOBREVIVÊNCIA E O SONHO DE CONSEGUIR UM PAPEL DIGNO EM LOS ANGELES.

NA MEDIDA EM QUE OS FRACASSOS SE SUCEDEM E A CONQUISTA DE SEU OBJETIVO SE TORNA MAIS DISTANTE, A FRONTEIRA ENTRE REALIDADE, MEMÓRIA E SONHO SE DISSOLVE, CRIANDO UM PONTO DE INFLEXÃO PARA O ATOR, NO QUAL ELE NÃO SE PERGUNTA MAIS QUEM ELE É, E SIM O QUE ELE É.

O ESPETÁCULO "158 PASSOS" É UM SOLO TEATRAL QUE, POR MEIO DA METALINGUAGEM, COLOCA EM DIÁLOGO PERMANENTE AS LINGUAGENS DO TEATRO E DO CINEMA, A FIM DE TRAZER À TONA DIFERENTES PONTOS DE VISTA SOBRE UM MESMO ACONTECIMENTO.

COM UM TEXTO QUE MESCLA O DRAMÁTICO E O NARRATIVO, CENAS IRÔNICAS E ATÉ MESMO CÔMICAS COM SITUAÇÕES DENSAS E PROFUNDAS, O ESPETÁCULO SE CARACTERIZA COMO UM VOO POÉTICO SOBRE TEMAS UNIVERSAIS COMO IMIGRAÇÃO, IDENTIDADE, ARTE, A REALIZAÇÃO DE UM SONHO, FAMÍLIA, ENTRE OUTROS.



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ESPAÑOL

CREATIVE TEAM

CREATOR: RENATO FIMENE
PLAYWRIGHT & DIRECTOR: CÉSAR BAPTISTA
VIDEO DIRECTOR & PROJECTIONIST: THIAGO ROMA
PRODUCTION: BRALA PRODUCTIONS
PRODUCER: RENATO FIMENE
STAGE MANAGER: JOSE BARRERA
GRAPHIC DESIGNER: ANGELA RIBEIRO

PARTNERS

LOS ANGELES BRAZILIAN FILM FESTIVAL (LABRFF)

THANK YOU

JOSE BARRERA
WILLIAM BURIGO
RICARDO GARCIA
XIMENA JOSE
PAT & HILDA FUJIMOTO

COLLABORATORS

AMBUE RESTAURANT
LA TRUSTED MOVERS
THE ARTISANS CREATIVE SPACES
TPR PUBLIC RELATIONS

RENATO

“158 Pasos” nació de una sensación que no podía dejar atrás: que, al perseguir mi sueño, también me había vuelto invisible.

Como artista brasileño e inmigrante en Los Ángeles, he caminado por una cuerda floja entre la esperanza y el agotamiento, entre el sentido de pertenencia y la alienación. Esta obra no es solo una historia que quería contar - es la historia que necesitaba contar. Es mi forma de trazar el mapa emocional de la inmigración, no desde la política o las estadísticas, sino desde la memoria, la ironía, el miedo, la risa y el lenguaje. Se trata de las preguntas que nos siguen más allá de las fronteras: ¿Quién soy ahora? ¿En qué me he convertido? ¿Dónde existo?

Para ayudarme a dar forma a esta travesía tan personal, invité a dos colaboradores que admiro profundamente y en quienes confío plenamente.

César Baptista es un director y dramaturgo cuyo trabajo siempre ha desafiado la forma, sin perder de vista la verdad. Ya habíamos colaborado en proyectos potentes en Brasil, donde también escribí y dirigí - y desde el comienzo compartimos una fuerte sinergia creativa. Sabía que necesitaba a alguien para esta obra que pudiera navegar su complejidad emocional con rigor y libertad poética. César aportó más que dirección - aportó empatía, valentía y una habilidad impresionante para hacer visible lo invisible. Nuestra confianza mutua nos permitió cruzar fronteras creativas y profundizar en el núcleo emocional de esta historia.

Thiago Roma, cuyo ojo ha capturado momentos de belleza cruda en el cine y la fotografía, fue la única persona que imaginé para crear el lenguaje visual de esta obra. Su trabajo de proyección no solo apoya la actuación - se convierte en parte de la narrativa, parte del mundo interior del personaje. Thiago y yo ya habíamos trabajado juntos en SNAIL, y la confianza que construimos allí nos permitió soñar más en grande aquí.

Este proyecto es, a la vez, un regreso y una partida - un viaje marcado por la disonancia de vivir entre mundos, por la resiliencia silenciosa que tantos inmigrantes llevan consigo. Aunque sea un unipersonal, nunca fue un proceso solitario. Fue construido en diálogo - con cada colaborador que lo hizo posible - y solo se completa en la presencia del público. Ustedes no son solo espectadores; son parte de la arquitectura de esta historia. El teatro solo cobra sentido porque ustedes están aquí. Y las historias como esta - frágiles, desafiantes, en busca - merecen ser vistas, escuchadas y abrazadas.

Gracias, desde el fondo de mi corazón, por caminar estos pasos conmigo.

Renato Fimene

THIAGO

Cada vez que Renato me invita a un proyecto, sé que es más que una simple colaboración creativa: es una oportunidad de formar parte de algo urgente y profundamente humano. Como director de fotografía, siempre he sentido curiosidad por las formas en que podemos desdibujar los límites entre medios. En esta obra, el teatro y el cine se fusionan para contar una historia que se siente especialmente necesaria en este momento, en una ciudad como Los Ángeles - un lugar construido sobre sueños y contradicciones.



158 Pasos es un homenaje a todos los que siguen creando a pesar de las adversidades - a quienes viven entre lenguas, fronteras e identidades. Es un manifiesto visual de resiliencia, para quienes llevan sus historias a través de continentes y aún así encuentran el valor de alzar la voz.

Thiago Roma

CESAR

En 158 pasos, esas dos figuras -el artista y el ciudadano- se encuentran, en la (co)incidencia de los caminos. En un momento en que los pilares de nuestras democracias -en distintas partes del mundo- están siendo cuestionados, muchas veces mediante narrativas construidas desde el engaño y las virtualidades, las artes escénicas emergen como fuerza de presencia, del ahora-ahí.

158 pasos es teatro y cine.

No quiero aquí hacer como el pintor ingenuo que explica su pintura después de enmarcarla. Solo quisiera decir que lo que van a ver es algo antípoda a lo que normalmente entendemos como espectacular; es más bien lo contrario de ciertas nociones como “show” o “espectáculo”.

158 pasos va en contra de un cierto “Zeitgeist reverso”. 158 pasos es una narración.

En este momento en que estamos sepultados por imágenes que han fracturado el signo, en el que la relación entre significante y significado se ha reducido a uno solo de sus elementos internos -el significante, en este caso-, en este momento en que somos sometidos a imágenes vividas pero no vividas, imágenes intensísimas, estimulantes, pero sin sustancia, desencarnadas, fantasmagóricas, sin experiencia en el continuo del tiempo -dicho de otro modo, sin experiencia en la Historia, sin revés, sin pliegue-; en suma, en este momento en que, como advirtió Guy Debord, la última instancia del fetichismo es la imagen, nuestra obra se presenta como el Tambaquí, ese pez que nada contra la corriente en la piracema, un soplo de aire en medio del ahogo, literal y metafórico.

158 pasos camina sobre el hilo de las ambivalencias de nuestro tiempo: entre lo real y la ficción, entre la memoria y el presente, entre lo virtual y lo concreto, entre lo latente y lo manifiesto, entre lo público y lo privado, entre el teatro y el cine, en el devenir del juego, para que tal vez podamos convertirnos en aquello que realmente somos. 158 pasos trata sobre mí, sobre ti, sobre nosotros, sobre el otro. También trata sobre la otredad y la empatía.

A aquel personaje de la tragedia griega que decía que lo imposible jamás debe intentarse, un filósofo respondió defendiendo que fue intentando lo imposible como ocurrieron las grandes transformaciones de la sociedad.

Aquí, 158 pasos también es nuestro intento imposible.

César Baptista

SINOPSIS

“158 STEPS” ES UN MONÓLOGO QUE SIGUE A UN INMIGRANTE EN SU BÚSQUEDA DE RECONOCIMIENTO ARTÍSTICO EN LOS ÁNGELES. LEJOS DE SU HOGAR, ENFRENTA EL RECHAZO Y UNA CONSTANTE SENSACIÓN DE INVISIBILIDAD MIENTRAS SE AFERRA AL SUEÑO DE CONSEGUIR UN PAPEL DIGNO. A MEDIDA QUE LA REALIDAD, LA MEMORIA Y EL SUEÑO COMIENZAN A MEZCLARSE, EL PERSONAJE DEJA DE PREGUNTARSE QUIÉN ES PARA COMENZAR A CUESTIONAR EN QUÉ SE HA CONVERTIDO. COMBINANDO EL METATEATRO CON EL LENGUAJE CINEMATOGRAFICO, LA OBRA CONSTRUYE UNA NARRATIVA ÍNTIMA Y FRAGMENTADA QUE ENTRELAZA HUMOR, LIRISMO Y CRÍTICA SOCIAL PARA EXPLORAR TEMAS COMO LA IDENTIDAD, LA INMIGRACIÓN, EL ARTE Y EL SENTIDO DE PERTENENCIA.

PRESENTACIÓN

“158 PASOS” ES UN SOLO TEATRAL QUE NARRA LA HISTORIA DE UN ACTOR BRASILEÑO E INMIGRANTE, QUE DESEA ENCONTRAR SU LUGAR EN EL MUNDO. DESPUÉS DE NO CONSEGUIR EL RECONOCIMIENTO QUE BUSCABA EN SU TIERRA NATAL, EL ACTOR DECIDE PROBAR SUERTE COMO ARTISTA EN OTRO PAÍS.

AHORA, SE ENCUENTRA ENTRE DOS MUNDOS: LA DURA REALIDAD DE LA SUPERVIVENCIA Y EL SUEÑO DE CONSEGUIR UN PAPEL DIGNO EN LOS ÁNGELES.

A MEDIDA QUE LOS FRACASOS SE SUCEDEN Y LA CONQUISTA DE SU OBJETIVO SE VUELVE MÁS LEJANA, LA FRONTERA ENTRE REALIDAD, MEMORIA Y SUEÑO SE DISUELVE, CREANDO UN PUNTO DE INFLEXIÓN PARA EL ACTOR, EN EL CUAL YA NO SE PREGUNTA QUIÉN ES, SINO QUÉ SE HA CONVERTIDO.

EL ESPECTÁCULO “158 PASOS” ES UN SOLO TEATRAL QUE, A TRAVÉS DE LA METALINGÜÍSTICA, PONE EN DIÁLOGO PERMANENTE LOS LENGUAJES DEL TEATRO Y EL CINE, CON EL FIN DE SACAR A LA LUZ DIFERENTES PUNTOS DE VISTA SOBRE UN MISMO ACONTECIMIENTO.

CON UN TEXTO QUE MEZCLA LO DRAMÁTICO Y LO NARRATIVO, ESCENAS IRÓNICAS E INCLUSO CÓMICAS CON SITUACIONES DENSAS Y PROFUNDAS, EL ESPECTÁCULO SE CARACTERIZA COMO UN VUELO POÉTICO SOBRE TEMAS UNIVERSALES COMO INMIGRACIÓN, IDENTIDAD, ARTE, LA REALIZACIÓN DE UN SUEÑO, FAMILIA, ENTRE OTROS.



THIAGO ROMA IS A VERSATILE PROFESSIONAL IN THE CULTURAL SECTOR OF SOROCABA, WITH OVER 11 YEARS OF EXPERIENCE IN PHOTOGRAPHY AND AUDIOVISUAL PRODUCTION. HE HAS WORKED WITH A WIDE RANGE OF ARTISTS IN CIRCUS, THEATER, DANCE, PERFORMANCE, AND MUSIC, PRODUCING MUSIC VIDEOS, LIVE SESSIONS, PROMOTIONAL MATERIALS, AND RECORDINGS. THIAGO IS ALSO A DIRECTOR OF PHOTOGRAPHY AND COLORIST FOR SHORT AND FEATURE FILMS. HIS PROFESSIONAL VERSATILITY EXTENDS TO THE ADVERTISING INDUSTRY, WHERE HE HAS WORKED ON CONTENT PRODUCTION FOR MAJOR BRANDS LIKE FORD, GENERAL MOTORS, JEEP, ROCK IN RIO, NESTLÉ, AND ITAIPAVA GROUP.

AMONG HIS NOTABLE WORKS, THIAGO DIRECTED PHOTOGRAPHY, EDITING, AND COLOR GRADING FOR THE SHORT FILM SNAIL, WHICH WON BEST INTERNATIONAL FILM AT THE LABRFF 2023. HE ALSO WORKED ON LOBAS (LINC 2019), OCUPAÇÃO TRANSITÓRIA (MUNICIPAL CULTURE FUND OF VOTORANTIM, 2019), AND THE FEATURE FILM A PAIXÃO NO CIRCO (PROAC 2021) AS 1ST ASSISTANT DIRECTOR AND COLORIST. HE HAS ALSO CONTRIBUTED HIS COLOR GRADING SKILLS TO MAYA (LINC 2021) AND WAS THE DIRECTOR OF PHOTOGRAPHY AND SCRIPTWRITER FOR THE MUSIC VIDEO KILARIÔ BY DI MELO (2016). IN ADDITION, THIAGO DIRECTED THE MUSIC VIDEO RADICALIZAR BY DORMENTE (2022), SERVED AS DIRECTOR OF PHOTOGRAPHY AND EDITOR FOR THE DOCUMENTARY A PAIXÃO NO CIRCO (2018), AND WORKED ON THE MUSIC VIDEO CAOSTROFOBIA DIGITAL (2018) IN MULTIPLE ROLES, INCLUDING SCRIPTWRITING, PRODUCTION, AND EDITING.



CREATIVES

RENATO FIMENE IS A BRAZILIAN ACTOR, WRITER, DIRECTOR, AND PRODUCER BASED IN LOS ANGELES. HE BEGAN HIS ARTISTIC CAREER IN BRAZIL AND GRADUATED FROM THE SCHOOL OF DRAMATIC ART AT THE UNIVERSITY OF SÃO PAULO (EAD/ECA/USP). OVER THE YEARS, RENATO HAS WORKED WITH SEVERAL PROMINENT BRAZILIAN DIRECTORS IN MORE THAN 15 PLAYS. HE IS CURRENTLY PURSUING A MASTER OF FINE ARTS (MFA) IN PRODUCING AT THE AMERICAN FILM INSTITUTE (AFI) CONSERVATORY, WHERE HE CONTINUES TO SHARPEN HIS CRAFT AND DEEPEN HIS ARTISTIC VISION.

RENATO DEBUTED HIS FIRST LEAD ROLE IN THE SHORT FILM SNAIL (2023), A PROJECT HE ALSO WROTE, DIRECTED, AND PRODUCED. THE FILM RECEIVED WIDESPREAD ACCLAIM, WINNING THE BEST INTERNATIONAL FILM AWARD AT THE LOS ANGELES BRAZILIAN FILM FESTIVAL, AS WELL AS BEST ACTOR AND BEST SCREENPLAY AT THE NEW YORK INTERNATIONAL FILM AWARDS. IT WAS ALSO OFFICIALLY SELECTED FOR SEVERAL OTHER PRESTIGIOUS INTERNATIONAL FILM FESTIVALS IN ITALY, CANNES, PORTUGAL, AND THE NETHERLANDS. IN ADDITION TO HIS FILM WORK, RENATO HAS ALSO STARRED IN TV COMMERCIALS FOR MAJOR BRANDS SUCH AS GENERAL MOTORS, MINISTÉRIO DA SAÚDE DO BRASIL, AND VIVO TELECOMUNICAÇÕES.

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