

Prologo I - Libro “Jóvenes Críticos, Tu Mirada en Escena” - José Miguel Onaindia

Criticism fulfills a relevant function in the field of arts, because it implies the reflection from an external perspective to the creative process that allows you to deepen the analysis of the piece and to carry out and evaluation. Criticism it's no an objection, as Immanuel Kant claimed, it's an objective discernment about a specific fact.

Critique in the scenic arts it's an evaluation and its founded in the observation of the performance, complemented with theoretical notions and empirical experiences that that allows to analyze beyond the taste or the opinion of the one who does it.

In the scenic arts, criticism is a bridge in the relationship between the audience and the play. It satisfies the essential function of drawing spectators to the auditoriums and to give elements for the joy and comprehension of the artistic fact.

The new technologies and transformation in the communications world in this century has changed also the exercise of this activity. The traditional media has incorporated new ways of practicing criticism, with new techniques coming from marketing and punctuation forms, non-existing decades ago.

Social media and the Internet have created new platforms for the exercise of this function that widens and enriches the possibility for individuals to access the review of some particular performance.

Academia remains a great propeller for the exercise of critiquing and theoretical analysis of varying expressions we name “performing arts”. It's studies play a part and also organize the world of creation and allows it's partnerships with other disciplines.

In this context, the three institutions that decided to create the experience for the “Jóvenes Críticos” program, had in mind the necessity to provide to the formation of those people who feel an attraction to this activity, an extremely important activity to the arts.

To the National Institute of Scenic Arts (INAE), agency that exercises the spreading of this expressions through investigation and formation of it's actors and in which it proposes the enlargement of audiences, critiquing holds an special place on the agency's targets. In the year 2016 we carried out a working-day about “The purpose of Critiquing the Scenic Arts in the twentieth-first century”, inside the first scenic arts book fair's framework. The results of that debate lead us to consider the creation of this formation program, coinciding with the international festival of scenic arts in Uruguay (FIDAE, 2017).

The inter-agency work, in our opinion, becomes an integral part for our activities to have that integration and echo, what the public has to look for.

The excellent result that this experience had, led us to carry on with this program, regardless of the international festival, and to deepen the experience already required by those who had participated in the first program.

We believe that formation and training is the ideal model to accomplish our duty of promoting the arts, looking for the excellence in all of its manifestations, and the chance for the biggest and most diverse amount of people to enjoy.

Prologue II – Federico Barreto

The “Jóvenes Críticos” program meant to INJU (National Youth Institute of Uruguay) the first experience of accomplishment in the young critic's formation, particularly in the scenic arts, and thanks to the gracious invitation of the Solís Theater and the National Agency of Scenic Arts. As the agency for the youth, we understand that participation is a key component for the development of each individual. In spite of that, in Uruguay is predominant a negative perception towards the youth, trough mistrust and fear.

What happens when the youth is no longer being criticized and they become the ones critiquing? Can we allow our-selves, as a society, to listen and let perception that they carry alongside with them, to keep existing?

We live in a country that it's used to legitimize the opinion of only those who are older and more experienced. However, in recent years, Uruguay has made important leaps forward -from a perspective of Human rights- thanks to great accomplishments made by the organized youth, that took to the streets their ideals of fairness and thus, changing reality.

We are convinced: Uruguay cannot afford to lose the voice of the youth and their leadership in the making of a fairer country. The access to the artistic experience is a right for everyone, the transformation in scenic art's critique it's an opportunity for those who find themselves stepping for first time in their work-life path. We extend the invitation to read this notes, born out the sight, the heart, the mind and hands of those young people committed to their reality.