

## PRESS

“Acting that goes through genres, as if you were walking into the deep and crossing doors, a dance that grabs emotion without letting go, looking at two opposing bodies that gravitate, mummies with huge eyes dancing or rebuking, the play is on. It breathes. Alcocer Guerrero and his artistic team propose bright and dark landing strips, incessant multiple actions, give blows with different intensities that refer us to a known reality and straight away to another one that we have ignored...”

Alegría Martínez, “From One Reality to Another,”

*Milenio, Laberinto*. July 22, 2017.

<http://www.milenio.com/cultura/de-una-a-otra-realidad>

“His work as a director is impeccable, well-designed choreography, good use of space, precise rhythm, use of image and sound at the service of the representation. [...] A well-integrated and committed team that offers good acting and formidable corporality.”

Eugenia Galeano, “Theater of Mummies,”

*A escena*. July 29, 2017.

<http://aescenateatro.net/2017/teatro-de-momias/>

“The show pleases, convinces, questions, goes to psychosocial depths, and even more so, peaks with the most captivating roles of dramatic universality. I highly recommend this production.”

Gonzalo Valdés Medellín, “Theater of Mummies,”

*Siempre*. April 21, 2018,

<http://www.siempre.mx/2018/04/teatro-de-momias/>

“Using meta-theatrical elements where the same play is seen as such and makes fun of itself, challenging the binomial limits of human sexuality and delving into both homoerotic and queer territories, and with a particular sense of humor that can snatch a guffaw and at the same time provoke and transgress viewers, Alcocer Guerrero defies a whole series of theatrical canons to explore and create his own voice, a sound that is somewhat grotesque, strident, fascinating and hypnotic at the same time.”

Juan Carlos Araujo, “Theater of Mummies,”

*Entretenia*. May 3, 2018.

<http://entretenia.com/teatro-de-momias/>

“...the author-director takes on the role of an image creator whose meaning is based on the amplitude of the symbol, similar to the work of painters and sculptors [...] The staging is also a way of giving back to the viewer his right to think for himself.”

Juan Hernández, “The Caustic/Cutting Humor of Post-human Existence,”  
*El Universal*, Suplemento *Confabulario*, September 8, 2018.

<http://confabulario.eluniversal.com.mx/teatro-de-momias/>

