

The media say...

"They see themselves –and they are the Agrupación Señor Serrano- as a group of friends to their late thirties who are still playing with action figures and scale models. Keep it up, continue this path of perfection of an art that most people leave at eleven: explain oneself through the reproduction in miniature of the necessary landscapes to deploy our fantasy or our hidden desires, like the domination of the world. But they go above and beyond that with their scaled universes and an impressive use of technology available to everyone (a digital camera, mobile or tablet devices' screens, simulator video-games) they create the spaces to explain the worlds we share, to uncover the fragility of official reality, like a virus transmitted by the empire that dominates the collective codes of communication and relationship. Hollywood as the center of a universal worldview that just adapts the conquest of America's West to their ideological needs, or becomes the death of Bin Laden in a loop of parallel realities, where it seems irrelevant which of the shared pictures are real or fictitious. The body of the No. 1 enemy of humanity was thrown to the sea forever and the three houses that were involved in the final chapter of his capture were destroyed: the original one in Pakistan, the one built in North Carolina to train the assault, and the one constructed in Jordan for Kathryn Bigelow's film. No sign of the material. There are only images. The virtuality. All of them identical and only one real. *A House in Asia* is a great show on the fiction that surrounds us and conditions us and a great reflection –charged with irony and criticism- about the obsessions of a society that involved a half of the world."

Juan Carlos Olivares, www.recomana.cat

"In the scale model of the house of Bin Laden, the Agrupación Señor Serrano tells the search and capture of Geronimo, or Moby Dick, or Bin Laden (Who was? Who cares!) by the Seventh Cavalry, or captain Ahab, or George Bush, or the boys of Take That (Who cares!). And they do it in their own way: telling a visual story through film scenes, live filming with mini-cameras of the amazing models that they have built, and plastic Cowboys and Indians action figures. It's their style, their way of doing theater, their way of communicating. A brilliant staging and a highly documented story spiced with irony, criticism, humour and even with a country line dance choreography. They are not afraid to talk about sensitive issues such as the attack on the Twin Towers, or to make a fierce criticism of all that has followed, mixing arguments, speeches, pictures, music..."

Toni Polo, www.eldiario.es

"Are we playing in Abbottabad, the Pakistani city where Bin Laden was killed? Or are we in New Mexico, the territory annexed by the United States in the nineteenth century across which Geronimo escaped years and years from the Mexican and US armies? The answer could be a lovely "who cares". Merging times and situations, *A House in Asia* inoculates doubts about the legitimacy of both military operations, placing their fruit in an imagination that expands from a militaristic culture, its nationalist impulse and the lack of pretexts to move forward. The show unfolds its baroque style in a seemingly confusing terrain, but full of meaning, like that old story that moves forward from new actions."

Gustavo Fioratti, Folha de S.Paulo ([link](#))