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Agrupación Señor Serrano

THE MOUNTAIN

Theater

Who do you trust when it comes to information? And why? This play invites you to think about that while you witness an alien invasion and accompany Vladimir Putin to the top of the mountain of knowledge.

Let's not kid ourselves: we are always readier to believe information that reinforces our take on the world, which confirms what we already know or suspect. No one sees the world as it is, rather, we each see it in our own personal way. We adapt it. And that's it, that's how it is, we all do it. So what?

The Agrupación Señor Serrano uses the image of a mountain to talk about truth, its complexity, its limits. Climb to the top with them and maybe you'll see that from there. The suggestion is Vladimir Putin's, master of ceremonies here and philosopher of truth. You will also witness an alien invasion orchestrated by Orson Welles who, with a radio broadcast of The War of the Worlds, wanted to show that we can't always swallow what the radio says (or Facebook). And you will follow the steps of George Mallory, the mountain climber who led the first expedition to the summit of Everest, though even today no one knows if he got there or not.

This is the latest work from a company with a high international profile that always explains reality using the most innovative stage techniques, combining them with ample stage resources that expand the limits of their theatre: from the performance to the text, using video, sound and models. We have seen them at the Barcelona Grec Festival before, premièring such impressive plays as Brickman Brando Bubble Boom (2013), A House in Asia (2014), Birdie (2016) or Kingdom (2018).

More information:

<https://www.barcelona.cat/grec/en/show/mountain>

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Aina Tur

UNA GALAXIA DE LUCIÉRNAGAS

Theater

The violent experience that the author and director lived through during a stay in Latin America takes the form of a monologue dedicated to everyone who lives in those parts of the world where justice doesn't reach, where a death is worth as little as a life.

In June 1998, when she was 21, Aina Tur was in Latin America taking part in an international cooperation project with other Spanish citizens when they were the victims of an armed attack. That experience changed the author's life, because it was a tough situation and also because of the consequences. A few days later, they saw how the fact that four of the victims were Europeans had triggered some mechanisms that would never have been activated for any inhabitant of the country they were in. What happened left its mark on the author's life, and maybe those of the other aid workers with her at the time. Twenty years later, the experience has been turned into a theatrical monologue that has reached the stage and not only sublimates a traumatic experience revived by a meeting between victims and murderers, but also highlights the privilege that having been born in a rich country entails and how ethics, morality and justice manifest themselves on the periphery of the system.

These traumatic events are brought to the stage by a young playwright and director but also an educator and promoter of theatrical and cultural projects who was born in Menorca in 1976. She has published plays, essays and narratives, and premiered six theatrical texts, including Addictions, Evolució (Pub. by Primer Acto) and Dimecres (Pub. by the Balearic Islands Government), which have been shown at venues such as the Sala Beckett, Cuarta Pared and Palau de la Música. Today she is in charge of programming at the Sala Beckett and is a member of the Centro Dramático Nacional Advisor Council.

More information:

<https://www.barcelona.cat/grec/en/show/una-galaxia-de-luciernagas>

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Alba Sarraute i Les Ofèlies

DESDÈMONA

Circus

The body, music and, above all, circus techniques are the elements with which a Shakespeare classic returns to the stage, seen, of course, through the eyes of its female protagonist. Othello has never before been performed in this way.

You no doubt remember the story: a man with a woman who loves him listening to the malicious counsel of a false friend who ends up delivered to extreme distrust with fatal consequences. Shakespeare speaks to us of jealousy in a play you'll have likely seen in the theatre or cinema, but which you are unlikely to have seen performed in the language of circus. But Alba Sarraute does just that, in a production which she names after the female protagonist and with a troupe of great artists. An anonymous choir and acrobats introduce us to the story with their human towers. Here, Desdemona is the Sun and Othello the Moon. And both use their hand-to-hand and other techniques, to tell us how, despite their love for each other, they were unable to meet because of the fear instigated by Iago who plots evil plans from a balancing ladder. A tale of love told through acrobatics, and the famous episode of the handkerchief stolen from Desdemona narrated through magic tricks are just some of the show's offerings. Can you imagine a more powerful way of expressing jealousy than with a knife-throwing act? This is pure Shakespeare, yes, but, at the same time, it is also great circus. The teeterboard, the Cyr wheel, clown techniques and so on. These are all used by Alba Sarraute and her accomplices in a production that may be energetic and even explosive but which is also pure poetry and, what is more, has

live music performed by a saxophonist and cellist who interpret the play's characters, while creating a live soundtrack to the show.

This is a new demonstration of the multidisciplinary talent of Alba Sarraute, a clown, actress, musician and acrobat. She was trained at the Aula de Teatre de Mataró, at the Sala Beckett's workshop, at the Escola de Circ Rogelio Rivel and at the Paris Académie Fratellini of contemporary circus. She has performed street theatre, worked with theatre companies, such as Animalario, and circus companies, such as Hopla Circus; she has staged her own shows (with *Mirando a Yukali* still fresh in our memory) and collaborated with Clowns without Borders. She has also directed companies such as Animal Religion, PSiRC, Marcel et ses Drôles de Femmes and Rojo estándar, to name but a few.

More information:

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Àlex Rigola

LA GAVINA

Theater

Fiction and reality, actors and characters become confused in a new incursion into the world of the Russian playwright by a renowned Catalan director. From the stage, a great cast speaks to us of love and theatre.

In 2015, the director Àlex Rigola achieved one of his most applauded works by staging *Marits i mullers* [Husbands and Wives] at the Villarroel, a stage adaptation of Woody Allen's script for the film of the same name. Now he is back at the same theatre with a play by one of the playwrights he has turned to most during his career: Anton Chekhov. He is offering a newly created, free adaptation of one of the author's best known plays, *The Seagull*. In this adaptation, Rigola uses the languages he has experimented with in previous plays, such as *Aquest país no descobert que no deixa tornar de les seves fronteres cap dels seus viatgers* [The country that doesn't let any travellers cross back across its frontiers]. And once again, he combines the plot of the play with the personal reflections and experiences of the director, three actresses and one actor, who speak about dissatisfaction, unrequited love, loneliness and the fear of getting old, all combined with the humour and nostalgia to be found in Chekhov's work. Rigola has used the experiences of his actors, who also speak about their work on stage and that of their colleagues, in order to adapt the play and put it into the first person.

This is the director's third adaptation of Chekhov, after *Ivanov* and *Uncle Vanya* (Grec 2018). Àlex Rigola is a director, playwright and producer who has directed the *Teatre Lliure*, the theatre section of the Venice Biennale and the *Teatros del Canal* in Madrid. He is one of the most outstanding celebrities and the most internationally renowned figure in modern Catalan theatre. For this adaptation he has surrounded himself with an outstanding cast who bare their souls on stage. They include Mònica López, the celebrated theatre and film actress, actor, playwright and director Nao Albet, playwright and director Pau Miró, actress Roser Vilajosana and actor Xavi Sáez, as well as the young actress Melissa Salvatierra, an up-and-coming talent.

More information:

<https://www.barcelona.cat/grec/en/show/la-gavina-seagull>

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Andrea Jiménez

LUA^o

Dance

The feminine world inspires this winner of the Institut del Teatre's 2019 Dance Prize. The show uses flamenco to explore women's psyche and bodies and highlights their fragile yet powerful nature.

We talk about women through the language of movement, and we do so using the resources offered by contemporary flamenco and working from a circular structure of a cycle of 28 days, 672 hours, 40,320 minutes marked by the moon, during which the fertility of women's bodies fluctuates. The bodies of the women you will see on stage are exhausted, enraptured, and go through different respiratory and, therefore, emotional states. The menstrual cycle – menstruation (new moon), pre-ovulation (waxing moon), ovulation (full moon) and pre-menstruation (waning moon) – structures a cyclical piece based on the movement of bodies, the human voice, letters and silences.

LUA^o aims to delve into the depths of the feminine world and bring to the stage the moment a woman looks in the mirror and sees all that she is. Andrea Jiménez works with the vocabulary of the body and flamenco rhythm, which coexist on the stage of contemporary creation, and, at the same time, uses elements of dances rooted in other parts of the world to persevere in her research into the circle as a choreographic resource, as a rhythmic and social structure and as a mechanism to simultaneously represent both everything and nothing.

Andrea Jiménez graduated from the Higher Conservatoire of Dance, specialising in Choreography and Performance, and from the Professional Conservatoire of Dance in Spanish Dance. In late 2019, this choreographic piece by Andrea Jiménez won the Dance Prize awarded by the Institut del Teatre in collaboration with the Grec Festival Barcelona, among other Catalan performance and creation spaces related to the world of dance, in order to promote the work of young creators by offering them support in the production and exhibition of their projects.

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Cabosanroque

DIMONIS

Hybrid Scene

Two tireless researchers from the world of sound take as their starting point the exorcisms that Jacint Verdaguer took part in, to reflect on possession, based on a series of installations where the public plays a notable role.

The cabosanroque's managers say it's an expanded play, that is, here the adaptation goes beyond the conventional limits and space of a stage production. And that's because the public (in small groups) enters an exhibition hall and exits a play.

At the end of the 19th century, there was a huge social crisis in Barcelona, and in fact Europe and a large part of the rest of the world. It was during that period that "Mossèn" Cinto Verdaguer (1845-1902) and Antoni Gaudí (1852-1926) were the protégés of two of the richest and most powerful families in Barcelona, Catalonia and Spain: the respective families of the Marquess of Comillas and the Count of Güell. The architect designed their houses, the chaplain looked after their souls. Both, as fervent believers and at the height of social success and artistic glory, following a large crisis of faith, "self-sacrificed" to devote themselves to charity.

Verdaguer, guided by the injustices he experienced every day in Barcelona's poorest neighbourhoods, began to attend exorcism sessions and take notes at this flat in C/ Mirallers. These texts, which were never performed or published during the poet's lifetime, were recovered by Enric Casasses in 2014 and published in a commented edition; cabosanroque selects the most poetic, metaphoric and surprisingly topical of them and uses them to

reflect on the phenomenon of possession and its social, aesthetic, biological and, finally, theatrical implications.

A sound and visual ceremony with recorded performances by the cantaor [flamenco singer] Niño de Elche and bailaora [flamenco dancer] and choreographer Rocio Molina, among others, turns the audience into the focus of a gently orchestrated choreography who complete the piece as they move from being passive subjects to active objects. Why... What is theatre if not a type of possession?

The name cabosanroque stands for the talented collective made up of Laia Torrents, a graduate in Higher Industrial Engineering who is studying a higher education course in Music, and Roger Aixut, a graduate in Architecture from the Polytechnic University of Catalonia. Together they have created a collective dedicated to sound art and music experimentation that brings together elements of music and the visual and performing arts.

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Denise Duncan

EL COMBAT DEL SEGLE

Theater

This year's resident author at the Sala Beckett talks to us about racism, the consequences of success, love, life and fate through the story of a black boxer in Paral·lel at the turn of the 20th century.

An American boxer comes to Barcelona at the start of the 20th century. His name is Jack Johnson and he was the first Afro-American to be proclaimed world heavy-weight champion. He took on Jim Jeffries in the so-called "Fight of the Century" and beat him, against all odds, in a victory against racism. Of course, Johnson will have to pay a heavy price for his victory: an unjust sentence forces him to abandon his country. And while he finds a different, perhaps freer, atmosphere in Barcelona, Jack Johnson continues to be chased by the ghosts of his past and the memory of his rival, Jim Jeffries.

The "fight of the century" may have ended some time ago at the ring, but it continues in Jack Johnson's life. What's the price we pay for our victories? What's the boundary between success and failure? Are they maybe two sides of the same reality? What is, for Jack Johnson, the true "fight of the century"? Is it the fight against racism? Or a savage fight between love and desire? Down in a cellar in a Barcelona about to erupt, the Excelsior, a nightclub located in Av. Paral·lel, becomes the stage where Johnson

faces up to his life. The nightclub's performers, his wife and other figures of the time lead him through this frenetic story that looks us in the eyes and questions us.

Denise Duncan has written a work full of humanity, accompanied by music from Menorcan pianist, improviser and composer Marco Mezquida. Duncan is a playwright born in Costa Rica and established in Barcelona, where she studied dramatics and directing (Institut del Teatre) and was one of the founders of the La Pulpe Teatro company. With a long career behind her, she has premiered productions such as *Vaques sagrades*, *Està linda la mar*, *C.O.C.A.*, *Una dona en el mirall* and *Negrata de merda* (2018). She has been a resident author at the Sala Beckett since September 2019 and will continue as such until July 2020.

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Farrés Brothers i Cia

ORBITAL

Familiar Theater

A company that has toured its shows across half the world for every type of audience talks to us about faraway planets... and people close at hand. A show on interplanetary relationships, human orbits, science, poetry and comedy.

Two boys and a girl spend hours playing at being Martians. The universe is part of their game, just as we are all part of the universe. But the time comes when their orbits part. Now they are adults, they haven't seen one another for some time and their trajectories no longer cross. One day, the two boys receive a mysterious communication from their childhood girlfriend. She is about to realise the dream shared by the three of them: travelling to space for real. Of course, she doesn't want to go away and leave Earth behind without first saying goodbye to them.

This is a new production from Farrés Brothers i Cia., a theatre company that works with pieces of junk, gestures, words, dolls and untrammelled stories. Created in 2002, it is formed by Jordi Farrés, Pep Farrés and Jordi Palet, three artists offering us theatre for audiences of every kind, ironic, unsentimental and packed with many levels of meaning. They talk of powerful issues, from unusual points of view, in an original and

non-moralising way. Comedy, excitement and complicity are the basis of shows such as *La maleta de l'Agustí*, *El silenci d'Hamelin*, *La visita de la Vella Dama* and *Tripula*, a production (premiered during the High Season in 2013 and present at the Grec 2014; winner of the 2016 Butaca Prize for best family show and the 2015 Fetén Prize) which opened the doors to the international market and brought them to countries such as France, Italy, Belgium the Netherlands, Great Britain, Lithuania, Switzerland, Germany and China.

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Joan Català

5.100 M/S

Circus, Hybrid Scene

The creator of this show spent his childhood in a family workshop, surrounded by the smell, sound and coldness of iron. He now turns this material into the centre of a circus, music, dance and theatre-of-objects show that evokes the craft work of artisans.

Joan Català, the circus artist behind this production, explains it another way: using not just the language of the circus but also music and dance, turning to the expressive possibilities of gesture and the theatre of objects. Iron is its central element, a direct reference to the world of crafts which also adds force to the production's soundtrack. And that is because the title refers to the speed of sound through metal. This inorganic matter, a heavy material, which can become light, which is hard, but also ductile, is the show's star attraction. A series of characters speak to us, projecting diverse perspectives on a scene in transformation. Some make reference to risk using circus techniques, others evolve with the scene establishing movement-based dialogues and others stroll up and down carrying bars, tubes or metal planks with which they make sounds with their hands or drumsticks, thereby creating an artisan vibraphone on stage, for which various members of Frames Percussion, a Barcelona group dedicated to experimenting with percussion, are largely responsible. All that is accompanied by objects which, during the dialogue between the characters, end up becoming more than simple materials... The action takes place in a box surrounded by the audience, a space halfway between workshop and stage. This is a space of dialogue between human beings, objects and

architecture itself, a space for trial and error where crafts people turn their trade into art and model beauty, to the blows of a hammer.

The production is the brainchild of Joan Català, a Barcelona artist, the son of blacksmiths and metalworkers, linked not just to the visual arts but also to the circus and sport, with additional training in contemporary dance, physical theatre and clowning. Streets and urban landscapes have often been the setting of his productions, including Pelat (2013), a big hit that has been gathering prizes and which is still performed here and abroad.

More information

www.barcelona.cat/grec/en/show/5100-ms

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José y sus hermanas amb Marco Layera

EXPLORÉ EL JARDÍN DE LOS CÁRPATOS

Hybrid Scene

Shall we talk about tourism? There's probably no better time to probe the validity of a country built on sun, sand and parasols. The company José y sus Hermanas do so with a multidisciplinary show included in the festival as work in progress.

You're bound to know them, as this young company have two stage creations under their belt which take a particularly original form and have a decidedly poignant backdrop. First came *Los bancos regalan sandwicheras y chorizos*, a sort of political cabaret looking back at the years of the Franco dictatorship through the eyes of those who didn't experience it but have received its legacy. Not long after came *Arma de construcción masiva*, a critical look at the education system. The company now cast their gaze towards tourism to ponder mass travel, systems which have been completely unchecked as they corrupt landscapes which disappear behind blocks of holiday flats, or the Spanish brand and its footprint on our identity from the Francoist years through to the present day. Will we be able to reinvent travel and tourism? The members of José y sus Hermanas ponder this in a work which once again starts with a careful documentary task and continues with the creation of a series of capsules which form the basis for the company's work. They explore the concepts of truth and fiction through a multidisciplinary language which makes use of the artists' bodies, music, video and text, in a hybrid stage operation where reality and the digital world combine more than ever and help create a

different narrative on tourism. Chilean stage director Marco Layera and audiovisual artist Albert Capó are two of the various collaborators in this creative process. The members of the company have also managed to meet up with various stakeholders linked to the realm of culture and the contemporary society, such as philosopher Jorge Luis Marzo, activist Santi Araña and part of the management team for Creuers de Barcelona.

Using a work in progress format, this is the proposal of a company whose main goal is to invite audiences to project new visions and enable new relationships to be established with the topics addressed by their shows, always going beyond caricatures or denouncement.

More information:

www.barcelona.cat/grec/en/show/explore-el-jardin-de-los-carpatos

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La Veronal

SONOMA

Dance

Choreographer Marcos Morau picks up the essence of a piece he created in 2016 based on the surrealist film maker Luis Buñuel, refusing to construct meanings and turning what to us is very ordinary into something strange.

You won't find "sonoma" in a dictionary. However, it contains particles from Greek soma ('body') and Latin sonum ('sound'). Body of sound and sound of the body. Today we experience history in a hurry, so fast that we can hardly follow it. You could say we fall head first and, during this accelerated fall, like a roller coaster, we shout. Sonoma would be this sound of the body falling, the rage of human beings for continuing to believe we are still alive, that we are still awake. Sonoma is the cry of mankind subjected to this pace, the limit of its existence, from which comes the primitive howl of the body, humanity's pulse to survive and feel alive. Sonoma is the certainty that what is virtual and what is digital can only be overcome by going back to the beginning

Marcos Morau picks up the essential ideas of a piece he created in 2016 for the Ballet de Lorraine Le Surréalisme au service de la révolution, based on the figure of Buñuel, around rural Calanda and cosmopo-

litan Paris, between Jesuit discipline and surrealist freedom. Now all this microcosmos is developed and expanded in Sonoma, by his project with La Veronal. Sonoma arises from the need to go back to the beginning, to the body, the flesh, to lose oneself on a journey between dream and fiction where what is human meets what is extraordinary. Because, in indigenous language, Sonoma means "Moon valley". According to legend, the Moon curls up every night in its plains. And there the cries, the howls and the drum blasts form a hypnotic pulse, like that of a nursery rhyme which, far from rousing us, accompanies and calms us.

More information:

www.barcelona.cat/grec/en/show/la-veronal-0

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Laida Azkona Goñi / Txalo Toloza-Fernández

TEATRO AMAZONAS

Theater

A new project from the documentary theatre series *Pacífico*, which analysis new forms of present-day colonialism, this time based on the two gigantic cultural and sports facilities of Amazonia.

You may have seen *Extraños mares arden* or *Tierras del Sur*, two productions where Laida Azkona Goñi and Txalo Toloza-Fernández used the most stringent reality as the starting point for their indictment of the latest forms of colonialism.

Both infrastructures are in Manaus, the capital of Amazonia and the seventh largest city in Brazil in terms of population. It has been a financial centre since the military dictatorship of the 1960s declared it a free-trade area. Hence the large multinationals installed there. Has this area experienced chaotic and exaggerated growth, as the city's mayor says? How have the big companies marked the present and future of this part of the world? What role do carbon credits have there? And Jair Bolsonaro's policies? You will find out in a production that speaks to us of economic interests and excesses and also, of a population that has suffered the consequences of all this.

This is the latest offering from a pair of artists with a special interest in documentary forms of theatre. They create projects both together and separately and have collaborated with different artists, including performer Sònia Gómez, stage director Roger Bernat and Mexican documentary theatre company Lagartijas Tiradas al Sol.

More information:

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Lali Álvarez / Hui Basa

LIFE (HOW THE TREES SAVE OUR LIVES)

Theater

We live in uncertain times. We are facing the end of the world. But we aren't the first generation to believe it is facing it. Behind each one, a historical period was ending. Can you imagine a night round the last living tree on Earth?

According to the NGO Global Witness, more than 1,500 environmental activists have been killed around the world in the last 15 years. That's one person killed every two days. The figure has doubled in the last two years. Forty per cent of these people were indigenous, and many of them were fighting to protect their forests, forests that are vital for the survival of species. What do we have to do to reclaim life? How do we assume the finitude of bodies? How do we politicise life? How do we remember we are linked to the Earth? How do we make the commitment to conserve life? This show aims to be a seed for the future. Documentary theatre at the service of hope. In his essay *The Human Cause*, the French thinker Patrick Viveret wrote that it isn't a question of saving the planet but rather what is human. So let's do it.

This production is an idea from Lali Alvarez and the Hui Basa theatre group. They had already worked together before on works such as *Ragazzo*, *Barcelona (contra la paret)*, *Mateix dia, mateixa hora, mateix lloc*, *Disseny Hug* and *Tha Tzpar (L'espera)*. They are always interested in exploring the frontier between fiction and reality, and offering critical analyses of society and politics.

More information:

www.barcelona.cat/grec/en/show/life-how-trees-save-our-lives

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Norbert Martínez

WINNIPEG

Theater

This work, a song for hope and a cry against forgetting, recalls the time when the poet Pablo Neruda and Chile's Minister of Foreign Affairs, Abraham Ortega, opened the country's doors to 2,000 exiled Spanish republicans.

Not everyone will remember, but from 1934 to 1937, the poet Pablo Neruda was Chile's consul in Barcelona. So he lived in Barcelona during the most decisive days of the Second Spanish Republic and the start of the Civil War until, three years after arriving in the city, he was forced to return to Santiago by the advance of Franco's troops. From there he followed the news of Barcelona's occupation by the fascist army and the arrival of a large number of exiles in France, where they were condemned to live in deplorable conditions in refugee camps. Using his good connections with Chile's president, Neruda managed to get himself appointed as special consul for Spanish immigration in France. In that position, and with the support of Abraham Ortega, Chile's foreign affairs minister of the time, he got involved with an initiative to charter a French ship, the Winnipeg, to transport more than 2,000 exiles to Valparaíso, where the Chilean government had granted them asylum. They reached port in September 1939, and most of them settled in the north of the country. Some returned to Spain years later but most settled permanently in Chile. Somebody nicknamed them "Neruda's children" and the poet came to consider that episode in his life to be as valuable as the poems he had written. Eighty years later

(in 2019), this story of darkness, horror and cruelty, but also hope and solidarity, is an episode almost totally ignored in the history of the Civil War. Luckily, though, Laura Martel gave an account of these events in a graphic novel featuring a young girl and published in 2014 with drawings by Antonia Santolaya. Now, Martel, a playwright and screenplay writer, has turned the episode into a theatre production directed by Norbert Martínez, a director and actor with the Les Llibertàries company that has often worked with another director, Julio Manrique, and who himself has directed a good number of plays, including *¿La vida es sueño?* or *#gwenismürfila*, seen at the Grec in 2018.

More information:

www.barcelona.cat/grec/en/show/winnipeg

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Mal Pelo

INVENTIONS

Dance

The relationship between music, dance and architecture is the basis of this piece, which seeks to exploit the venue's sound and stage features.

The Mal Pelo company are turning the Museu Maritim de Barcelona into a unique concert and creation setting making up a series of stage productions aimed at establishing a relationship between dance and music and the architectural spaces they are performed in. The history, the materials they are built with, the light and sound of the space which the artists use as their stage inspire, in every case, productions that are invariably unique. This is about shedding light on the poetry of spaces and showing how they influence our perceptions.

Always devoted to experimentation, the Mal Pelo members define themselves as a creative nucleus that fuses movement with different art forms. A set of collaborators from various disciplines team up with Pep Ramis and Maria Muñoz, the creators of the company, with whom they produce shows that combine movement, theatricality, music and, sometimes, text and video. The conception of the stage space, the choreographic and music work, the composition and the processing of the sound and lighting are just a few of the features that the company are noted for.

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Projecte Ingenu

LA RUTA DE LA PALTA

Theater

A journey through the history shared by Catalonia and Chile: from celebrating defeats, waves of migration and exiles either side of the Atlantic to their recent dictatorial past, tortures and the latest public protests.

Palta is the Chilean name for avocado. When Projecte Ingenu, a Catalan company, travelled to Santiago in Chile a couple of years ago in an artistic exchange with TeatroPuerto, they found themselves in the middle of the palta (avocado) strike: record prices meant local people could no longer afford avocados. Speculation provoked by massive avocado exports to Europe and the USA had gripped what is a basic food stuff for Chileans. All that was happening while in Catalonia avocados were being praised for their nutritional properties and included in vegetarian, vegan and super-healthy diets. It was clear that colonialism hadn't ended, as the history books say. It had merely changed its guise.

La ruta de la palta (The avocado route) is a journey from a vegan restaurant full of tourists on the Barcelona Rambla to areas of Chile desertified by extensive avocado farming; from water privatisation under Pinochet to the effects of climate change on the Siurana reservoir; from the songs of Víctor Jara to those of Ovidi Montllor, from Violeta Parra to María del Mar Bonet, or Joan Brossa to Nicanor Parra; from the assassination of Salvador Allende to the execution of Salvador Puig Antich; from Plaça d'Urquinaona to Plaza Italia; from asking how shared our history is... to celebrating it.

Projecte Ingenu is a Catalan company that was set up five years ago with a profoundly humanistic vision of the theatre. So far it has brought its Shakespearian Trilogy (Hamlet, Romeo and Juliet and I was Prosperous) to the stage and its Dissatisfaction Trilogy (Yerma, InFaust and La dona pantera). This time they are working with TeatroPuerto from Chile, one of the most nationally and internationally renowned companies in the Coquimbo region. Some of their members enjoyed an artistic management residency at the Nau Ivanow in 2016. The project is the result of Projecte Ingenu and TeatroPuerto working together. Two companies with something in common: their relationship with the Nau Ivanow performing arts creation space.

More information:

www.barcelona.cat/grec/en/show/la-ruta-de-la-palta

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Mariana Percovich / David Teixidó

TRÁNSITOS

Theater

What is life like with a trans identity in Barcelona, Buenos Aires and Montevideo? This theatre production explores the relationship between these realities and standard identities while weaving a web of complicities either side of the Atlantic.

The idea came from working with the trans communities of Barcelona, Buenos Aires and Montevideo and organisations defending the rights of LGBTI people in all three capitals. Some workshops on theatre and identity held in these cities provided the basis for the drama that has now reached the stage and will show us three people facing the decision of whether or not to initiate the transition to a new situation. They are at the halfway point between the known and the unknown, at that moment in time when good and bad decisions are particularly close... At that precise moment we will meet a trans guy, a trans girl and a third, gender-fluid person, all three faced with a decision that is always difficult. And possibly their stories will end up reducing the distance between the experiences of a trans person and another person with a standard identity, and show us that everyone, just like the people on stage, faces transitions from one sign to another in their lives. To go on or go back? To start or let it be?

Using the languages of dance, theatre and document, these characters in transition offer us an example of multidisciplinary contemporary theatre, which not only gives a voice to people who are under-represented on theatre stages but also aims to help build bridges between the three cities featured and establish a working network that puts Catalan, Argentinian and Uruguayan associations in touch with each other.

More information:

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Marie De Jongh

IKIMILIKILIKLIK

Theater

This Basque theatre company, which creates shows for family audiences, is tackling a non-gestural production for the first time. It speaks to us about fear and the limitations we often impose on this feeling.

This story, with a magic spell for a title, is based on a tale written by Jokin Oregi. He created the Marie de Jongh, a theatre company which came to the Grec in 2016 with Amour and again in 2019 with Estrella. This year, they are doing something they have never done before: turning the text into an essential element for telling the story of a little girl who is afraid of witches but who discovers, when she grows up, that those women people feared so much are not how they imagined. A woman, a girl and a dancer will tell a story designed to show kids and the grown-ups accompanying them how fears paralyse us and exercise an unwanted power over some of the decisions we take. The show also refers to aspects of ourselves that sometimes make us uncomfortable, yet they are still part of our life and personality. The three actresses are responsible for making sure the audience get the message by interacting with them. What are adults afraid of? Be ready to give your answer, because you might be asked a question like this before or after being presented with a spider that has extraordinary vertical dancing skills. A story of witches with no witches, children who are not that young and adults who are more child-like than you might think...

This is the new production from a company set up in 2008 to tell stories, usually without any text, and which describes itself as a "children's theatre company for adults and an adult theatre for children". The Marie de Jongh company, regarded as a reference point for family theatre, was awarded the National Stage Arts Award for Children and Young People by the Ministry of Education, Culture and Sports in 2018, and among many other awards, the Max for best children's or family show in 2017 for Amour.

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Nelson Valente

ELS GOSSOS

Theater

Have you ever thought about whether you like your life? Laura has, and the questions she raises destroyed her family life. Her story is told by an Argentinian author and director and a star cast of Catalan actors.

Beware of unexpected meetings and little details, because they often contain the seeds that germinate without our knowing for certain which plants will spring up from them. This happens to one of the central characters of this story, Laura, on the day she turns 40. During a trip on the metro, she meets a stranger who whispers a secret into her ear. That simple phrase which she could have forgotten and which she could have simply dismissed drops a bomb which, for all the central character's efforts to keep her loved ones united, turns her family life into a battlefield. Laura has dared to look at her own life through her conscience. It is an entirely heroic endeavour, but there is no turning back anymore and she is now overwhelmed by a total existential crisis: is this the life I want? When did I choose it? Is this how I want to spend my remaining days? Yes, these are especially powerful questions. So much so that they not only cause one person's crisis but also stoke the fire among those around her. Hatred, resentment, love and a host of stories of the past emerge, reflected in the eyes of the dogs that form part of the family history and which, now, seem to cast their gaze on the present. Imagined pasts, lives frustrated by fear, victimisations: all are part of a story that speaks not just of the family you see on stage, but also the audience sitting in the stalls and, in fact, huma-

nity as a whole. It comes from the imagination of an Argentinian author who received a joint commission from the Grec Festival de Barcelona and the Sala Trono to create this production and stage it with an exceptional cast headed by Mercè Arànega.

A director, playwright and drama teacher born in Buenos Aires, Nelson Valente is the founder and director of the Compañía del Complejo Cultural Banfield Teatro Ensemble, in Lomas de Zamora (Gran Buenos Aires). He has directed plays by authors ranging from Beckett to Shakespeare, as well as Pau Miró and Pere Riera, and has collaborated, as he does here, with the Sala Trono de Tarragona. His creations performed in Mexico, Venezuela, Brazil, Panama and Spain include works such as *El loco y la camisa*, *El declive*, *Sólo llamé para decirte que te amo* and *Lontano Blue*.

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Nico Jongen / Ça Marche

FROM STORY TO TALE

Theater

What better than a story to connect two generations? A website designed for times of social distancing and closed borders invites under-12s and over-65s to share their tales and stories. Once upon a time...

This is an active-participation digital project in the form of a website. Come in and you will find a never-ending story that you can enjoy online throughout the festival. Are you under 12 or over 65? In that case, you are invited to upload your video or sound file. Read the instructions you will be given, find a quiet place and tell a tale or story that starts just like a traditional fairy tale. We suggest that children tell a fictional story and elderly people share a true story narrated as fiction. The system will randomly select a child and an elderly person from all the files received and will put them in contact with each other and get them to tell each other their stories. This operation will be repeated until the user decides to leave the page.

This is the proposal of Ça Marche, a company created by Nico Jongen and Oriol López which has previously carried out creative projects with non-professional actors and created works that integrate movement, images, texts and the contemporary mythologies that permeate them. Its most recent creation is born from the social distancing situation made

necessary by the Covid-19 health crisis and the need to fight against the crumbling of intergenerational solidarity. The experience, which results in casual and spontaneous relationships between users of the website, connects people who are physically far away from each other and audiences who may not be able to go to a theatre due to the current situation; but, above all, it provides a space where two generations can share stories and experiences and create a narrative put together by everyone, for everyone.

More information:

www.barcelona.cat/grec/en/show/story-tale

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Núria Guiu

SPIRITUAL BOYFRIENDS

Dance

Sociology, anthropology and movement combine in a production dedicated to the relationship between the body and power, based on the postures of yoga, a powerful industry that also symbolises the spirituality of our times.

A couple of years ago, the renowned European dance network and annual festival organiser, Aerowaves, selected Likes, a Núria Guiu creation that finally gave recognition here to this dancer and choreographer with a long career behind her. In Likes, which was seen all over Europe, she talked about social media and the value of the popular "likes", taking a fresh and exciting look at the digital era we live in. She took the popular dance cover videos, very common on YouTube, as her starting point, along with tutorials on yoga techniques. In her new work, Spiritual Boyfriends, Núria Guiu takes another look at yoga and turns it into the subject of a documentary and iconographic research project on the creation of the postures we know in the West and how they impose power roles, rules and structures on our bodies. It's about how a practice so closely linked to our inner, spiritual world has become a big industry and in what way today new digital technologies enable the continued dissemination of this hybrid of Indian culture and physical disciplines that originated in the West. Because these days, it plays an important role in constructing our bodies, and, especially, in constructing the image we project onto them. Likewise, it influences our private imaginary in relation to spirituality or the amorous relationships we maintain.

Núria Guiu is a dancer and choreographer from the Institute de Teatre who was part of IT Dansa but later worked with international companies of the standing of Cullberg Ballet, the Batsheva Dance Company, Jasmin Vardimon Company, La Veronal and the Compagnie Gisèle Vienne. She has also worked on creating her own shows, such as La muda and Portal, a solo she created with Norwegian musician Gisle Martens Meyer.

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Oligor i Microscopia

LA MELANCOLÍA DEL TURISTA

Theater

A piece of fieldwork on holiday places leads to theatrical research on the concept of "paradise" by two artists on either side of the Atlantic, who place objects and what they evoke in us at the heart of this work.

La melancolía del turista is a breakdown of instants and objects that give shape to the idea of a paradise in our imagination. It is the product of fieldwork in a number of holiday resorts where the two artists gathered a series of vestiges that speak of the rise and fall of this mental fantasy. How many seconds does it take to create and lose a paradise? La melancolía del turista is a gallery of images of what is left behind after the intensity of a sublime landscape that no longer exists, or never existed, of a body that fades over time and can only be relived through the scraps in our memory. Thus it questions the images produced in our idea of what rest is. But melancholy is also a suspended state of mind that accompanies exceptional moments, an active force that gives rise to the idea of reinventing and reinventing ourselves at these moments that break up the inertia of things.

Here we have a private trip for a limited group of spectators, a small stage to scale where things appear and disappear in small bursts of light; shadows, analogue images, fragile mechanisms, miniatures made out of paper and tin. A little theatre-cinema, a game of dreams, the poetic inventiveness of which takes us back to the time when all our toys were alive...

Shaday Larios and Jomi Oligor, the two spirits of Oligor and Microscopia, started working together in 2013, after meeting at a festival in São Paulo and realising their work was following parallel paths. They both shared a particular interest for objects, memory, miniatures and fragility. Combining an artistic view with a more reflective dimension, they have worked together on projects such as La máquina de la soledad in association with the Catalan artist Xavier Bobés and under the name of Agencia El Solar. Two object detectives who have produced Primer álbum (Girona, 2016), Diario Entrelineas (Berlin, 2018) and Cuaderno de campo, which premiered at the 2018 Barcelona Grec Festival.

More information:

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Pau Aran Gimeno

LETTRE D'AMOUR

Dance

The work and personality of the Peruvian poet César Moro permeate a single choreography which shows us the universe of this author and surrealist painter but also the talent of a Catalan choreographer and dancer with an extensive international career.

The choreographer and dancer Pau Aran Gimeno has been dancing with the Tanztheater Wuppertal - Pina Bausch ensemble since 2006 and has performed in more than 25 of the German artist's choreographies. But he has also been developing his own language of movement in a number of multi-disciplinary projects like the one which, now, brings together the universe of the poet César Moro (1903-1956), the talent of the actress Consuelo Trujillo, tasked with reciting his verse on stage, and the theatre of Alberto Conejero. All that wrapped in Pau Aran's choreography, that speaks of desire, understood to mean the hunger for someone who is absent. How do you dance for or to someone who is absent? How do you dance what does not yet exist? Questions posed, through movement, by an artist who conceives his new show as "a community of solitary people", in other words, a union of talents that are combined to introduce us to the world of an artist too little known. César Moro is the pen-name or new identity that Alfredo Quispez-Asín Mas (his real name) took from a work by Ramón Gómez de la Serna. Under this name he lived and created outside the normal standards and tenets, formu-

lating a language of his own in Spanish and French, during a short but passionate life spent between Lima, Paris and Mexico. The secrets of the human condition, and the mysteries of love in particular, are at the heart of his work. The playwright, Alberto Conejero (author of other theatrical works such as *Todas las noches de un día*, *La piedra oscura* or *La geometría del trigo*), has based it in particular on *La tortuga ecuestre*, the *Cartas de amor a Antonio* (1939) and the 1942 work *Lettre d'amour*, combining all that with biographical details of a writer and visual artist who had a special relationship with the world of dance, an art which he was unable to dedicate himself to because of an injury.

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Pau Masaló Llorà

THE NATIONAL BODY

Hybrid Scene

The most epic fiction and the most discreet reality come face to face in a production based on the figure of a competitive gymnast. On stage, we observe how the gradual mythification of a body becomes a political tool.

You may have seen a football match or sports competition and been part of a cheering crowd which, for one moment, imagines that the prestige, value and values of the team's country or community depend on the efforts of one or various sportsmen or women. As with top-class gymnasts, the bodies of these sports people are no longer individual, but become the representation of a collective discourse, or even a political idea. The powers that be are capable of using the body as a tool, while ignoring the individuality it embodies. This is explained on stage by actor and performer Melcior Casals and professional athlete Enrique Navarro. They both have careers spanning fifteen years and they are taking part in a production that is based on the conflict between what you see and what you hear. An auditory collage of voices, sounds and music comments on, contradicts and amplifies theatrical actions, in a struggle for the control of the narrative, a combat between the body and the legend. Is there a more effective way of illustrating the body's mythification than by subjecting it to a discourse? Welcome to a documentary-fiction that promises to show you everything a body is capable of doing. Who knows if you will enjoy it or if real life will finally come to the fore. Myth or individual? Success or failure?

The production has been created by Pau Masaló Llorà, a director and dramatist who has also studied cinema and audiovisual communication and is also a graphic designer. He is the co-founder and director of the Ignifuga theatre company and their creations have been seen in both Spain and Europe, at festivals that include the Grec, Temporada Alta and Imaginariu in Portugal. You may have seen his production of Utopia in the Grec 2017 or some images of the pavilion he co-created, with which Catalonia won the prize for Best Exhibition at the prestigious Prague Quadrennial of Performance Design and Space in 2019.

More information:

www.barcelona.cat/grec/en/show/national-body

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Pere Faura

RÈQUIEM NOCTURN

Dance

The Barcelona-based choreographer Pere Faura bids farewell to dance. And he does so through the artistic universe of Bob Fosse, a great expert in the spectacle of death, to create a big festive requiem full of glitz.

In 1979, Bob Fosse premièred *All That Jazz*, a semi-autobiographical film on the life of Joe Gideon, a choreographer addicted to work, drugs and sex, who constantly dreamt he was flirting with the angel of death. When the moment of his own death arrives, he sings and dances the song *Bye Bye, Life*, accompanied by women dancers dressed up as nerves and arteries, in monumental music-finale delirium, until the song is abruptly interrupted by the sound of his body being zipped up in a plastic body-bag.

Pere Faura wanted to dig up *All That Jazz*, as well as Bob Fosse's other scenes and choreographs, some iconic and others lesser known, to perform a present-day and personal autopsy and revive all its poetic, political and polemical potential. Each of the parts of the traditional mass for the dead is translated or transformed into a new cabaret scene. A fantastic, secular, reflective and festive liturgical sequence that blends Fosse's glamour and intricacy on the idea of death so present in the texts of a requiem. A night-time, solemn, vulgar and entertaining ceremony, which gradually reveals the reasons, motives and frustrations that led the author to take the decision to bring to an end his professional life as a dancer. "It's not my body

but the system's that's old and rusty. It's increasingly hard to make a living from dancing. I've given up dancing. But just you try and stop me having a ball... All I've got to do now is celebrate it."

And to do that, Faura has brought together texts, songs, dances and video-screenings in a complex choreography for ten dancers and two musicians, Pere Jou and Aurora Bauzá, performing live, and special collaboration from Pere Arquillué. All that, to give shape to this slightly "undisciplined" ritual that makes us reflect on the infeasibility of dance and the beauty of death. A brilliant funeral, with plenty of white feathers and pink glitz, to celebrate the moment of dying and departing, but in a lovely, special place between self-parody and political satire, between legacy of memory and the uncertainty of farewell, between the irony of life and the tenderness of death.

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Producció Nacional de Circus, Joan Ramon Graell

ESTAT D'EMERGÈNCIA

Circus

What are the experiences of young circus artists who live in a complex world on the point of collapse? And how do they convey them to the public? The first National Circus Production aims to answer all this, through acrobatics and other techniques.

In December 2019, the Catalan government's Ministry of Culture and the Catalan Association of Circus Professionals (APCC) agreed to a Catalan Circus-Promotion Plan aimed at boosting activities in this sector of the performing arts and which was meant to include eleven measures that would be deployed up to 2021. One of these measures was the creation of the first National Circus Production premiering at the Grec 2020 Festival de Barcelona and which will later tour some fifteen Catalan public stages. It is being directed by circus artists with a long international career and a production chosen through a public competition. The show features a set of up-and-coming artists chosen for their acrobatic excellence and inter-disciplinary skills. They demonstrate their talent through several circus techniques in the ring, of course, but they also explain to spectators how they live, in a world where they have to face up to ecological collapse, the rise of fascism and the housing crisis. A minimalist and functional stage design and a use of video coexisting with the circus and complementing its language are the basis of a show that aims to take an in-depth look at the paths of documentary circus and which takes as references theatre production aesthetics which, like Milo Rau's, are founded on reality itself.

This first National Circus Production was conceived and directed by Joan Ramon Graell, an expert trapeze artist who was trained at the Superior School of Circus Arts (ESAC) and who, among numerous other productions, has worked on Rodó and Invisibles (both from the Ateneu Popular 9 Barris Winter Circus), and in Homeland, directed by Roberto Oliván. In addition, he has also collaborated with other companies such as the Circ Cric, Cirque Hirsute and Los2Play and has considerable experience in the field of social and cooperative circuses.

More information:

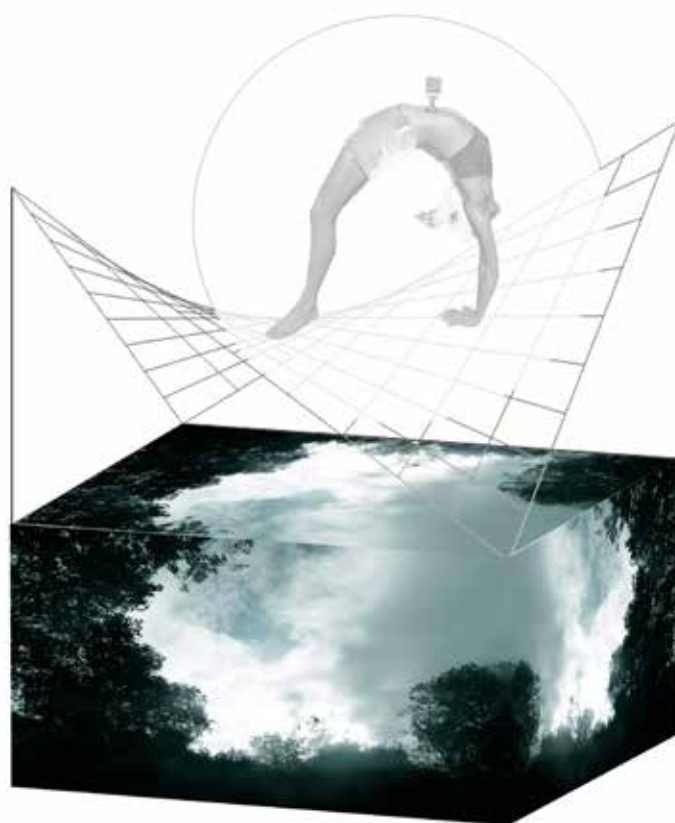
www.barcelona.cat/grec/en/show/estat-demergencia

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Queralt Riera

PRUNA

Dance

Pruna is a girl who has been raped. We accompany her at two important moments in her life: as a girl and a grown-up. The latest winner of the Institut de Teatre's Adrià Gual Award stimulates some harsh feelings and reflections on child abuse.

This play is the result of research on the subject of child abuse, which affects one in five children yet it seems that society turns a blind eye. Twenty per cent of the population suffers, has suffered or will suffer sexual abuse during childhood. During their research on this matter, company members realised they knew absolutely nothing about it and that figures on it are stored in a disorderly and imprecise fashion in people's minds because they find it too painful to face the truth.

Pruna is a raw yet poetic work. The author has put her heart into it in the hope she will do justice to all the people who have generously shared part

of their private life with her. Truth, love, recognition and responsibility have been the pillars of this project. And the driving force has been the artist's desire to create a contemporary stage work of quality.

More information:

www.barcelona.cat/grec/en/show/pruna

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Roger Bernat / FFF

SODOMA.CAT 120 JORNADES DINS

Hybrid Scene

Written theatre and a writing performance where members of the public can be observers, readers, voyeurs and potential writers.

Writers from Latin America and the Iberian Peninsula enter a chat room to spend an uninterrupted twelve hours delving into the book Les 120 jornades de Sodoma. A reinterpretation, a luminous and lazy genital forest, a narrative mantra: brazen poetry, written and stripped down by the anonymity of them all.

Roger Bernat is a puppeteer who creates devices in which the audience gives shape to the performance. His projects have been performed in more than 30 countries. Among the awards he has received, the Sebastià Gasch 2017 Award stands out.

His best known shows are Public Domain (Teatre Lliure, Barcelona, 2008), The Rite of Spring (Teatro Milagro, México, 2010), Please Continue (Hamlet) (with Yan Duyvendak at Théâtre du Grütli, Genève, 2011), Pending Vote (Centro Dramático Nacional, Madrid, 2012), Desplazamiento del Palacio de La Moneda (STML, Santiago de Chile, 2014), Numax-Fagor-plus (Kunsten-FestivalDesArts, Bruxelles, 2014), We need to talk (Temporada Alta, Girona, 2015), No se registran conversaciones de interés (MUCEM, Marseille, 2016-17) or The place of the Thing (Documenta 14, Athens-Kassel, 2017).

In 2009 he published with Ignasi Duarte, Querido Público, El espectador ante la participación: jugadores, usuarios, prosumers y fans. Ed. Cendeac.

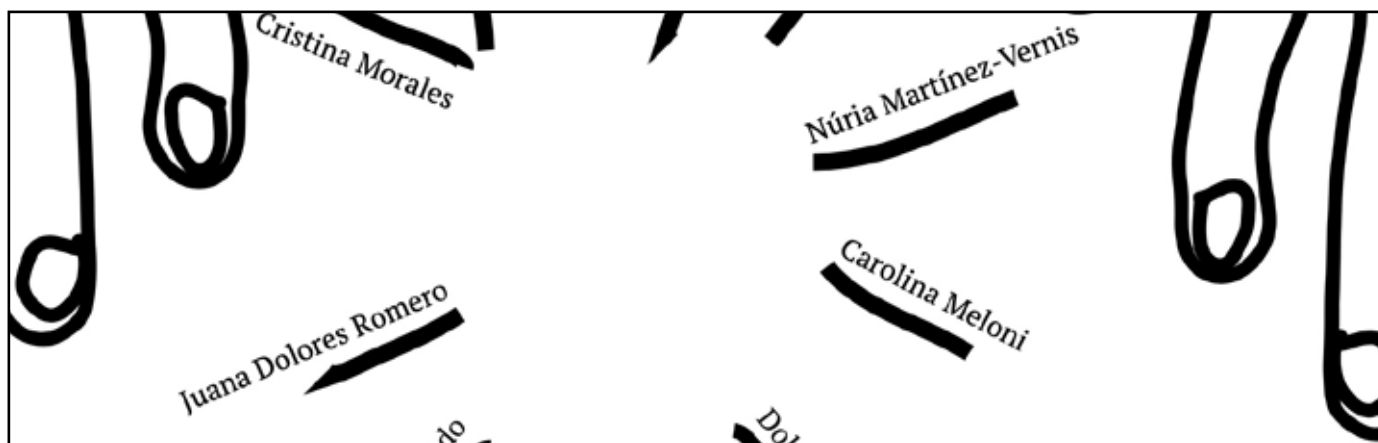
He has also written articles for Joined Forces, audience participation in theatre (Alexander Verlag, Berlin, 2017) and Teatro relacional (Ed. Fundamentos, Madrid, 2017), among others

More information:

<https://www.barcelona.cat/grec/en/show/sodomacat-120-jornades-dins>

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sodoma.cat



Silvia Delagneau

EL SEXE DELS FONGS [THE SEX OF FUNGI]

Hybrid Scene

The author, a prestigious set designer who was awarded the City of Barcelona Theatre Prize in 2019, also writes her own shows. It has not been possible for her latest show to come to fruition, but it has given rise to this installation, created to be seen by a single spectator.

In March, the set designer Delagneau started work on a new creative project which she called The sex of mosquitoes, which was scheduled to premiere at Barcelona's 2020 Grec Festival. It was a 70-minute show conceived for an audience of over one hundred people, who were immersed in an experience featuring the metamorphosis of living beings and inanimate objects. A week before the authorities declared the lockdown, as a response to collective impotence in dealing with the Covid-19 pandemic, the artist already had all the material she needed for rehearsals, but fate decided that, given that it was now impossible to continue with the slow process of experimentation that her work required, her script now languishes in a draw of future dreams.

Inevitably, something new has arisen from contemplating the ashes of the metamorphoses contained in The Sex of Mosquitoes. It is as if a different form has hatched from the remains of that show, something convulsive but without any recognisable animal language. Like a cloud of stage insects with a life of their own, a strange orchestra of termites or a metallic plague of locusts. Like an abandoned stage, where maybe one can sense the hum of some previous theatrical experience through the beating of its own absence.

Fungi belong to a different kingdom than plants, animals or bacteria. In the same way that bacteria reproduce asexually, fungi can also reproduce and multiply. But, just like insects, fungi have cell walls made of chitin, a substance also found in the exoskeletons of some insects, spiders and other arthropods. And, like plants, fungi also reproduce sexually, through their spores: branching out into living networks known as hyphae, which in turn are structured into mycelia, from which mushrooms often sprout.

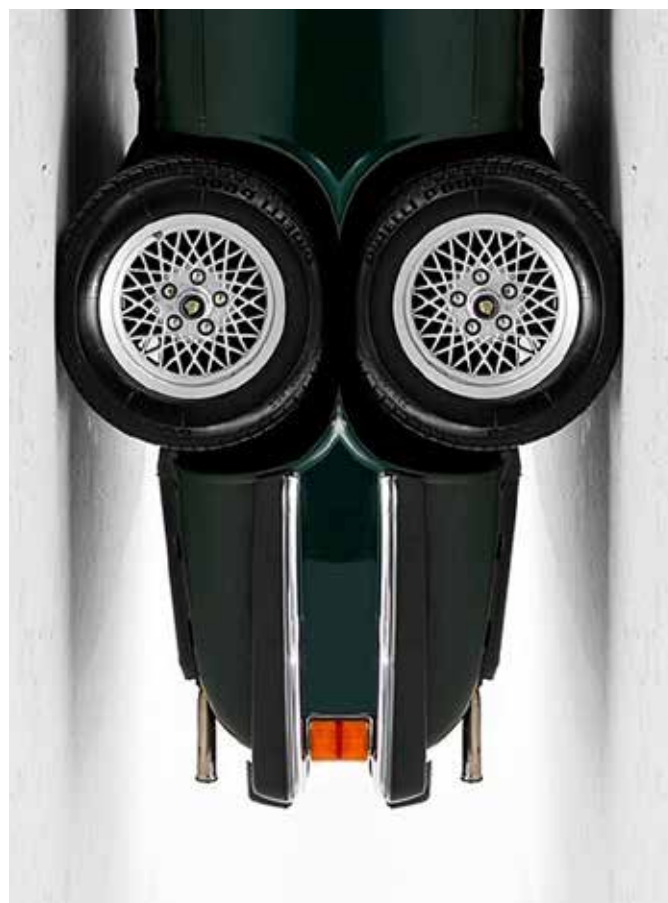
More information:

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Theater Tantarantana / Fundación La Maldita Vanidad

LA NOCHE SIN TIEMPO – RUTA

Theater

On the first night of Christmas, an immigrant roams the streets of the Palermo neighbourhood, in Bogota, and rebukes its inhabitants in search of salvation. A play written by ten authors, five Colombian and the other five Catalan.

Palermo is not just the capital of Sicily but also a neighbourhood in Bogota created in the 1930s. What's it like as a place and to live in? We can get a good idea by following the character, Polete, a young immigrant who lives and works there. We meet him on the first night of Christmas, which is known in Colombia as noche de las velitas [night of the little candles] or noche sin tiempo [timeless night]. People throughout the country put candles on the balconies of their homes during these celebrations and a door opens towards the suspension of time. We find Polete surrounded by such candles. He earns his living however he can, looking through refuse for something he can resell on any corner. His life is excessive, an existence in a place that feels foreign to him and which he doesn't belong to. We discover how Polete lives, but we also meet eight characters who live in the neighbourhood and have dealings with him, co-stars in a hilarious drama directed, in this production, by Pau Masaló Llorà, a director and playwright strongly linked to the audiovisual arts that he trained in at the Institut del Teatre de Barcelona, the Universitat Pompeu Fabra and the Universidad del Cinema de Buenos Aires.

The story is the result of a process of contamination and theatrical kleptomania carried out by five Colombian and five Catalan authors, coordi-

nated by the playwright and writer Albert Tola. The authors worked on the text in two laboratories conducted at the home of the La Maldita Vanidad de Bogota Foundation stage collective, as part of the international El Cicló - DNI+D project. El Cicló is a project for supporting the Teatre Tantarantana's creation which was internationalised two seasons ago and which has been bringing to Bogota playwrights from companies residing in the Carrer de les Flors setting. The production premièred in December 2009 in the Palermo neighbourhood, directed by Masaló and the Colombian actor, director, playwright and teacher, Jorge Hugo Marin.

The show on at the Grec gives visibility to the contaminating-writing process of the piece and, at the same time, its result, adapted to the venue by Albert Tola, and with actors from the El Cicló's five companies, who have been taking part, from the start, in this dramatic journey.

More information:

www.barcelona.cat/grec/en/show/la-noche-sin-tiempo-timeless-night-route

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