

GR&C_PRO

5-9 July

PRODUCTIONS 2023

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UNA ILLA

AGRUPACIÓN SEÑOR SERRANO

HYBRID SCENE

Now that it is clear that the world and its resources are finite, is it viable to continue to think that the challenges we face can be solved individually? This and other questions, in a show created with the help of different artificial intelligences.

We must find a new way to live together - surely we can agree on this statement. We need to overcome the current phase of widespread conflict and seek a new coexistence where the "I" gives way to the "we", where individual well-being is inconceivable without the common good. These statements are irresistible, aren't they? And yet they are riddled with problematic elements. Who fits into this "we"? Can there be an "us" without an "others"? What do we do with what bothers us? Does this "we" include people we perceive as different, as disturbing? And what about artificial intelligence? Who should imagine the new myths? What if we invite artificial intelligences to imagine a "we"? Does it make sense to do this? Michael Ende said that no critique of society can be made if not accompanied by a utopian representation of the world. *Una isla* is a place where we can try to create something together, where we can create new myths and ask in a poetic way if there can be a different "us" and if it is possible to represent it. The show's text, music and images have been created in dialogue with a series of types of artificial intelligence.

In *Una isla*, the Señor Serrano Group leaves aside the scenic, video and dramaturgical resources that have characterised their previous works, to present a more visual, sculptural and poetic language. In previous editions of the Grec Festival de Barcelona, this internationally renowned company has staged performances which include *Brickman Brando Bubble Boom* (2013), *A House in Asia* (2014), *Birdie* (2016), *Kingdom* (2018) and *The Mountain* (2020).

A co-producción of Grec 2023 Festival de Barcelona, Câmara Municipal de Setúbal, Rota Clandestina, Festival Internacional de Theatre de Expressão Iberica (FITEI), Centro Cultural CondeDuque, Laboratorio de las Artes de Valladolid (LAVA), CSS Theatre Stabile di Innovazione del Friuli-Venezia Giulia, Festival delle Colline Torinesi, Feikes Huis, SPRING Festival, Departament de Cultura de la Generalitat.

ARTISTIC CARD

Director and dramatist Àlex Serrano, Pau Palacios **Assistant dramatist and director** Carlota Grau **Performers** Lia Coelho Vohlgemuth, Sara Montalvão, Bartosz Ostrowski, Carlota Grau **Holographic performance:** Eva de Torrónregu **Choreographer** Núria Guiu **Scenographer and costume designer** Xesca Salvà **Lighting design** Cube.bz **Musician** Nico Roig **Creation of holographic videos** David Negrão **Video morphing** Boris Ramírez **Video programming** David Muñoz **Set student trainee:** Helena Mateos-Serna **Artificial intelligence used during the creation process** GPT-3, Bloom, ChatGPT, DALL-E, Stable Diffusion, Midjourne, FILM **Production coordination** Barbara Bloin **Executive producer** Paula S. Viteri **Management** Art Republic **Special thanks to:** Josep Marimon, Inês Oliveira, The Algorithmic Bridge, Román Torre, Ventura Kalász, Eva de Torrónregu, Marc Sansalvadó, Chloe Sansalvadó, Teo Sansalvadó, Blanca García Lladó, Alexandra Laudo, Julià Laudo, Claudi Laudo, Rosa Pozuelo, Emilio Palacios, Ayesha Gul. **Photography** Agrupación Señor Serrano, Midjourney

More information:

<https://www.barcelona.cat/grec/en/show/una-illa-island>

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THIS IS NOT “AN ACT OF LOVE & RESISTANCE”

AINA ALEGRE / CENTRE CHORÉGRAPHIQUE NATIONAL DE GRENOBLE & STUDIO FICTIF

DANSE

A musical and choreographic work for nine performers, including five dancers, three trombonists, and a tuba player. Together, they invoke different imaginaries and transform into movement and sound their relationship with an invisible but essential element: air.

Dancer, performer and choreographer, Aina Alegre is an artist from Vilafranca del Penedès who lives between the Catalan capital and Paris and who, after joining the CNDC in Angers in 2007, embarked on a brilliant career that led her to create her own company, STUDIO FICTIF, and to co-direct the Centre Chorégraphique National de Grenoble with performer Yannick Hugron since January of this year. Alegre, who sees dance as a terrain for “re-imagining” the body, has explored diverse body cultures and practises in her creations, examining the social, historical, and anthropological role through visual arts, sound, and audiovisual works. And, whereas in previous choreographies, she experimented with sound and the relationship with the body, in *THIS IS NOT* «an act of love & resistance», the artist focuses the choreography on the element that surrounds us and is always present, even if we are not aware of it: air and the dependence on it of bodies through which it constantly flows.

How can we generate energy from this element, and how can we all breathe together? What imaginaries and future representations would emerge if the air carried omens? Aina Alegre poses this question through gesture, movement, and sound. A hybrid sensory universe surrounds the spectators. It has been imagined by a regular accomplice of the choreographer, the musician and composer Josep Tutusaus, creator of electronic soundscapes that will also make us vibrate with live brass music inspired by brass bands. All this to imagine, under Jan Fedinger’s illumination, how bodies connect and in this way rethink the concept of community.

THIS IS NOT “an act of Love & resistance” is the new creation by Aina Alegre, an artist we have seen in Barcelona as part of the Dansa Metropolitana programme in venues such as the now-defunct Sala Hiroshima (where she was an associate artist) and at the Mercat de les Flors, performing pieces such as *LA NUIT*, *NOS AUTRES*, or *R-A-U-X-A*, which, along with *Concerto*, are among her latest creations. The première of the piece coincides with the recent appointment of the Barcelona-born dancer and choreographer as co-director, together with dancer Yannick Hugron, of the Centre Chorégraphique National de Grenoble-CCN2, replacing Yoann Bourgeois.

A co-production of the Centre chorégraphique national de Grenoble / CCN2 and Grec 2023 Festival of Barcelona.

Other co-producers and partners: STUDIO FICTIF (Claire Nollez, Romain Courault, Clémence Padou); Grec 2023 Festival de Barcelona; December Dance (Cultuurcentrum and Concertgebouw Brugge), Belgique; Mercat de les Flors, Barcelona – associate artist 2022 & 2023; La Rose des Vents, Scène nationale Lille Métropole Villeneuve d’Ascq; Le Manège, scène nationale de Maubeuge; La Place de la Danse CDCN Toulouse Occitanie; La Briqueterie CDCN du Val-de-Marne; Théâtre et cinéma de Choisy-le-Roi Scène conventionnée; Theater Freiburg, Germany; Transfabrik Fund - Franco-German Fund for the Performing Arts, Atelier de Paris / CDCN.

With the support of the Patronage Caisse des Dépôts; DRAC Île-de-France; Département du Val de Marne; Région Ile-de-France; Adami, organisation for the management of artists’ rights; SACD stage music fund; CNDC, Angers; The Centre chorégraphique national de Grenoble is financed by Drac Auvergne - Rhône-Alpes/Ministère de la culture et de la communication Grenoble-Alpes Métropole, Département de l’Isère, Région Auvergne – Rhône-Alpes.

ARTISTIC CARD

Conception and artistic direction: Aina Alegre. **With:** Maria Astallé, Maria Cofan, Cosima Grand, Hanna Hedmann, Kotomi Nishiwaki, Maria Puertas, Gwendal Raymond, Julia Soler, Asha Thomas. **Lighting design:** Jan Fedinger. **Sound design:** Josep Tutusaus. **Sound manager:** Guillaume Olmeta. **Artistic advisor and dramaturgy:** Quim Bigas. **Sound design:** Vanessa Court. **Costumes:** Andrea Otin. **Choreography assistance:** Yannick Hugron, Aniol Busquets. **Stage management:** Juliette Rudent-Gili. **Acknowledgements:** Especially Enric Alegre, whose song *better future blues* accompanied the creation from beginning to end, Pere Jou, Elsa Dumontel.

More information:

<https://www.barcelona.cat/grec/en/show/aina-alegre-centre-choreographique-national-de-grenoble-studio-fictif>

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EN MITAD DE TANTO FUEGO

ALBERTO CONEJERO / XAVIER ALBERTÍ

THEATRE

Desire, war, desertion, power, violence, homeland... You will find it all in a production that brings us closer to a seminal work of classical Greek literature, the Iliad, based on one of the secondary characters of this epic poem.

Performer, playwright and director. Three great talents bring to the Barcelona Grec Festival a monologue that combines voices from the past and the present, and which is both a war song and an oratorio for the victims, a dark poem that speaks of the violence of the battlefield but also of the violence of desire. For the *Iliad* begins with the desertion of two men who love each other and leave the battlefield ten years after the start of the war. Alberto Conejero shares with the audience the beauty, mystery and darkness of an epic poem through which he enters into dialogue with the human condition and links different eras. He does so through the character of Patroclus, Achilles' comrade-in-arms.

The playwriting is by Alberto Conejero, a well-known playwright and poet who has won all kinds of awards, including the Nacional Prize for Dramatic Literature for *La geometría del trigo* in 2019 and the 2016 Max Prize for Best Playwright for *La piedra oscura*. He has translated and created the dramaturgy of many plays from classical literature and the Spanish Golden Age.

The production is directed by Xavier Albertí, a director, author, manager and composer with great musical knowledge who directed the Barcelona Grec Festival between 1996 and 1999 and was director of the Teatre Nacional de Catalunya between 2013 and 2021. He has participated in the Grec numerous times since the 90s, most recently during the Grec 2022, when he premiered *El burlador de Sevilla*, a production with the Compañía Nacional de Teatro Clásico.

As the sole performer of *En mitad de tanto fuego*, the actor Rubén de Eguía, who we have seen working with great directors such as Josep Maria Pou, Lluís Homar, Àlex Rigola, Calixto Bieito, Josep Maria Flotats, Xavier Albertí, Andrés Lima, Guillem Clua and Josep Maria Miró among others. On television, he has appeared in series such as *Merlí*, *Cuéntame cómo pasó*, *Mentiras*, *Acacias 38* and *Heridas*.

A co-production of Miramedia and the Grec 2023 Festival de Barcelona.

With the collaboration of Teatros del Canal and Sala Becket.

At the representation of this show on July 23 (6.30 pm), there will be an audio-description and accompaniment service.

ARTISTIC CARD

Dramaturgy: Alberto Conejero. **Stage direction:** Xavier Albertí. **Performance:** Rubén de Eguía. **Lighting design:** Xavier Albertí, Toni Ubach. **Technician:** Toni Ubach. **Rest of the team:** in progress. **Executive producer:** Miramedia Universe SL. **Production coordination:** Roser Soler, Elena Martínez.

More information:

<https://www.barcelona.cat/grec/en/show/en-mitad-de-tanto-fuego>

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DIMONIS

CABOSANROQUE

HYBRID SCENE

What is possession? cabosanroque delves into the exorcisms in which Jacint Verdaguer participated to create a work in an experimental format that falls somewhere between expanded theatre and an exhibition of sound installations.

In the Barcelona of the late 20th century - a city shaken by anarchism, communism, Darwinism and spiritualism - a well-known writer and religious scholar attended a series of exorcism sessions in a flat in Carrer de Mirallers, in the Born neighbourhood. Mossèn Cinto took notes on everything he saw in texts that were never published during the poet's lifetime. In 2014, the poet Enric Casasses also published an annotated edition of these texts, *Dimonis*. It is a volume of remarkable merit from which cabosanroque draws the most poetic and surprising excerpts: those that are best understood at the present time. It does so in collaboration with artists such as flamenco singer Niño de Elche and dancer and choreographer Rocío Molina, as well as authors, scientists and poets who speak in recordings about the idea of possession.

Dimonis is a sound and visual ceremony in which twenty spectators are the object of a choreography, skilfully orchestrated by cabosanroque, which serves to round out the work. Trapped within this installation - a recreation of the flat on Mirallers street - we will be both passive and active subjects... because what is theatre if not a form of possession?

The production is the second in a trilogy by cabosanroque dedicated to Catalan authors. It takes the form of expanded theatre, meaning that it stretches beyond the limits of the conventional stage. The first was *No em va fer Joan Brossa* (2016; also showing at this edition of the Grec), the second premiered at the Grec 2020 and now returns to the stage and the last, *Flors i viatges*, premieres at this edition of the Barcelona Festival. These productions are the creation of Laia Torrents, who has a degree in Industrial Engineering and is studying Music, and Roger Aixut, who has a degree in Architecture from the Universitat Politècnica de Catalunya. Together they have created a collective that explores the boundaries of visual, performing and theatre arts.

A co-production of the Grec 2020 Barcelona Festival, cabosanroque, La Filature - Scène nationale de Mulhouse, Temporada Alta and Fundació Lluís Coromina.

With the support of the Fundació Verdaguer and the Department of Culture of the Government of Catalonia

Performances in English: 7 July 11.15 am. 18 and 25 July at 5.15, 6.15, 7.15 and 8.15 pm

Performances in Spanish: 8 July 11.15 am and 12.15 noon. 20 and 27 July, at 5.15, 6.15, 7.15 and 8.15 pm

Further information:

cccb.org/en

ARTISTIC CARD

Concept, creation, playwriting, direction, sound design, composition and staging: cabosanroque (Laia Torrents Carulla, Roger Aixut Sampietro). **Text:** Jacint Verdaguer, Maya Deren. **Translation of Text by Mayra Deren:** Martí Sales. **Original music:** cabosanroque and versions of Raban Maur's Veni creator and Charles Ives' The Unanswered Question. **Sound installations:** cabosanroque. **Lighting design:** Cube.bz, cabosanroque. **Video:** Frau - Recerques Visuals, cabosanroque. **Stage construction:** Kike Blanco, cabosanroque. **Executive production and distribution:** Helena Febrés Fraylich. **Recorded participation:** Niño de Elche (cantor), Rocío Molina (bailaora), Enric Casasses (poet), Manuel Delgado (anthropologist), Gerard Horta (anthropologist), Ricard Torrents (specialist in Verdaguer), Carme Torrents (museologist), Lourdes Porquet (virologist), Xavier Rebodosa (virologist), Helena Pielias and Vicenç Viaplana (video artists), Laia Torrents, Roger Aixut (Cabosanroque). **Reading of Jacint Verdaguer's verses:** Núria Martínez Vernis (poet), Jordina Boix (director of the Fundació Verdaguer). **Role of Father A. F. (exorcist):** Joan Solana. **Thanks to:** Casa Museu Verdaguer, the Department of Social Anthropology at the Universitat de Barcelona, CCCB (Barcelona Centre for Contemporary Culture) and Enric Casasses, because without his *Dimonis* (Verdaguer Edicions, 2014) ours would not exist. **Photography:** José Hevia.

More information:

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

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FLORS I VIATGES

CABOSANROQUE

HYBRID SCENE

The duo closes a trilogy that reinterprets the works of Catalan authors with a work based on Viatges i flors, by Mercè Rodoreda. Twenty people enter a fantastic forest where they discuss war as seen by women.

Diverse artistic languages, including music, sculpture and visual and performing arts, form part of the works of a creative collective composed of an engineer with a degree in music and an architect. This is cabosanroque, a duo that explores the boundaries between disciplines, in the form of inventive and surprising performative installations and with collaboration from leading artists. In this trilogy, they explore the universes and the works of big names in Catalan literature. They began with *No em va fer Joan Brossa* (2016), a large-format object theatre piece, without actors or puppeteers, which represented a sort of grand symphony. They continued in 2020, reimagining the exorcisms in which Mossèn Cinto Verdager participated in *Dimonis*, and treating theatre as a form of possession. Both works can also be seen at the CCCB, along with a piece this year, which completes the trilogy with a work by Mercè Rodoreda. The production takes place in a fantastic forest and takes as its starting point the writings of *Viatges i flors*. Mercè Rodoreda's words take shape in female refugees from the war in Ukraine. The testimonies of women and children who lived through the Second World War, collected by Nobel Prize winner Svetlana Alekseyevitx, also serve as the basis for a reflection on war and its consequences for women and children. Twenty spectators will be immersed in a sinister atmosphere and take a journey filled with beauty among the flowers of a world devastated by war; and the women and children will speak to us, as will the earth, the birds and the trees. Everything that inhabits the planet Earth alongside us.

A co-production of cabosanroque, Grec 2023 Barcelona Festival, Temporada Alta 2022, Naves del Español at Matadero 2023, Teatre Nacional de Catalunya 2023, Théâtre Garonne - Scène européenne 2024 and the Barcelona Centre for Contemporary Culture (CCCB).

With the support of the Department of Culture of the Government of Catalonia, Fundació Lluís Coromina, Alumilux, Teatre Municipal de Girona, Cultura Banyoles and Fundació Mercè Rodoreda.

Performances in English: 18 and 25 July at 5, 6, 7 and 8 pm

Performances in Spanish: 20 and 27 July at 5, 6, 7 and 8 pm

Further information:

cccb.org/en

ARTISTIC CARD

Conception, creation, construction, playwriting and direction: cabosanroque. **Original text:** Mercè Rodoreda, Svetlana Aliéxievitx. **Adaptation:** cabosanroque. **With the recorded participation of:** Rocío Molina, Mónica López, Núria Martínez Vernis and Ukrainian refugees in Catalonia (Mariia Kashpurenko, Nadiia Rusanova, Olena Radko, Hanna Hrechana, Alexandra Hrechana, Maria Hrechana, Hanna Rei, Barbara Sokilovska and Mariia Sokolovska). **Translations from Russian into Catalan:** Miquel Cabal. **Translations from Catalan into Ukrainian:** Olena Velykodna. **Original music:** cabosanroque, version of *Strange Fruits*, by Billie Holiday performed by Núria Graham; *Lux Aeterna*, by György Ligeti, performed by the Cor de Teatre (Mariona Callís, Sara Gómez, Nuri Hernández, Ànnia Pons) and directed by David Costa. **Recordings by Alan Lomax:** Russian women mourn their father's death. **Lighting:** cabosanroque, Cube.bz. **Video:** Frau Recerques Visuals. **Technological assistance:** Julià Carboneras. **Ceramics:** Toni Cumella, cabosanroque. **Thanks to:** Enric Masgrau, David Costa, Alba Codina, Xevi Gibert, Panxi Badi, Maria Bohigas and Alejandro Dardik, Glòria Bordons, Martí Sales, Oriol Sauleda, Pere Sarquella, Ricard and Rosa Carnissers, Can Pericus, Centre d'acollida de refugiats ucraïnesos del barri de Sant Narcís, Cesc Feixas and Carme Torrents, Lluís Coromina, Ceràmiques Cumella. To our parents.

More information:

<https://www.barcelona.cat/grec/en/show/flors-i-viatges-travels-and-flowers>

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LA PLAÇA DEL DIAMANT

CARLOTA SUBIRÓS

THEATRE

At the Teatre Grec, you will enjoy one of the essential works of our cultural imaginary, as we plunge into the universe of Mercè Rodoreda, with a contemporary reading from director Carlota Subirós.

Theatre director Carlota Subirós has once said about Mercè Rodoreda that one of the author's great merits was knowing how to accept the trauma of exile caused by the civil war and make it useful. And indeed, it was while in exile in Geneva that Mercè Rodoreda dreamed up the novel now being brought to the stage. *La plaça del Diamant* [The Time of the Doves] is not only one of the best-known Catalan novels; it is also one of 20th century Europe's essential works and a universal creation. The novel portrays the experiences of a working-class woman in the Barcelona neighbourhood of Gràcia, during the Second Republic, the war and the misery of Franco's regime. The protagonist has so much weight in this production that she is played by not one, but eleven actresses of different ages and profiles, in a kind of scenic and feminine kaleidoscope that reveals nuance and shows us contrasts in Natàlia's life, while also alluding to our own lives and those of our mothers and our grandmothers. Because, how are women's experiences transmitted and transformed from one generation to the next? A contemporary perspective and live music performed by the composer Clara Aguilar are some of the other key points in a show that is a real theatrical challenge. We are presented with the universal experience of a woman, from distress and near madness to the recognition of her own identity and the acceptance of the present.

In addition to the piece *Amor, Fe Esperança* (Grec 2005), Carlota Subirós also created another production featuring this author at the Grec Festival in Barcelona: *Rodoreda. Retrat imaginari*, a personal approach to the writer through her texts, which could be seen during the Rodoreda Year (Grec 2008). The director is one of the essential names in Catalan directing and playwriting, although since the beginning of her theatrical career she has never ceased translating. She has been a member of the Advisory Council of the Teatre Nacional de Catalunya and of the artistic direction team of the Teatre Lliure and was one of the founders (today she is a collaborator) of La Perla 29. Her staging of *La plaça del Diamant* takes place in the same year that the sound experimentation collective *cabosanroque* is also presenting a production inspired by another of the author's texts, the compilation of stories *Viatges i flors*.

A production from the Teatre Nacional de Catalunya and the Grec 2023 Festival Barcelona.

At the representation of this show on July 15 (10 pm), there will be an audio-description and accompaniment service.

ARTISTIC CARD

Directed by: Carlota Subirós. **Adaptation and playwriting:** Carlota Subirós, Ferran Dordal. **Playwriter:** Ferran Dordal. **Set:** Max Glaenzel. **Costumes:** Marta Rafa **Lighting:** Carlos Marquerie. **Sound:** Damien Bazin. **Musical composition and live music:** Clara Aguilar **Movement assistance:** Cecília Colacrai **Director assistance:** Erik Forsberg **Costumes assistance:** Alba Paituvi **Cast:** Clara Aguilar, Lurdes Barba, Màrcia Cisteró, Montse Esteve, Paula Jornet, Vicenta Ndongo, Neus Pàmies, Anna Pérez Moya, Alba Pujol, Yolanda Sey, Vanessa Segura. **Trainee student MUET (Màster Universitari d'Estudis Teatral)** Mariona Hauf **Photography:** David Ruano

More information:

<https://www.barcelona.cat/grec/en/show/la-placa-del-diamant-time-doves>

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LAS NIÑAS ZOMBIE

CELSO GIMÉNEZ

HYBRID SCENE

A stage creator, who we know from his work with the company La tristura, delves solo into recent political history to ask how inheritance and genealogies affect our lives.

Would Celso Giménez's life have been different if he had heard other stories as a child and had descended from a different lineage? The playwright and writer asks himself this question in a story that has much to do with his family. We met him collaborating with La Veronal (where Marcos Morau served as set and costume designer) and El Conde de Torrefiel, but particularly in productions such as *CINE* (Grec 2017), *Future Lovers* (Grec 2019) and *Renacimiento* (2020), with Itsaso Arana and Violeta Gil, the other two members of the stage collective La tristura. Now, the author explores the weight of heredity. He does this alone, although he uses methods that, as in his works with La tristura, refer to our most immediate history. On stage, there are three young women who laugh, dance and have a story to tell. Is it a fantastic story that seems real, or is it perhaps a story so real that it seems fantastic? Intimacy and poetry become political in a story about war and a man - the grandfather of these zombie girls - who experienced an incident one night in a forest that changed his life. Who really died in the forest? After so many years, who could know? If they manage to unravel this story, this enigma of time, will they also understand something about themselves? They say that the first generation to suffer trauma doesn't talk about what happened; they need to lock it in. Neither does the second; they've lived too closely with their parent's shock. It is the third, youngest generation that can delve into the memory of their elders. It is also the last generation that can do so, because the next one will already be too distant from the event. We are the third generation of zombie girls, says the author. He invites us into this story, into this night, to try to unravel who we are and how we got here.

A production of the Grec 2023 Festival de Barcelona, the Centro de Cultura Contemporànea Condeduque and La tristura.

With the collaboration of MA Scène Nationale, Grand Theatre Groningen.

Recommended for audiences aged 14 years and over.

ARTISTIC CARD

Creation: Celso Giménez. **Performers:** Natalia Fernandes, Teresa Garzón, Belén Martí Lluch. **Set and costume design:** Marcos Morau. **Video:** Albert Coma. **Sound design:** Adolfo García. **Technical coordination:** Roberto Baldinelli. **Assistant director:** Iván Mozeitich. **Distribution and communication:** Art Republic (Iva Horvat and Elise Garriga). **Photography and graphic design:** Mario Zamora. **Producer:** Elena Barrera. **Production assistant:** Alicia Calôt. **Set production:** David Pascual.

More information:

<https://www.barcelona.cat/grec/en/show/las-ninas-zombi-zombie-girls>

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LADY PANDA

CLARA POCH

CIRCUS

Life is change and the world is in perpetual motion, like a trapeze you can leap off of, abandoning security and embracing something new. This is the precise moment in time for a show by a company that embraces circus performance and breathes music.

A naked, honest, humble and vulnerable circus; movement that functions as a choreography of gestures and physical actions; live music that accompanies every show; singing; theatre.... Clara Poch Masià, one of the creators of Mumusic Circus, expresses herself using all these languages. In the company's production, the concepts of suspension, dead centre and turning are central elements. This is a creation that speaks to you in the languages of both circus and music about those moments where you are ready to accept a loss in search of a new gain: the moments where you let go, make a turn that changes everything (or maybe not) and search for the security of a new port or a new life. This mysterious moment - when you accept the sacrifice and lean into the turn, with its power to upset everything - is the theme of *Lady Panda*. It is a show with a refined aesthetic and an oriental minimalism. Don't be taken off guard by the presence, presiding over the space, of a pendulum. It is there to remind us of the continuous movement of existence: made up of swings, extremes and contrasts.

Born in Girona in 1976, Clara Poch Masià trained at the Centre National des Artes du Cirque de Châlons-en-Champagne, specialising in aerial performance, and at the École Nationale de Cirque de Rosny-sous-Bois. In 2008, together with the Sant Celoni musician Marçal Calvet, she created the Mumusic Circus. Together they have produced shows in which they express themselves through live music and circus technique. Among the best known are *Amigoo* (2016), where a double bass became a point of connection between a man and a woman, between music and circus, and the more recent *Flou Papagayo* (Grec 2018 Festival de Barcelona). In addition to her work with Mumusic Circus, Clara Poch Masià has also directed galas and shows, such as the *Combinat de Circ 49* of the Ateneu Popular 9 Barris. As further proof of the weight of music in the company's productions, in 2021, with the collaboration of Edi Pou and Joan Colomo, Poch i Calvet recorded an album: a work that talks about farewells and abysses entitled *Fortuna*. One of the performers in the show is Carla Farreny, who took part in the 2020 *Creació i Museus* project with the work *Tour*.

A co-production from the Grec 2023 Festival de Barcelona and Mumusic Circus.

With the collaboration of the ICEC of the Generalitat of Catalonia

With support from: Can Gassol/Cultura Mataró, la Central del Circ, l'Estruch- Fàbrica de creació de les Arts en Viu, Ajuntament de Sant Esteve de Palautordera – Taula de Cultura.

This show is especially recommended for audiences aged 6 and over.

ARTISTIC CARD

Design and creation: Clara Poch. **General direction:** Clara Poch. **Performers:** Carla Farreny, Marçal Calvet, Clara Poch. **Original music:** Clara Poch, Marçal Calvet. **Outside eye:** Jordi Oriol, Roser López Espinosa. **Costume design:** Rosa Soler, Clara Poch. **Lighting set:** Marçal Calvet. **Estructure (2007):** Lluç Castells, Pep Codolosa, Clara Poch. **Executive producer:** Alfred Fort (La DestilHeria), Clara Poch.

More information:

<https://www.barcelona.cat/grec/en/show/lady-panda>

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JO, TRAVESTI

COMPANY ROBERTO G ALONSO

THEATRE / DANSE

A show that combines theatre, music and dance to pay tribute to the art of drag and some of the most famous cross-dressers of our culture and stages.

Jo, travesti is an alterfiction about cross-dressing that champions the art and culture of drag and the drag artists and star impersonators who have a long tradition in our country dating back to the early twentieth century, and who continue to grace our shores to this day. In something akin to a dramaturgical drag act, author Josep Maria Miró writes an autofiction based on Roberto G. Alonso's biography, which brings us into contact with avant-garde and transgressive names such as Mirko, Derkas, Leopoldo Fregoli, Edmond de Bries, Asensio Vidal, Pironello, Ocaña, Violeta la Burra, Carmen de Mairena or Ángel Pavlovski, among others, and legendary venues such as the Wuli-Chang, the Criolla, the Edén Concert, the Cúpula Venus or the Bohemia bodega. Roberto G. Alonso - as heir to the sequins, stilettos and feathers of more than a hundred years of history on our stages - will be accompanied by Jazmine Verdager, alter ego of the musician Jordi Cornudella. The show will take place in the former Modelo prison: once a space for the repression of the LGBTI community, the space is today transformed into a stage, in an act of transformative poetic justice.

This project is the result of the partnership between choreographer and performer Roberto G. Alonso and author and director, Josep Maria Miró. Roberto G. Alonso has a degree in Contemporary Dance from the Institut del Teatre and a bachelor's degree in Art History. In 1995 he founded the company that bears his name. He is the creator of a dozen shows (theatre and street performances as well as shows for family audiences), works as a movement coach in plays and contemporary operas and is also a stage director. Among his best-known creations are *A mí no me escribió Tennessee Williams* (2016), *Laberint Striptease* (2019), a tribute to cabaret and the work of Joan Brossa, and *Marú-nica* (2020), a family show dedicated to the surrealist painter Maruja Mallo. Josep Maria Miró is the author of more than twenty of his own plays, adaptations and dramatizations, with more than a hundred premières all over the world. Miró is the author of *El cuerpo más bonito que se habrá encontrado nunca en este lugar* (2020), a play with which he won the prestigious Premi Born for the third time and for which he was also awarded the Premio Nacional de Literatura Dramática by the Spanish Ministry of Culture in 2022. Miró is also the author of *Tiempo salvaje* (2018), recipient of the Max Award, *Nerium Park* (2013), *El principio de Arquímedes* (2011) and *Gang Bang* (2010). Clarinetist and composer Jordi Cornudella, who specialises in compositions for film, theatre and various shows, acts and performs in this production as well as being responsible for the musical direction. As a member of the theatre company *Anemisko* he has participated in the show *Hem vingut aquí a deixar les coses clares* (2017) directed by Jordi Oriol, and

the aforementioned *Laberint Striptease* (2019) and *Marú-nica* (2020) with Roberto G. Alonso.

A production from the Roberto G. Alonso Company, Observatori Europeu de Memòries (EUROM), FiraTàrrrega and Fundació Joan Brossa - Centre de les Arts Lliures

ARTISTIC CARD

Original idea: Roberto G. Alonso / Josep Maria Miró. **Created by:** Josep Maria Miró. **Music direction:** Jordi Cornudella. **Costume design:** Albert Pascual and Roberto G. Alonso. **Lighting design and sound space:** Arnau Grande. **Communication:** Marta Fernández. **Photography:** May Zircus. **Executive producer:** Joan Solé, Gemma Ros.

More information:

<https://www.barcelona.cat/grec/en/show/jo-travesti-i-transvestite>

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LA PAELLA DELS DIJOUS

CRISTINA CLEMENTE

THEATRE

Is what we thought would last a lifetime really forever? This is the question posed by a theatre production cooked up on both sides of the Atlantic as part of an international collaborative experience.

Dramatist and scriptwriter for many plays and TV series you'll have seen in recent years, Cristina Clemente recreates an extreme situation within the heart of a family at El Maldà. Mercè has spent years taking care of her husband who's suffering from the after-effects of a stroke. Every Thursday, she invites her son and daughter round and cooks them a paella. But this Thursday everything will be different. The children may have thought that their mother would always care for their father, and that every Thursday they'd have a paella on their plates, but Mercè has fallen madly in love with someone else and needs to start a new life.

This show is part of a joint collaboration project between authors and directors from Catalonia and Argentina. It's been designed to be staged between three local theatres as part of the 'On el teatre batega' project: El Maldà (*La paella del dijous*), Sala Flyhard (*Silvia*) and Sala Versus Glòries (*Rovira versus Rodríguez*). Each venue will be hosting a different production, but with the same characters: come and see all three, and you'll understand the whole of the story they tell. For now the plays will be shown in Barcelona, with the intention of fostering bilateral artistic relations through the exchange of performing arts professionals in production and co-production projects. In the near future, the shows produced as part of this initiative will also be playing in theatres in Buenos Aires.

An On el teatre batega, Sala Flyhard, El Maldà and Sala Versus Glòries production.

Coproduced by Grec 2023 Festival de Barcelona, el Departament de Cultura de la Generalitat de Catalunya i Iberescena.

ARTISTIC CARD

Dramaturgy: Cristina Clemente. **Direcció:** Muguet Franc. **Performing:** Jordi Andújar, Lluïsa Castell, Núria Cuyàs. **Set:** Elisenda Pérez. **Costumes:** Maria Albadalejo. **Lighting Design:** Xavi Gardés. **Sound Design:** Damià Duran. **Light and sound technician:** Maria Martín. **Trainee student (direction):** Mar Mañez (Timbal). **Trainee student (production):** Anna Castañé (Formació Xarxa de Productores). **Trainee student (scenography):** Quim Algora (IT). **Production coordination:** Montse Farrarons, Clara Cols. **Executive production:** Jofre Blesa, Marina Marocs, Sergio Matamala. **Artistic coordination:** Adrià Aubert, Jofre Blesa, Sergio Matamala. **Communications and press:** Rafaela Rivas, Ester Cánovas, Anna Castillo, Elisenda Riera.

More information:

<https://www.barcelona.cat/grec/en/show/la-paella-dels-dijous>

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<https://www.onelteatrebatega.cat/ca/programacio/c/541-trilogia-teatral-catalano-argentina.html>



ROVIRA VERSUS RODRIGUEZ

CRISTINA CLEMENTE & NELSON VALENTE

THEATRE

The matriarchs of two families set up an meeting between their loved ones. They have something important and unsettling to tell them. This new play is part of an international collaborative theatre experience.

Is it a comedy or a drama? A bit of both, because this story about people who are usually silenced contains comic situations as well as distressing ones. Mercè and Silvia, two older women, have summoned their families to give them some very important news: they love each other and are planning to live together, no matter how much of an upheaval this love causes in their own lives, and the lives of those around them. They've decided that they want to be free, and that they have the same right to love each other as the young people around them. This story, the conclusion of two others that were staged in the previous weeks, is a joint work by two playwrights, one from Barcelona and the other from Buenos Aires, who have worked together on this project that has involved collaboration between theatres and cities.

This show is part of a joint collaboration project between authors and directors from Catalonia and Argentina. It's been designed to be staged between three local theatres as part of the 'On el teatre batega' project: El Maldà (*La paella del dijous*), Sala Flyhard (*Silvia*) and Sala Versus Glòries (*Rovira versus Rodríguez*). Each venue will be hosting a different production, but with the same characters: come and see all three, and you'll understand the whole of the story they tell. For now the plays will be shown in Barcelona, with the intention of fostering bilateral artistic relations through the exchange of performing arts professionals in production and co-production projects. In the near future, the shows produced as part of this initiative will also be playing in theatres in Buenos Aires.

An On el teatre batega, Sala Flyhard, El Maldà and Sala Versus Glòries production.

Coproduced by Grec 2023 Festival de Barcelona, el Departament de Cultura de la Generalitat de Catalunya i Iberescena.

ARTISTIC CARD

Dramaturgy and direction: Cristina Clemente, Nelson Valente. **Performing:** Jordi Andújar, Gabriel Beck, Lluïsa Castell, Núria Cuyàs, Mayra Homar, Lide Uranga, Julian Ponce. **Director assistant:** Muguet Franc. **Set:** Elisenda Pérez. **Costumes:** Maria Albadalejo. **Lighting Design:** Xavi Gardés. **Soun Design:** Damià Duran. **Light and sound technician:** Maria Martín. **Trainee student (direction):** Mar Mañez (Timbal). **Trainee student (production):** Anna Castañé (Formació Xarxa de Productores). **Trainee student (scenography):** Quim Algora (IT). **Production coordination:** Montse Farrarons, Clara Cols. **Executive production:** Jofre Blesa, Marina Marocs, Sergio Matamala. **Artistic coordination:** Adrià Aubert, Jofre Blesa, Sergio Matamala. **Communications and press:** Rafaela Rivas, Ester Cánovas, Anna Castillo, Elisenda Riera.

More information:

<https://www.barcelona.cat/grec/en/show/rovira-vs-rodriguez>

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NESSUN DORMA

EU MANZANARES

THEATRE

An emerging voice in contemporary theatre, the Sala Beckett's resident playwright this season crafts a theatrical precision machine, a theatre within a theatre text in which personal stories become universal.

Time: the 1950s. A woman in a working-class neighbourhood on the outskirts of Barcelona leaves her house with a basket. After walking for a couple of hours, she enters some laboratories in the city's uptown, where she listens to classical music and opera arias while she makes her "voluntary donation". Hours later, back home, everyone will jump for joy when they see her return with the basket full of food. They won't say anything about the wounds on her arms. And so, they will grow up living in precarious circumstances, but with the gratitude that comes from having food on the table.

It all starts with this true anecdote from the author's family. This is the story of a playwright determined to talk about family misery, the daughter of a poor cleaning woman and granddaughter of a woman who gnawed on misery. In short, this story asks whether a play can help settle a debt that is both personal and collective. Because revenge can be poetic license.

Nessun Dorma is the latest creation by Eu Manzanares, who made her debut as a playwright in 2015 with *Una paret blau-cel*. In 2019 she premiered *Lo nuestro*, which won the 2020 Barcelona Theatre Award for Best Original Text. In 2020, she received the Carme Mantoriol grant from the Barcelona Institute of Culture for *El mestre i el mar*. In 2021, her play *Franky* had its debut at the Teatre Lliure, and in 2022, she was given a Barcelona Crea grant to write a new piece. Thanks to the grant, she was able to put on *Dopaland*, a play about desire and consumer society, directed by Sergi Pompermayer, at the Sala Fènix.

Produced by the Sala Beckett and the 2023 Barcelona Grec Festival.

Barcelona Crea grant.

Accessible performance on 16 July, at 6 p.m.

ARTISTIC CARD

Playwriting and direction: Eu Manzanares. **Performers:** Anna Barachina, Queralt Casasayas, Tai Fati, Pep Ferrer, Júlia Truyol. **Stage design:** Laura Clos (Closca). **Costume design:** Zaida Crespo. **Lighting design:** Ganecha Gil. **Sound:** Guillem Rodríguez. **Assistant director:** Denise Duncan.

More information:

<https://www.barcelona.cat/grec/en/show/nessun-dorma>

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LOS JUEGOS FEROCES (EL DIA DEL WATUSI, VOL. 1)

IVAN MORALES

THEATRE

If 20th-century Barcelona has a cult novel, then it's surely the one that portrayed the city's history between the 1970s and the 1990s. The Grec hosts the premier of the work's first adaptation for theatre, with musical interludes.

Unbalanced, feverish, passionate... These are the words the actor, director, scriptwriter and creator of this production, Iván Morales, uses to describe the series of books, published between 2002 and 2003 by the writer Francisco Casavella. The three-volume collection portrays the life of Fernando Atienza, a representative of a Barcelona that was at the forefront of comics, literature and the arts, while remaining invisible in the worlds of theatre, cinema and television. The Barcelona portrayed in this novel has been buried under other stories; hence the importance of recovering it so that we are better able to reflect on the origin of so many of our present day experiences. Fernando Atienza transports us to a childhood in the shanty towns of Montjuïc, an adolescence among the powerful figures of the Transition and a young adulthood with an Olympic background, divided between the bohemian life of Plaça Reial and the well-to-do bourgeoisie of Sant Gervasi. Running through all of these experiences is the legend of the Watusi, a kind of hero, or rather, a neighbourhood anti-hero who fuels the protagonist's imaginary world... He speaks to us of our city with poetry and humour, with sincerity and a desire to unveil, with a romantic undercurrent that sounds like funk and rumba, that smells of tobacco, a punk concert, and the urine on the corner of the Plaza Real.

These scents and atmospheres are brought to the stage by Iván Morales. During Grec 2023, Morales will offer us a preview of the theatrical version of *El día del Watusi*. This semi-staged production takes the form of a lay mass in honour of the messiah Watusi, during which the adaptation of the first volume of the novel, *Los juegos feroces* (The Ferocious Games), will be presented. Since it will take place on El Paralel - an avenue with a historical relationship with music and variety shows - there will be moments to listen or even dance to the rhythm of the music played by Iván Morales himself.

Atienza is played by Enric Auquer, an actor from Rupia (Baix Empordà) who in 2020 won the award for Best New Actor at the Goya film awards for his performance in Paco Plaza's thriller *Quien a hierro mata*. In addition to the Goya for this film, he won a Feroz Award, a Gaudí Award and a Medal from the Círculo de Escritores Cinematográficos. He also won the Biznaga de Plata at the Malaga Festival for his work in the 2021 film *Fuga*. And for the series *Vida perfecta* he won two Ondas and two Feroz awards. This will be the performer's first full starring role in a theatre production.

A co-production of the Grec 2023 Festival de Barcelona, Los Montoya and Cassandra Projectes Artístics.

Barcelona Crea grant.

ARTISTIC CARD

Author: Francisco Casavella. **Adaptation and direction:** Iván Morales. **Performers:** Enric Auquer, Àlex Monner, Xavi Sáez, David Climent, Raquel Ferri, Bruna Cusí. **Guest star:** Raynald Colom **Movement:** David Climent. **Lighting:** Ana Rovira. **Assistant director:** Júlia Barbany. **Dramaturgy consultant:** Martí Sales. **Composer:** Jordi Busquets. **Production management:** Júlia Simó Puyo.

More information:

<https://www.barcelona.cat/grec/en/show/los-juegos-feroces-el-dia-del-watusi-vol1-ferocious-games-day-watusi-vol1>

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FOR EVITA. UNA ASTRACANADA MUSICAL

JORDI PRAT I COLL

THEATRE / MUSIC

Welcome to the grand “Perona” celebration of the Grec 2023. This scenic and musical event turns the admiration for the figure of the former first lady of Argentina into religious faith.

Some believe in aliens, others believe in God and others believe in Lewandowski or George R.R. Martin... Some also believe in Eva Perón, like the organisers of this celebration, a group of “Peronas,” as they call themselves, who will talk to you about Evita and sing songs for you. Some are related to the story, and others come from the musical by Andrew Lloyd Webber with lyrics by Tim Rice. You will listen to a everything from a medley of songs by the great Raffaella Carrà to *No llores por mí, Argentina*, among many other songs conveniently translated into Catalan. Eva Perón is one of the indispensable figures when discussing Argentina’s recent history, and, despite the years that have passed since her death in 1952, there is still no consensus on her figure. Defender of the oppressed or manipulative populist? Some are very clear about this, such as the organisers of the evangelical-Peronist mass to be held at the Montjuïc site. And the fact is that without this woman, who filled Franco’s Spain with beans in times of famine, who dared to tell the Generalissimo and his wife, Doña Carmen, what they did not want to hear, and who saved Concha Márquez Piquer’s life by sending her the imported medicine she needed, our whole life would have been different.

The show is an adaptation of *Requiem for Evita*, a play that, in 2017, won the Teatre Barcelona award for best musical and was a finalist in the BBVA Awards. Jordi Prat i Coll is one of the authors who most impres-

sed audiences and critics at last year’s Grec with *Fàtima* and who, in the 2021 edition, had already presented *M’hauríeu de pagar* (a show that won three Critics’ Awards). An author and director with twenty years of experience, he has directed *La Rambla de les floristes*, by Josep Maria de Sagarra; *Els Jocs Florals de Canprosa*, by Santiago Rusiñol (Ciutat de Barcelona de Teatro Prize, Max Prize for the Best Adaptation and Critics’ Prize for Best Direction) and *El público*, by Federico García Lorca.

A production of the Grec2023 Festival de Barcelona and Bitò

ARTISTIC CARD

Dramaturgy and stage direction: Jordi Prat i Coll. **Music direction:** Andreu Gallén. **Performers:** Ivan Labanda, Anna Moliner, Jordi Vidal, Andreu Gallén (rest of the cast to be confirmed). **Chorus:** Musicals’ Choir. **Orchestra:** to be confirmed. **Dancers:** to be confirmed. **Stage design:** Sergi Corbera. **Sound:** Jordi i Albert Ballbé. **Costumes:** Adriana Parra. **Lighting design:** David Bofarull. **Sound:** (to be confirmed). **Choreography:** Aixa Guerra. **Assistant director and adaptation of lyrics:** David Pintó. **Acknowledgements:** Judit Farrés.

More information:

<https://www.barcelona.cat/grec/en/show/evita-una-astracanada-musical>

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HIT ME IF I'M PRETTY O LA PRINCESA MODERNA

JUANA DOLORES

THEATRE

* HIT ME IF I'M PRETTY * or The Modern Princess is a feminist gathering that follows #JUANA DOLORES# too much diva for an assembly movement * (2020), forming the second part of the NEW CONSTITUTION – hypotheses and images in the feminine trilogy (2020-). Drawing from Machiavelli's The Prince, one of the earliest works of modern political philosophy dating back to the 16th century, and Gramsci's The Modern Prince, I transform the prince into a national and popular princess, both loved and feared. After being humiliated and betrayed, she returns to her castle and proclaims and defends the sovereignty of the desired object from a feminist standpoint of offense.

* HIT ME IF I'M PRETTY * or The Modern Princess is a provocation challenging the Other to recognise me as an object of desire: hit me, hit me if I'm pretty; but you won't be able to do this without immediately recognising my capacity to arouse desire – whether willingly or unconsciously – and, therefore, recognising my power. * HIT ME – contains the violence of patriarchal masculinity on a scale that runs from the violent to the ridiculous: –IF I'M PRETTY *, on the other hand, contains independent and self-sufficient femininity in its mythical, almost magical dimension, on a scale that runs from the beautiful to the violent. I state the imperative that issues a threat against myself (hit me) as an order – or desire – only if I'm worthy of being recognised (if I'm pretty). Only in this way can the Other confess that their violence (also) desires me. And therein lies my power; and if I have power, however inoffensive or insignificant it may appear, because of its femininity, to the eyes of the structural misogyny, I am powerful, and sovereign, if I know it. And, as such, I demand to be recognised: I am ready to sacrifice myself in order to betray the desire that the Other feels for me, despite its violence. The sovereignty of the object of desire is frequently ignored or forgotten, but it is only when the object is infantilised that it is assaulted, not recognised. There is, therefore, resistance to the recognition of the object's power of desire. And that's why it's seen as a provocation. But any provocation, if it is such, is a challenge. And to challenge contains the position of a duel between equals: from the violent to the violent.

* HIT ME IF I'M PRETTY * or The Modern Princess is a performative feminist essay on the sovereignty of the object of desire in an emotional, erotic, sexual or commercial context: often, always, violent or made violent. Infantilising or disdaining the feminine imaginary nullifies its artistic, philosophical, political, autonomous and legitimate, universal dimension, not aimed at deconstruction but at conservation and modernisation, at the same time a natural consequence of the course of History of Art and life. Femininity is just another domain in our history and our popular culture, which includes the contradictions of the object of desire as a (feminist) subject that is sexualised, eroticised, sentimentalised by an Other or by a Structure and which, when it rebels, can either demand to stop being an object without achieving this or, conversely, defend its position

as object and turn the Other into an equal. Renouncing femininity and its intellectual and sensual complexity, contradictory as all feelings are, is to gift patriarchal neoliberalism with the tradition of our own image, the tradition of our own ideals, the possibility of creating critical thought around our feminine legacy from a sovereignly feminist perspective.

* HIT ME IF I'M PRETTY * or The Modern Princess is a performative solo that using the figure of the 'toy' in general and the 'doll' in particular as the main exponent of the object of desire, I declare myself sovereign, with sword and shield, riding on a unicorn, through the gardens of a fantastical castle. Why sovereignty? What for, sovereignty Against what, sovereignty? Sovereignty is usually demanded, claimed; in the best of cases, it is required by most contemporary, feminist discourse or positioning. But what if it's performed? What if it is? Sovereignty is never absolute, it cohabits with its own characteristics, in this case, the object of desire: feminine, a toy, a doll, an actress. Thus I unfold my own terminology and military sensibility, discursive and performative, hypothetical and imagined, in the form of a feminist triptych that recognizes and assumes violence and beauty its first conquests of Feminism.

Produced by CASTILLO DE DIAMANTE and Antic Teatre.

Co-produced by Grec 2023 Festival de Barcelona and Festival Temporada Alta (2022).

Supported by: Beca Crea 2021 de ICUB (Institut de Cultura de l'Ajuntament de Barcelona) and ICEC (Institut Català de les Empreses Culturals – Departament de Cultura de la Generalitat de Catalunya)

ARTISTIC CARD

Authorship (direction, dramaturgy, performing): Juana Dolores.

Assistant director: Amanda G. Eleuterio **Audiovisual:** Amanda G. Eleuterio [MORDISCO studio]

Audiovisual technic design: Martin Elena

Screens: Kike Blanco **Screens construction:** Jose Ignacio Noro

Music: Modest Ferrer [FERAL studio] **Political commissar:** Eloi Gumma

Artistic commissar: Sandy Moldavia

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LA CONQUESTA DEL POL SUD

GUARDIANES DEL CORAZÓN DE LA TIERRA (GUARDIANS OF THE HEART OF THE EARTH)

THEATRE

A journey from the centre of Europe to the heart of the Amazon rainforest. Poetry and documentary come together to draw us into a distant reality in which, paradoxically, we see ourselves reflected.

The company La Conquesta del Pol Sud documents the journey of a member of a community from the Brazilian Amazon, the Huni Kuin (which means "the authentic people" in their language) back to his origins. The voyage departs from Hamburg, Germany, to reach the interior of the Jordao region, deep in the Brazilian rainforest. Along the way, they witness the world of the Amazon rainforest, which is succumbing to the pressure of uncontrolled exploitation of natural resources.

The company's investigative piece aims to bring us face-to-face with the ancient ideas of Amazonian cultures: an approach to the relationship between human beings and the earth that is far removed from Western thought. The show is a theatrical poem about the relationship between human beings and the Earth. On stage, music and traditional philosophical storytelling are combined with contemporary dance. At the same time, the company's documentary vision runs parallel to this. We want to contrast two worlds - the city and the jungle - within the same experience. On the one hand, the experience in a 'frontier' city between a natural and an urban environment, and on the other, the portrayal of the experience from the heart of the Amazon.

A La Conquesta del Pol Sud, La Villarroel, Teatro Español, Grec 2023 Festival de Barcelona and KVS Brussels.

Supported by ICEC- Institut Català de les Empreses Culturals.

In cooperation with Terrassa Town Hall and Nau Ivanow.

Financed by European Union Next Generation Funds, Recovery, Transformation and Resilience Plan (Government of Spain), Next Generation Catalunya (Generalitat de Catalunya).

ARTISTIC CARD

Authorship and performing: Txana Bane Huni Kuin, Gabriela Olivera, Carles F. Giua, Eugenio Szwarcer. **Directed by:** Carles Fernández Giua.

Set and audiovisuals: Eugenio Szwarcer. **Development technician:** Luis Martí. **Sound:** Damien Bazin. **Music:** Txana Bane Huni Kuin. **Lighting:** Natalia Ramos. **Movement:** Roser López Espinosa. **Executive production:** Irene Vicente **Management and communication:** Lidia Giménez. **Graphic design:** Santi&Kco.

More information:

<https://www.barcelona.cat/grec/en/show/guardianes-del-corazon-de-la-tierra-guardians-heart-earth>

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GRÀCIES PER VENIR

LA LUDWIG BAND

MUSIC

Anyone who wants to be among the first to hear the latest music from the band from Espolla will have the perfect opportunity at a concert where they'll play their latest pieces, but also old favourites.

Their names are Andreu, Gabriel, Lluç, Quim, Pau and Roger and maybe you know them already, because they started playing their folk in 2018 with the EP *La Ludwig Band: el segon millor grup d'Espolla* [The Ludwig Band: the second best band in Espolla] and expanded towards pop and rock with their first full-length album, which appeared during the pandemic, *Al límit de la tonalitat* [The limit of tonality]. From their "HQ" in Espolla, the former Guardia Civil headquarters where they rehearsed, in 2021 they released *La mateixa sort* [The same luck], which won them the Enderrock Critics' Award for the best album of the year, and the 2022 Cerverí Award for the best lyrics of a Catalan-language song for *S'ha mort l'home més vell d'Espolla* [The oldest man in Espolla is dead].

Now, seen as one of the hottest up-and-coming talents on the Catalan scene, they're coming to the Teatre Grec for the first time in one of their few performances this summer in which they'll present the music of their next album, which doesn't yet have a name. It'll first be heard in Banyoles, and then in the capital of Catalonia. If you missed out on tickets for the group's first sell-out show, about six months ago at the Sala Apolo, you have another chance to see the band, listen to their well-known hits and find out what the music of their next album sound like live.

Produced by the 2023 Barcelona Grec Festival, Runners and the Festival (a)phònica de Banyoles.

ARTISTIC CARD

Composed and performed by: Gabriel Bosch, Quim Carandell, Roger Cassola, Pau Esteve, Andreu Galofré, Lluç Valverde. **Sound:** Xavier Miñarro. **Stage direction:** Martí Torras. **Producer:** Arnau Seguí, Magalí Carratalà, Oriol Barba – The Indian Runners.

More information:

<https://www.barcelona.cat/grec/en/show/la-ludwig-band>

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FIRMAMENTO

LA VERONAL

DANSE

One world ends and another is born. A dance company at its creative best uses adolescence to talk about the pain of loss and about hope for what is to come.

Banished from childhood, adolescents long to return to play while at the same time feeling excited by the range of possibilities opening up before their eyes. They exist in a time of change which will define the way in which they come to see the world - a period that will establish the importance of the material and emotional worlds. La Veronal and Marcos Morau invite the audience to use their intuition and to activate their memory and their senses to explore the labyrinth of the company's performances. What are we seeing? Where is the way out of this labyrinth? Using a language that defies logic and immerses us in bewilderment, mystery and reflection, *Firmamento* aims to create a magical space that contains infinite possibilities and reminds young people that there are many possible realities beyond the one we live in.

With this production, La Veronal addresses teenage audiences for the first time and brings its talent and choreographic language - applauded on the world's most important stages - to new audiences. At the Barcelona Festival, the company opened the mouth of hell at the Teatre Grec in 2015 with *Vorònia*, returned in 2018 with *Pasionaria*, and strolled between Calanda and Buñuel's Paris in Sonoma (Grec 2020). For that performance, and for the following one, *Opening Night* (Grec 2022), the company won a Ciutat de Barcelona award. The company is led by choreographer Marcos Morau. Born in 1982 in Ontinyent (Valencia), Morau trained in dance in Barcelona, Valencia and New York, and also holds a master's degree in dramaturgy theory and has extensive knowledge of photography. In 2005 he founded La Veronal, a collective that brought together artists from fields as diverse as dance, film, photography and literature. Morau won the 2013 National Dance Prize from the Ministry of Culture, among many other national and international awards.

A production of La Veronal in co-production with the Grec 2023 Festival de Barcelona, Oriente Occidente Dance Festival, Centro de Cultura Contemporànea Condeduque, Mercat de les Flors, Temporada Alta, Les Théâtres de la Ville de Luxembourg.

With the collaboration of Graner Centre de creació and Teatre L'Artesà.

With the support of INAEM - Ministry of Culture and Sport of Spain and ICEC - Department of Culture of the Generalitat de Catalunya.

ARTISTIC CARD

Idea and artistic direction: Marcos Morau. **Choreographer:** Marcos Morau, in collaboration with the performers. **Performers:** Jon López, Núria Navarra, Lorena Nogal, Marina Rodríguez, Shay Partush. **Dramaturgy advisor:** Carmina S. Belda, Roberto Fratini. **Technical direction and lighting design:** Bernat Jansà. **Stage manager, equipment and special effects:** David Pascual. **Music and sound design:** Juan Cristóbal Saavedra. **Set design:** Max Glaenzel. **Costume design:** Silvia Delagneau. **Production and logistics:** Cristina Goñi Adot, Àngela Boix. **Production management:** Juan Manuel Gil Galindo.

More information:

<https://www.barcelona.cat/grec/en/show/la-veronal-0>

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PUPILAS PINTABAN MIS SÁBANAS. QUADRE #2: TERESA

LALINEA

THEATRE

The second stage instalment of this polyphonic project that examines inebriation in our times focuses on the experiences of a woman. Feminism and counterculture in a piece that won the 2022 Adrià Gual award.

Cheli and Teresa are the protagonists of this stage project from the company Lalinea. It portrays a generation of heroin users through a series of testimonies, in which a dialogue opens up between the scientific perspective of Erik, the doctor interviewing them, and the users' personal experiences. Based on the words of these characters - beings taken from the purest reality - two scenic pictures are drawn which aim to capture their emotional universes as part of the *Pupils pintaban mis sábanas (Pupils Painted my Bed Sheets)* project. In this case, it is Teresa who is at the centre of a montage that portrays a woman immersed in the counter-cultural, but still hyper-masculinised, milieu of 1970s Catalonia. Teresa's drug use is recreational, but not without consequences. She experiences the double discrimination suffered by women users and ends up finding in drug use a means of emancipation and a feminist support network that includes other users like herself. In order to contextualise the story, part of the documentary research was carried out in collaboration with the participants of Metzineres, a Barcelona-based association that works with women and non-binary drug users and employs a harm-reduction approach. Headphones distributed to audience members provide an insight into Teresa's poetic universe and experiences in a theatrical setting inspired by the beaches of Menorca, creating a device that divides the audience into two groups: one internal, who will experience her story in the first person, and another, external, who will receive it from the actions and images produced on stage.

This production, winner of one of the Barcelona Crea grants in the 2020 call, is a project by Úrsula Tenorio and Erik Forsberg that uses reality as the raw material for stage creation. The company was in residence at the Teatre Lliure during the 20/21 season. Their project *José y la Barcelona disidente* premièred at the Grec 2021 Festival in Barcelona. *Cheli*, the first piece of the project *Pupils pintaban mis sábanas*, was co-produced and premièred in 2022 at the Antic Teatre.

A co-production of Lalinea and the Centre de les Arts Lliures - Joan Brossa Foundation.

Support for creation: Adrià Gual 2022 Award from the Institut del Teatre, Barcelona Crea 2020 Grants, Nau Ivanow, Centro Cívico Cocheras Borrell and the Department of Culture of the Government of Catalonia.

Audience will attend the show from their seats or standing on the stage.

ARTISTIC CARD

Creation: Lalinea. **Stage direction:** Úrsula Tenorio, Erik Forsberg. **Written by:** Erik Forsberg, Úrsula Tenorio. **Assistant director:** Laura Riera. **Testimonial:** Teresa. **Set:** Lucía Valenzuela, Sergi Cerdan. **Sound space:** Sergio Camacho. **Lighting space:** Ivan Cascon. **Community creation:** Participants from Metzineres. **Movement coaching in community creation:** Anna Pérez Moya. **Performance coaching:** Àlex Sanz. **Executive producer:** Laura Riera. **Communication:** Eladi Bonastre.

More information:

<https://www.barcelona.cat/grec/en/show/pupilas-pintaban-mis-sabanas-quadre-2-teresa>

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LOVE TO DEATH (AMOR A LA MUERTE)

LEMI PONIFASIO

HYBRID SCENE

An artist from the Pacific who has revolutionised how we understand theatre and dance brings a Mapuche singer and composer and a flamenco bailaora [dancer] together on stage to talk to us about two worlds through their bodies and stories.

The Holland Festival, the Edinburgh and Avignon festivals and venues such as the New York Lincoln Center and the Paris Théâtre de la Ville have succumbed to the talent of Lemi Ponifasio, a Samoan director, designer and choreographer who, often taking history and his own roots as his starting point, has approached the worlds of theatre and contemporary dance in a radically innovative and unconventional way. Now he is directing his latest creation with Chilean platform for critical reflection, MAU Mapuche, through which he touches on issues ranging from the Mapuche people to nature, female identity and power. Its central characters are two women who bring their talent and bodies to the stage, tools they use for speaking to us about the communities they come from and, at the same time, about the history and future of Chile. One of these artists is Elisa Avendaño Curaqueo, a woman from the Mapuche community from Chile's La Araucanía region. She has spent her entire life immersed in her people's culture, studying and practising the Mapuche language, traditional Mapuche medicine and composing and performing, as she does in this show, traditional music from her community. She uses the Mapuche language in her performances, as well as traditional tools that speak to us of her people's rich culture. Sharing the stage with her is Natalia García-Huidobro, a Chilean artist who has developed a very personal line of contemporary flamenco creations in collaboration with artists from different disciplines, including outstanding visual and musical artists. She has been leading the La Típica company since 2000 and the productions she has directed include *El arretrato*, *Our prayer* and *A ras de tierra*. Together the two artists offer a reflection on State power and the repression suffered by the Mapuche people which contains ritual elements highly characteristic of Lemi Ponifasio offerings. The show or *performance* was created between New Zealand, where the director works, and Chile, where it premiered.

A Barcelona Grec 2020 Festival de Barcelona and Teatro a Mil Foundation production.

Recommended for spectators aged 15 and over.

Notice that the show contains nudity on stage.

ARTISTIC CARD

Director: Lemi Ponifasio. **Performed by:** Elisa Avendaño and Natalia García-Huidobro. **Choreographed by:** Lemi Ponifasio and Natalia García-Huidobro. **Lighting:** Helen Todd. **Music and sound:** Elisa Avendaño Curaqueo and Lemi Ponifasio. **Light Operator and Photography:** Alex Waghorn. **Sound Operator:** Jean Paul Mengin. **Technical Director:** Martin Montaner **Production Manager:** Fernanda Pardo **Additional photography:** Lemi Ponifasio

More information:

<https://www.barcelona.cat/grec/en/show/love-death-amor-la-muerte>

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LE VIDE, LES MYBALÉS & ESTER NADAL

HYBRID SCENE

Do you know what The Whale sounds like? You will find out in a performance featuring twin dancers that explore the concept of emptiness through movement and the sound of a strange instrument.

We thought that everything was eternal, that nothing ever ended. And then there was a void. *Le Vide* explores the musical and the auditive possibilities of The Whale as an instrument to create a common empty space through sound. The kind of emptiness that makes itself known when a big event pulls people out of their routine, forces them to stand still and creates an in-between space to choose. To really choose. The moment when everything seems possible, because all the codes and frameworks to which we unconsciously conform in the delusion of everyday life have fallen away. How can such a moment be captured in sound? How can a similar experience of awe-inspiring emptiness be constructed using the deep tones of this instrument? This research forms the basis of a collaboration with the Brussels dance duo Les Mybalés (Nathalie and Doris Bokongo Nkum) and the Spanish director Ester Nadal.

As lead characters, Les Mybalés are twin sisters, dancers and choreographers of Congolese origin. They discovered dance in 2010 and house dance quickly became their favorite style. They explored the different cultural representations of twinhood through dance in shows like *À travers l'autre* («Through the other»; 2017). Director Ester Nadal, a dramatist, actress and theater teacher who was the founder of the Escena Nacional d'Andorra, was in Brussels at the invitation of Mestizo Arts Platform and attended Les Mybalés performance at KVS. Ester was immediately triggered by the dancers. During the process, she met the Argentinian musician and performer based in Amsterdam Enrique "Kike" Noviello, who puts music to the performances. A scenographer belonging to the Walpurgis stage collective and specialized in recycling, Stef Depover, completed the proposal. He is the one who invented The Whale, an instrument he made himself, measuring six meters in length and with a single string, that he created with materials taken from the renovation of his house.

Coproduced by KVS, Walpurgis and Grec 2023 Festival de Barcelona.

With the support of Wipcoop / Mestizo Arts Platform.

ARTISTIC CARD

Concept & direction: Ester Nadal. **Lighting & set design:** Stef Depover. **Sound design / Music:** Enrique Noviello. **Performed by:** Nathalie & Doris Bokongo Nkumu, Enrique Noviello.

More information:

<https://www.barcelona.cat/grec/en/show/le-vide>

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DOUBLE INFINITE. THE BLUEBIRD CALL

MAL PELO

DANSE

The co-directors of one of the great companies on the contemporary dance scene reunite on stage thirty years on to reflect on identity and the need to pursue impossible dreams.

The Malpelo company, founded 34 years ago, has brought together the talent of Pep Ramis and María Muñoz, creators of works of shared authorship that use their artistic language of movement and dramaturgy with text, original soundtracks and live music, complemented by intelligent use of scenography, light, and video. With these elements, they take to the stage and share the limelight, many years after they first did so, presenting the choreography *Double Infinite. The Bluebird Call*, inspired by fragility, simplicity, and a love of the stage. The themes of identity, the individual, and the body are explored in the piece, which takes place in a bare space in which lighting, objects, and sound speak to us of changes and mutations, and where the precision of gesture and rhythm, as well as the intensity of movement, are fundamental elements.

According to the company, the piece is about “the need to imagine and pursue impossible realities, to build a fiction that reveals the importance of inventing the future and projecting it beyond the predictable.” This fantasy is an act of rebellion against a reality that seems immutable, and “against the structures that build us as individuals and as a society.” As a result, the body becomes a tool for questioning the world around us and plays a transformative role.

Mal Pelo is one of the most prominent dance companies in the history of the Grec Festival in Barcelona, where they have presented productions since 1997 (*La calle del imaginero*). *Inventions* (Grec 2020) and *Tots els noms* (2022) are among the most recent works they have brought to the festival.

A co-production of the Grec 2023 Festival de Barcelona, Mal Pelo, Teatre Nacional de Catalunya, Théâtre de la Ville (Paris), Temporada Alta, Teatre Principal de Palma y El Canal, Centre d'arts Escèniques Salt-Girona-Catalunya.

In cooperation with L'animal a l'esquena, Théâtre Garonne (Toulouse) and the Festival de Otoño de Madrid.

ARTISTIC CARD

Author: Mal Pelo. **Director and performer:** María Muñoz, Pep Ramis. **Direction collaboration:** Leo Castro. **Sound space:** Fanny Thollot. **Musical collaboration and live performance:** Quiteria Muñoz (soprano), Joel Bardolet (violin), Bruno Hurtado (violone). **Lighting and technical manager:** Luis Martí. **Lighting:** August Viladomat. **Sound technician:** Andreu Bramon. **Stage design:** Pep Ramis, Adrià Misesachs. **Costumes:** Carme Puigdevall i Plantés. **Production:** Mamen Juan-Torres. **Communication and distribution:** Rita Peré.

More information:

<https://www.barcelona.cat/grec/en/show/mal-pelo>

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LA CHISPA

MARC ANGELET

THEATRE

And the comic book became theatre. A superheroes adventure of that takes place in a comic book shop comes to the stage after having been read aloud in the Nous Horitzons reading programme, part of the On el teatre batega project.

In 2021, the Barcelona Grec Festival and eleven of the city's theatres launched the joint project On el teatre batega and opened a call for submissions of theatrical texts and projects. At Teatre Akadèmia and other venues, dramatised readings of some of these projects were staged, including *La Chispa*, the play by dramatist Marc Angelet, with stage direction by Ana Pérez García and Iban Beltran this year. Together with the actors, tell the story of a group of young entrepreneurs who've opened a shop in local neighbourhood dedicated to the world of comics. Then there comes a point where they have to choose between continuing to run their business or becoming superheroes themselves to right the wrongs committed every day by bad people. And they have a good example: a superhero who calls himself *La Chispa* has appeared in the neighbourhood. But the police are out looking for him...

Marc Angelet submitted the work in the first Teatres de Proximitat call for submissions. A playwright and stage director, he is the author of pieces like *Els Eufòrics* (with Pep Pla; Grec 2014), *McBeth con queso*, *El biògraf*, *Voyager* and the tech comedy *eGo*. He recently co-wrote *Lapò-*

nia (with Cristina Clemente), *MILIKK* (with Jumon Erra) and *Calma!* with The Guillem Albà Company. The shows he has most recently directed include *Artaban* by Marc Rosich and Marc Sambola, and the musical *Infanticida* by Caterina Albert and Clara Peya.

A co-production by the Barcelona Grec Festival 2022 and the Teatre Akadèmia.

ARTISTIC CARD

Written by: Marc Angelet. **Directed by:** Ana Pérez García, Iban Beltran. **Performed by:** Lluís Català, Maria Frias, Miguel Gómez, Núria Orellana. **Set:** Sebastià Brosa. **Costume design:** Caterina Pérez. **Lighting:** Lluís Serra. **Sound space:** Roger Ábalos. **Production assistant:** Anna Castillo. **Photographs of readings during the On el teatre Batega programme:** Bori Mo.

More information:

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

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THE WEAK SIDE

MARINA FUEYO

DANSE

Motherhood as a symbol of a perpetual union capable of transcending the end of existence is one of the central themes of the choreography that won the Institut del Teatre 2022 Dance Prize.

The choreographer Marina Fueyo created *Toys in the Attic* (T.I.T.A.) in 2020, a piece that was her final degree project. It was to be the first part of a trilogy, *Dear Cassandra*, united by the same vision of life as a tight and agonizing space. In that first choreography, the author placed her protagonists in a space where she simulated life, simplified and schematized, and subjected them to the incomprehension, expectation and loneliness of which human beings are victims. In the piece with which she has won this year's prize, the second of the trilogy, the choreographer goes back to the moments before the creation of this simplified existence portrayed in *Toys in the Attic* and, in *The weak side*, she speaks to us about everything that precedes the acquisition of our consciousness: creation, uncertainty and separation from what is our own. Among the themes on which Marina Fueyo speaks to us with the language of dance, motherhood, understood as the relationship with a being to whom life has been given, a bond so strong that it is capable of transcending the agony of life, the end of this existence, the fragility of which gives the title to the show.

Marina Fueyo received the Institut del Teatre 2022 Dance Award from a jury of dance and performing art experts, professional choreographers,

and Institut del Teatre members. This prize aims to support young artists and performers' work to promote the professionalisation of their talents. The winning project in each edition receives economic support for the production and the possibility of exhibiting the choreography in a professional context, such as that offered by the Grec Festival, Barcelona.

A Grec 2023 Festival de Barcelona and Theatre Institute of Barcelona co-production.

Winner of the Theatre Institute of Barcelona Dance Award 2022. With the support of L'Estruch. Living Arts Lab (Sabadell); Fabra i Coats - Creation Factory and El Graner, Creation Centre.

ARTISTIC CARD

Choreography and direction: Marina Fueyo. **Performers:** Laia Camps, Martí Forcada, Vera Palomino, David Santana, Marina Fueyo. **Scenography and lighting:** Alba Paituvi. **Costumes:** Manuel Mateos. **Music:** Mourae. **Characterization:** Roosevelt Jimenez. **Production:** Rita Stivala.

More information:

<https://www.barcelona.cat/grec/en/show/marina-fueyo>

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QUANT TEMPS EM QUEDA?

MARTA BUCHACA

THEATRE

Start thinking about what things you would put on the list of everything you would want to do before you die or, better still, start doing them before it is too late.

What would you do if you had just one more month to live? Pere has a long list of crazy things he wants to do before the end: quit his job, go round the world, be shamelessly honest with everyone, walk naked along Passeig de Gràcia, climb Montserrat on his knees, have a threesome... And the most important: make sure his wife will be happy when he's gone. He has a strategy in place, which, according to him, cannot fail. But... Can he make it work?

Quant temps em queda? is a comedy to die laughing. The author, Marta Buchaca - one of the playwrights closely followed by a Grec festival attentive to local creation - already portrayed a generation whose youth was slipping away in plays such as *Emergència* (2006), where she imagined four friends who suffered and shared their sentimental catastrophes; *Les nenes no haurien de jugar al futbol* (2009), in which a traffic accident exposes the unexpected relationships between three characters; *Losers* (2013), a romantic comedy, finalist in the Temporada Alta Playwriting Tournament, about what happens when you find the love you have been chasing for so long; the highly acclaimed *Litus* (2012), a comedy with elements of thriller made into a film by Dani de la Orden that was created in response to the suicide of a young man; or, more recently, *Només una vegada*, a story about gender violence seen at the Grec 2018 Barcelona Festival and also adapted into a film directed by Guillermo Ríos; and *Rita*, a play about mother-son relationships and the possibility of making decisions about the deaths of those we love, for which she won the Frederic Roda Theatre Award.

A coproduction of La Pocket, Focus and the Grec 2022 Festival Barcelona.

With the support of ICEC - Institut Català de les Empreses Culturals (Generalitat de Catalunya, Department of Culture), Barcelona City Council and INAEM.

National Institute of Performing Arts and Music (Government of Spain, Ministry of Culture and Sport).

The show has been financed by European Union Next Generation Funds, Recovery, Transformation and Resilience Plan (Government of Spain), Next Generation Catalunya (Generalitat de Catalunya).

Accessible performance with audio description, overtitling and magnetic loop on 1 July, at 6 p.m.

ARTISTIC CARD

Director and dramatist: Marta Buchaca. **Cast:** Lluís Villanueva, Betsy Túrnez, Marta Bayarri, Xavi Ricart. **Stage design:** Sebastià Brosa. **Costume designer:** Miriam Compte. **Lighting design:** Ganecha Gil. **Sound design:** David Solans. **Choreographer:** Marta Bayarri.

More information:

<https://www.barcelona.cat/grec/en/show/quant-temps-em-queda-how-much-time-do-i-have-left>

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INSTRUCCIONS PER FER-SE FEIXISTA

MICHELA MURGIA

THEATRE

A project born out of immediacy, this work is an almost defensive reaction by its creators to the increased parliamentary representation of the extreme right in the most recent Spanish and Catalan elections.

Michela Murgia's essay, on which this show is based, is a provocative, ironic text on the dangerous spread of populism in our societies and the latest reincarnation of far-right movements. Actress Mercè Aránega makes the thoughts and denunciation of this Italian writer and activist - who has a powerful public presence in her country - her own, stepping into her shoes to become the protagonist of a monologue that denounces the current wave of fascism rising throughout Europe and the rest of the world. A text that rocks the foundations of our democratic system, adapted by Sergi Pomper Mayer and directed by Miquel Gorriç.

The theatrical text version of this essay is performed by an exceptional actress, Mercè Aránega, who has performed at the Grec on several occasions, one of which, the 2015 production, *Neus Català. Un cel de plom*, was a spectacular success. The director is Miquel Gorriç, who we saw at the Grec 2012 with Molly Sweeney, but who has also directed productions such as *Art*, *El metge de Lampedusa*, *Shirley Valentine* and *Transbord*, among others.

A co-production of Mola Produccions, Festival Temporada Alta and Grec 2023 Barcelona Festival.

With the support of ICEC - Institut Català de les Empreses Culturals (Generalitat de Catalunya, Department of Culture), Barcelona City Council and INAEM.

National Institute of Performing Arts and Music (Government of Spain, Ministry of Culture and Sport).

With the collaboration of l'Estruch - City Council of Sabadell.

This show has been financed by European Union Next Generation Funds, Recovery, Transformation and Resilience Plan (Government of Spain), Next Generation Catalunya (Generalitat de Catalunya).

Barcelona Crea grant.

Accessible performance with audio description, surtitling and magnetic loop on 22 July, at 5.30 p.m.

ARTISTIC CARD

Author: Michela Murgia. **Translation:** Mercè Ubach. **Adaptation and playwriting:** Sergi Pomper Mayer. **Concept and direction:** Miquel Gorriç. **Performance:** Mercè Aránega. **Space designer:** Yaiza Ares. **Costume designer:** Hernán Montiel. **Lighting design:** Jordi Fusté. **Characterisation:** Núria Lluell. **Executive producer:** Anna Rius. **Assistant director:** Pablo Macho Otero. **Staging:** Rita Molina, Pablo Macho. **Technical manager of the theatre:** Iker Gabaldón. **Marketing and communication:** La Villarroel. **Photography:** David Ruano. **Video:** Miquel Santiveri. **Graphic design:** Nexè disseny gràfic. **Graphic applications:** Santi&Kco.

More information:

<https://www.barcelona.cat/grec/en/show/instruccions-fer-se-feixista-instruccions-becoming-fascist>

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SILVIA

NELSON VALENTE

THEATRE

An elderly woman who has lived her life between Argentina and Barcelona faces a life crisis with unexpected consequences. This new play is part of an international collaborative theatre experience.

One of the big names on the alternative theatre scene in Buenos Aires is also a familiar one on Barcelona's stages: Nelson Valente, a playwright we who we've already been seen in the city a few times, most recently with *Sólo llamé para decirte que te amo*, and *Gossos*, which premiered at the Grec 2020. In *Silvia*, he tells the story of a woman who when she was young, experienced a passionate love that was forbidden in her country at that time, and so was forced to move to Barcelona and build a very different life. Now older and recovering from a serious illness, she is reunited with her children, her grandchildren and her country while facing an existential crisis. Family, romantic love, longing. The play talks about all this and more.

This show is part of a joint collaboration project between authors and directors from Catalonia and Argentina. It's been designed to be staged between three local theatres as part of the 'On el teatre batega' project: El Maldà (*La paella del dijous*), Sala Flyhard (*Silvia*) and Sala Versus Glòries (*Rovira versus Rodríguez*). Each venue will be hosting a different production, but with the same characters: come and see all three, and you'll understand the whole of the story they tell. For now the plays will be shown in Barcelona, with the intention of fostering bilateral artistic relations through the exchange of performing arts professionals in production and co-production projects. In the near future, the shows produced as part of this initiative will also be playing in theatres in Buenos Aires.

An On el teatre batega, Sala Flyhard, El Maldà and Sala Versus Glòries production.

Coproduced by Grec 2023 Festival de Barcelona, el Departament de Cultura de la Generalitat de Catalunya i Iberescena.

ARTISTIC CARD

Dramaturgy and direction: Nelson Valente. **Performing:** Lide Uranga, Julian Ponce, Mayra Homar, Gabriel Beck **Set:** Elisenda Pérez. **Costumes:** Maria Albadalejo. **Lighting Design:** Xavi Gardés. **Sound Design:** Damià Duran. **Light and sound technician:** Maria Martín. **Trainee student (direction):** Mar Mañez (Timbal). **Trainee student (production):** Anna Castañé (Formació Xarxa de Productores). **Trainee student (scenography):** Quim Algora (IT), **Production coordination:** Montse Farrarons, Clara Cols. **Executive production:** Jofre Blesa, Marina Marocs, Sergio Matamala. **Artistic coordination:** Adrià Aubert, Jofre Blesa, Sergio Matamala. **Communications and press:** Rafaela Rivas, Ester Cánovas, Anna Castillo. Elisenda Riera.

More information:

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

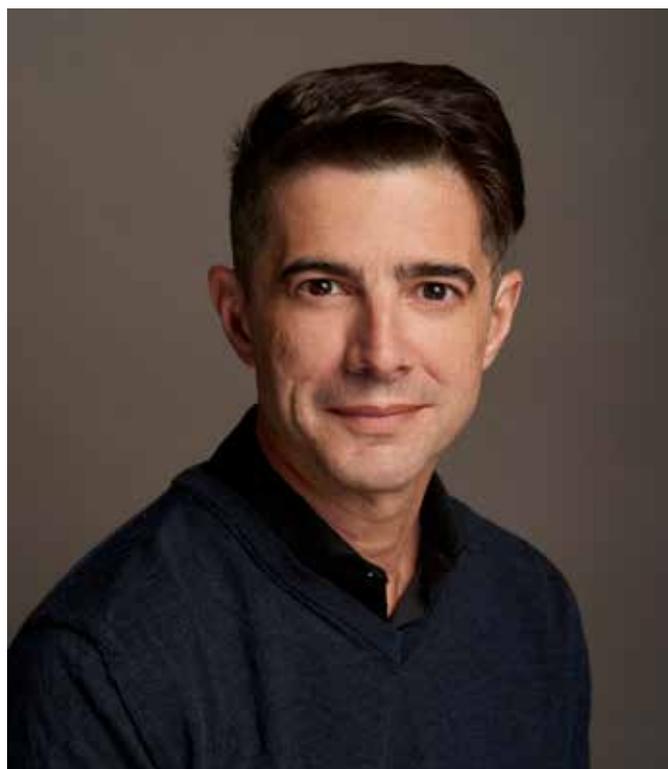
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<https://www.onelteatrebatega.cat/ca/programacio/c/541-trilogia-teatral-catalano-argentina.html>



RÈQUIEM DE LA LLUM

ORFEÓ CATALÀ

MUSIC

Simon Halsey conducts a personal and daring version of Mozart's Requiem, under the guidance of choreographer Pere Faura, in a long-awaited co-production with the Grec Festival de Barcelona, the Orfeó Català and the Orquestra Simfònica del Vallès.

The public could enjoy a courageous and semi-staged version of Mozart's *Requiem*. The *Requiem Mass in D minor* was the last work that Mozart composed and probably the most performed in his entire catalogue, not only for its quality but also for all the legend that surrounds it.

For the Orfeó, this work always has a special weight, because it was the first work that the choir interpreted now 76 years ago, when it resumed activity after the stoppage caused by the Spanish Civil War.

The Orquestra Simfònica del Vallès is already a regular collaborator with the Orfeó. Every year they do joint projects, and precisely the last time the Orfeó performed Mozart's Requiem it was accompanied by the OSV, now 10 years ago.

The Orfeó Català is one of the leading amateur choirs in the country, with a long history that begins in 1891; the formation was founded by Lluís Millet and Amadeu Vives. The objective that encouraged them was to make known the Catalan and universal choral repertoire with the utmost excellence, a task that the Orfeó Català has more than fulfilled, since it has taken its repertoire to stages around the world and has been directed by great musical personalities from diverse eras ranging from Richard Strauss and Camille Saint Saens, to Daniel Barenboim and Gustavo Dudamel, to mention just a few.

A Grec 2022 Festival de Barcelona and Fundació Orfeó Català - Palau de la Music co-production.

ARTISTIC CARD

Music director: Simon Halsey, **Stage director and text:** Pere Faura, **Music performed by:** Orfeó Català, Orquestra Simfònica del Vallès, **Soloists:** Mireia Tarragó (soprano), Tànit Bono (mezzo), César Cortés (tenor), Elías Arranz (baritone) **Photography:** Antoni Bofill, Ricardo Ríos Visual Art

Choreographic advice: Guillem Mont de Palol, **Costumes and props design:** Jorge Dutor, **Lighting and set design:** CUBE.bz, **Video screen:** Custom project, **Video technicians:** Joan Escofet, Arnau Sala, **Translation from latin:** Neus Faura, **Production:** L'impres

More information:

<https://www.barcelona.cat/grec/en/show/orfeo-catala>

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EL DIA QUE VA MORIR L'ÚLTIM PANDA

PROJECTE INGENU

THEATRE

Is it returning to nature or using technology that makes us more human? This is the question in a theatrical installation that is part of the so-called Trilogy of Non-Time, performances set in a dystopian time and place.

Welcome to the museum. Wander freely through the space if you want to find out what the next thousand years of human existence will be like. Perhaps we won't be able to experience that future, but we can see it... and hear it, through the wireless headphones we will be given and that will be our sound guide throughout the show. In this performance, part theatre and part stage installation, you'll discover a dystopian future in which the world is highly digitalised and immersed in a never-ending technological evolution. You'll hear about topics such as genetic selection, transhumanism, artificial intelligence, eco-fascism... In these times in which the line between human and non-human has been blurred, pandas will become extinct. Or maybe not, because there are scientists that will try to genetically re-create the species. Perhaps they'll soon do the same with human beings, as they've discovered a way to incubate an embryo outside of the womb. Will this use of science and technology propel us forward, as some scientists claim, on the road to humanisation, or will returning to the natural world be what makes us truly human?

You'll ask yourself these questions while watching a show that's part of the so-called *Trilogía del No-Tiempo* [Trilogy of non-time], a series of performances set in dystopian futures. And so Projecte Ingenu continues addressing the concept of time, an essential element of its shows, and which is now the central theme of a series of three performances. Dystopias allow creators to speak about our society, with all its ills and shortcomings, from a detached perspective. This trilogy will shape the future projects of a theatre group that previously grouped together other pieces in the *Trilogía Shakespeare* [Shakespeare trilogy] (*Hamlet, Romeu i Julieta* and *Vaig ser Pròsper*) and the *Tetralogía de la Insatisfacció* [Insatisfaction Tetralogy] (*Top Girls, Yerma, inFaust, La dona pantera*). Since it was created in 2014, the company has been creating scenic atmospheres using bodies, song and technology. We saw it at the Barcelona Festival in performances such as *La ruta de la palta* [The route of the avocado] (Grec 2022), which explored the shared history between Catalonia and Chile.

A Projecte Ingenu and Grec 2023 Festival de Barcelona co-production.

With the support of the Institut Català de les Empreses Culturals (ICEC), as part of the 21 and 22 FiraTàrrrega's Guaret programme supporting creation.

In collaboration with Nau Ivanow and involvement from Fabra i Coats and the Convent de les arts d'Alcover.

ARTISTIC CARD

Director: Marc Chornet Artells. **Assistant director:** Claudia Manini. **Dramaturgy:** Projecte Ingenu. **Performers:** Toni Guillemat Álvarez, Georgina Avilés Sarrias, Gerard Marsal Norte, Anna Pérez Moya, Neus Pàmies Juárez, Mireia Sala Aresté, Xavier Torra Xuriguera. **Space designers:** Alfonso Ferri Parres, Pau Vila Quintana. **Lighting design:** Pau Vila Quintana. **Wardrobe design and characterisation:** Marta Rafa. **Audio-visual design:** Alfonso Ferri Parres. **Musical composition and soundspace:** Gerard Marsal Norte. **Producer:** Projecte Ingenu. **Photography:** David Ruano.

More information:

<https://www.barcelona.cat/grec/en/show/el-dia-que-va-morir-lultim-panda-day-last-panda-died>

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HOLOCAUST

QUERALT RIERA / ÀLEX MAÑAS

THEATRE

What scars does the system we live under leave on people's lives? This the focus of a young text about young people, that looks at both the everyday and the political, arising from the On el teatre batega call for submissions.

Two young people find each other on a dating app and meet for the first time. They like each other, take a stroll, and start cuddling and kissing in a doorway, until they hear a series of gunshots, explosions and chases force them to seek refuge inside the building in a flat that isn't their home. They've been there three days, and have the feeling that the holocaust is happening outside. Is it the end of our civilisation, a war, a catastrophe? Whatever it is, they can't leave their refuge for fear of being murdered, and during the time they're shut inside this flat together they forge an increasingly intense bond. These are two people trapped by a system in decline that they want to flee from, but they have nowhere to go.

The text was created by playwright Queralt Riera, a graduate in stage direction and dramaturgy from the Escola Superior d'Art Dramàtic - Eòlia. She is an author, stage director, acting coach and producer who won the 2019 Adrià Gual award and the 2021 Carme Montoriol Grant. *Pruna* premièred at the Grec 2020, her play *Misèria* was staged at the Grec 2021, and for last year's edition, she wrote one of the

works selected to be performed as a dramatised reading as part of On el teatre batega, a joint project from the Grec Festival de Barcelona and local theatres. This year, the work comes to the stage directed by Àlex Mañas, playwright, scriptwriter and theatre and film director who combines this work with teaching, and who directs both his own and works and those of others. At the Grec 2007 he directed *En cualquier otra parte*, and in the 2013 edition presented *Béla Bartók: exili a Nova York*, two of his own plays.

A Grec 2023 Festival de Barcelona and La Badabadoc production.

ARTISTIC CARD

Written by: Queralt Riera. **Directed by:** Àlex Mañas. **Performed by:** Júlia Ferré, Enric Pera.

More information:

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

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EVOÉ!

RAÛL REFREE / MARIA MAZZOTTA / JORDI ORIOL

MUSIC

The rhythm of the tarantella, a kind of choreographic exorcism, reread in a contemporary key by this tireless researcher of the world of sounds: a magician of words who is a musical icon of the Puglia region.

Tradition has it that peasants in southern Italy who worked in the fields were often bitten by tarantulas, causing them to suffer severe convulsions. To cure and accompany them, the tarantella was born, a rhythm that accompanies the convulsions of the sick person in a kind of choreographic exorcism. This is not the only such occurrence in Europe in recent centuries. In 1636, a collective madness was documented in Strasbourg that reportedly had hundreds of people dancing in the street incessantly for days on end, in what became known as the dance of Saint Vitus. These rituals of collective catharsis are now recreated in the key of our times with the union of the talents of Raül Refree, the playwright Jordi Oriol and the singer Maria Mazzotta. Every summer, the "tarantismo" brings hundreds of people together to dance in Puglia, the heel of the Italian boot, and thus participate in a kind of modern cathartic ritual. *Evoé!* is a concert that draws on the musical tradition to explore the literary references of collective catharsis. The spectator is thus placed at the centre of the cathartic experience.

We are invited to participate in this ritual by the musician, composer and producer Raül Refree, one of the most acclaimed Spanish producers of the last decade, whose work with innovative artists such as Rosalía, Niño de Elche and GuitarricadelaFuente has placed him at the forefront of the so-called "new flamenco" movement and in the recovery of roots music. With him is Maria Mazzotta, one of the most essential voices of traditional Italian music and world music, who was the voice of the traditional music group from Puglia Canzoniere Greco Salentino; and the actor, author, musician and playwright Jordi Oriol, author of productions such as *L'empestat* (Grec 2016) and *La mala dicció* (2021).

On this occasion, these three artists will be accompanied by the Cor Plèiade, a choir of high-pitched voices specialising in 20th and 21st century composers.

A "carte blanche" from the Grec Festival to Raül Refree

A co-production of the Grec 2023 Festival de Barcelona, Festival Clàssics and Fira Mediterrània de Manresa.

With the support of Fabra i Coats: Fàbrica de creació

ARTISTIC CARD

Directed by: Raül Refree. **Written by:** Jordi Oriol. **Music:** Raül Refree. **Voice:** Maria Mazzotta. **Voice choir:** Cor Plèiade.

More information:

<https://www.barcelona.cat/grec/en/show/raul-refree-maria-mazzotta-jordi-oriol>

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UBÚ

ROBERT WILSON

HYBRID SCENE

Neither theatre nor visual installation. With actors, actresses, and puppets, one of the great names of contemporary theatre speaks to us about war and totalitarianism in this unclassifiable proposal that connects the work of Alfred Jarry and Joan Miró.

The year 2021 marked the 125th anniversary of Alfred Jarry's première of *Ubu Rey* in Paris in 1896. That anniversary triggered a stage project inspired by Imma Prieto, director of Es Baluard. Museu d'Art Contemporani de Palma. In parallel, the art centre planned an exhibition and a theatre production. Both focused on Joan Miró's approach to the version of *Ubu Rey* staged by the experimental theatre group La Claca in 1978, with Miró puppets created by Joan Baixas, as if Miró had granted permission for an army of extravagant characters to leave the canvases of his paintings. Robert Wilson, one of the world's leading figures in stage experimentation, takes the moment when the universe of *La Masia*'s creator met that of the inventor of pataphysics to create a combination of visual and performing arts that reflects the power of both creators and brings back to the stage *Ubu Rey*'s critique of totalitarianism and war. They are embodied by a grotesque and dictatorial character, which Wilson faithfully recreates while imbuing him with a life and personality of his own. Here the essence of the piece is used as a source of inspiration to approach the madness of power through tyranny, arbitrariness, cruelty, absurdity, cowardice, and death. The diverse characters in the piece, which take the form of a dance, blend to form a dynamic collage of puppets, banners, animals, grotesque dances and recorded voices. As a result, the public can choose how they want to view this ridiculous representation of power and barbarism.

Robert Wilson is a stage personality born in Waco (Texas) who, since the late 70s, has shaped the way theatre and opera are performed with proposals that incorporate in unconventional ways disciplines such as dance, movement, lighting, sculpture, music, and text. He is the founder and artistic director of the Watermill Center, a renowned creative centre for the arts located near New York.

An Es Baluard. Museu d'Art Contemporani de Palma production

Co-produced by Grec 2023 Festival de Barcelona and Kunstfest Weimar.

The show is recommend for audiences aged 12 and above.

ARTISTIC CARD

Direction, scenography and lighting design: Robert Wilson. **Associate director:** Charles Chemin. **Associate set designer:** Stephanie Engeln. **Associated lighting:** Marcello Lumaca. **Dramaturgy:** Eli Troen (based on *Ubu Roi* by Alfred Jarry). **Original idea:** Imma Prieto. **Performance:** Mona Belizán, Marina Nicolau, Alejandro Navarro, Joan Maria Pascual, Sandrine Penda, Joana Peralta, Sienna Vila, Alba Vinton (and another performer to be confirmed). **Costume designer:** Aina Moroms. **Sound production:** Joan Vila. **Assistant director and stage manager:** Maite Román. **Puppet design:** Joan Baixas (La Claca; based on original designs by Joan Miró). **Technical manager:** Juanro Campos. **Assistant to the stage manager:** Sienna Vila. **Stage manager:** Pablo Sacristán. **Personal assistance to Robert Wilson:** Alek Asparuhov. **Associate producer:** Hannah Mavor. **Production:** Jenny Vila. **Photography:** Luca Rocchi.

More information:

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

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CARNACIÓN

ROCÍO MOLINA

DANSE / HYBRID SCENE

Flamenco tradition embraces the avant-garde in the performances of an artist who on this occasion collaborates with Niño de Elche in an exploration of the nature of desire.

Two of the best known names at the forefront of innovative flamenco come together in a show that is presented as an investigation and an open itinerary. Both artists perform live, accompanied by musician Pepe Benítez, violinist Maureen Choi and soprano Olalla Alemán. Also taking part in the Barcelona staging of the production is the Càrmina choir, which celebrates its fiftieth anniversary this year. In the new production, led by Rocío Molina, everyone talks about desire, about the human body and about the capacity it has to create images of a past that it does not understand. Desire is presented as a flow that traverses the human and the sacred, the spiritual and the material. With a title that alludes to the pictorial process of colouring the flesh, Rocío Molina addresses the tensions produced by desire, in artistic creation or in its most carnal form, in a piece in which sacred and electronic music, celebration and festivity, repression and the intimate pleasure of bondage converge.

It is the most recent creation by an artist who won the León de Plata de la Danza at the Venice Biennale in 2022, thereby becoming the first flamenco dancer to win this award, which is given to contemporary dance creations. It was awarded to her for being a "radical interpreter of traditions who expresses herself beneath the sign of contemporaneity". This is not surprising, given that Molina - also the winner of the Positano Dance Award and the Gold Medal for Merit in Fine Arts 2022, and winner of the National Dance Prize in 2010 - is one of the greatest renovators on the flamenco scene. With a long international career, this iconoclastic choreographer and restless and versatile creator is particularly popular in France, where she has been an associate artist at the Théâtre National de Chaillot in Paris. In 2008, we saw her at the Grec, participating with Belén Maya, Diana Navarro and Merche Esmeralda in the collective show *Mujeres*, and in 2018 she brought motherhood to the stage in the show *Grito pelao*, with Silvia Pérez Cruz.

A co-production of Danza Molina S.L., Grec 2023 Festival de Barcelona, Bienal de Danza de Venecia, Bienal de Flamenco de Sevilla and Teatro Español.

In collaboration with the Andalusian Agency of Cultural Institutions. Department of Tourism, Culture and Sport. Junta de Andalucía.

With the support of the National Institute for the Performing Arts and Music (INAEM).

ARTISTIC CARD

Dance: Rocío Molina. **Singing:** Niño de Elche. **Piano / electronics / programming:** Pepe Benítez. **Violinist:** Maureen Choi. **Soprano:** Olalla Alemán. **Chorus:** Coral Càrmina. **Original idea and choreography:** Rocío Molina. **Stage direction:** Rocío Molina, Juan Kruz Díaz de Garaio Esnaola. **Music direction:** Niño de Elche, in collaboration with Rocío Molina and Juan Kruz Díaz de Garaio Esnaola. **Musical composition** Cumbia y Exhorcismo: Pepe Benítez. **Development, support and artistic co-ordination:** Julia Valencia. **Costume design:** Leandro Cano. **Set space design:** Juan Kruz Díaz de Garaio Esnaola. **Lighting design:** Carlos Marquerie. **Choral music design:** Daniel Mestre. **Sound design:** Javier Álvarez. **Texts:** Enrique Fuenteblanca. **Technical direction:** Carmen Mori. **Graphic design:** Julia Valencia. **Lighting technician:** David Benito. **Staging:** María Agar Martínez. **Shibari artists:** Simone Fratini, GlüWür. **Costumes by Pepe Benítez and Olalla Alemán:** Gloria Trenado. **Wicker skirt:** Taller Artesano de Mimbre José Luis Encijo. **Production management:** El Mandaito Producciones SL. **Photographer:** Simone Fratini.

More information:

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

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JO SOC D'AQUÍ

ROSELAND MUSICAL

DANSE

A dance show for children and young people that portrays the daily life of a group of neighbours on a block in the Eixample district, through excerpts that show how, despite differences, contact and coexistence weave community ties.

Step into any primary or secondary school in Catalonia and you can clearly see the interculturality that enriches our country. Due to the globalisation and socio-political transformations of recent times, it is home to people of highly diverse origins, who are born here and live and work all over the country. The diversity that is so very present on the metro, on the street, in classrooms and school playgrounds is not always reflected in the theatre world. The social fabric has changed, and to highlight this new paradigm and work for equal opportunities, Marta Almirall, a Barcelona-based director and choreographer, and Anna Mbengue, a Barcelona-based dancer of Senegalese origin, have joined forces in an artistic alliance that led to *Jo soc d'aquí*. Both are joined by a team of dancers and musicians who live in Catalonia and come from very different places. They make up a collective of artists representing a wide range of professional and personal experiences. Furthermore, the creation of the show was enriched by regular meetings with a group of Nou Barris teenagers who offered an external perspective on the production.

Different dance and music styles are woven together in conversation with each other, allowing us to get to know a group of neighbours who gather on rooftops, by windows, in patios, on balconies and through homes that are open to connection and communication. Projections of this Barcelona patio immerse the audience in the setting of a show full of energy and colour. We'll discover how the mix of cultures and origins enriches the stage, the city... and ourselves. In this context, the show is based on a question, but above all, on an answer: "Where are you from? I'm from here".

Co-produced by the 2023 Barcelona Grec Festival and Roseland Musical.

The project is part of the "Eix singular d'arts escèniques" performing arts programme, which in turn is part of the "Caixa d'eines" [toolkit] created by the Culture and Education Programmes of Barcelona City Council's Neighbourhoods Plan.

This show is recommended for audiences aged 10 and above.

ARTISTIC CARD

Creators and choreographic directors: Marta Almirall, Anna Mbengue. **Artistic director:** Marta Almirall. **Choreographer:** Joint creation. **Répétiteur and choreography assistant:** Anna Planas. **External perspective:** Students from Barcelona's Turó de Roquetes secondary school. **Performers:** Anna Mbengue (african dance), Maragda Induráin (contemporary dance and acrobatics), Yahya Sarr 'Dave' (urban dance and afrobeat), Marta Gómez/Miriam Salvador (urban dance), Guillem Ripoll (contemporary and urban dance). **Composer:** Oscar Tylor 'Opoku', Ismael Bamba (Colectivo Jokkoo). **Visuals/stage design:** Roman Cadafalch. **Wardrobe design and creation:** Marcela Salgado. **Lighting design:** Andreu Fàbregas. **Sound and light technician:** Gemma Abellán. **Producer:** Clara Soler. **Promotion:** Sílvia Framis. **Producer:** Roseland Musical.

More information:

<https://www.barcelona.cat/grec/en/show/roseland-musical>

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LALI SYMON

SERGI BELBEL

THEATRE

Emma Vilarsau demonstrates her acting skills in this tribute to the art of monologue. A show that combines comedy and tragedy. Do we really know the great stars? Do our idols show themselves as they are?

Lali is a big star, loved by her audience. She isn't exactly an actress, but rather a comedian. A monologist, to put it more precisely. Her funny, ironic and heart-wrenching shows delight female audiences in theatres and on television.

What no one knows is the real personality and private life of the star, Lali Symon. And many people wonder whether this person - ever cheerful, witty, direct and uninhibited in front of an audience - is the same on and off stage.

We will thus see that, when the spotlights go out and she leaves the "public" eye of her monologues, she transforms into another person (or could we say another "character"?). In this space, she has a special and very intense relationship with two women who are decisive in her "private" life: her mother and her daughter, both of whom she has always kept on the fringes of her profession.

From that point forward, comedy and tragedy alternate in both spaces - the public and the private - through increasingly communicative channels. Fiction and reality end up intertwined in a way that make them nearly indistinguishable.

A production of the Teatre Romea and the Grec 2023 Festival Barcelona.

With the support of ICEC - Institut Català de les Empreses Culturals (Generalitat de Catalunya, Department of Culture), Barcelona City Council and INAEM.

National Institute of Performing Arts and Music (Government of Spain, Ministry of Culture and Sport).

The show has been financed by European Union Next Generation Funds, Recovery, Transformation and Resilience Plan (Government of Spain), Next Generation Catalunya (Generalitat de Catalunya).

Accessible performance with audio description, overtitling and magnetic loop on 15 July, at 5.30 p.m.

ARTISTIC CARD

Authorship and direction: Sergi Belbel **Performing:** Emma Vilarsau, Maife Gil, Júlia Bonjoch **Set:** Max Glaenzel, Josep Iglèsias **Costumes:** Nidia Tusal **Lighting:** Kiko Planas **Sound space:** Jordi Bonet **Characterization:** Helena Fenoy

Direction of production: Maite Pijuan **Executive production:** Raquel Doñoro **Technical direction:** Moi Cuenca **Technical coordination:** David Ruiz **Director's assistant and stage manager:** Anna Carreño **Technicians:** Sergio Lobaco, Raúl Martínez **Marketing and communication:** Teatre Romea **Graphic Design:** Santi&Kco **Distribution:** Sergi Calleja (Focus)

More information:

<https://www.barcelona.cat/grec/en/show/lali-symon>

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THE DISAPPEARING ACT

YINKA ESI GRAVES

DANSE

The character in a painting by Degas becomes the protagonist of a reflection on the invisibility of those who are different. It is based on the own experiences of an English dancer with roots in Ghana who presents her first solo.

There is no one better than this flamenco dancer, born to a Jamaican father and a Ghanaian mother, to explain to us, using the language of dance, what it is like when someone is present but gazes pass over them; when no one pays attention and the world ignores them. In this performance - the first in which the dancer stars alone - the concept of "crypsis", which refers to the capacity of some animals to avoid being perceived, either as a predatory tactic or as a defence, is thus of special relevance.

We already saw Yinka Esi Graves during the Grec 2021 Festival de Barcelona, accompanying the singer Buika in a concert at the Teatre Grec. Now, however, the artist is no longer present as a guest; she has a stage of her own. It places the character of Olga Brown - the mulatto figure who appears in the only Degas painting to depict the world of the circus - at the very centre of it: *Miss La en el Cirque Fernando*. Yinka Esi Graves borrows her name and turns her protagonist into La Lala, an acrobat also known as the femme canon, through which she explores the type of invisibilisation that can be both a weapon and a defence. You probably hadn't heard of this character, nor that of Jacinto Padilla, also known as El Negro Meri or El Mulato Meri, who is one of the first flamenco artists to appear in a film by the Lumière brothers and another example of invisibilisation in the history of art.

The show, which takes the form of one of the *concert-parties* typical of the Ghanaian tradition, was created over the course of several residencies in the UK, France and Spain and features collaborations with renowned artists, including the flamenco guitarist Raúl Cantizano, a master of flamenco improvisation; the drummer and poet Reme Graves and the flamenco singer Rosa de Algeciras, writer of the lyrics of a song created specifically for this show.

A co-production of Grec 2023 Festival de Barcelona, Bienal de flamenco de Sevilla, Horizon Showcase, Centro Servicios Culturales Santa Chiara - Trento and Yinka Esi Graves / Trans-Forma Producción Cultural.

With support from the Arts Council England, Serendipity LDIF.

Residencies took at Factoría Cultural ICAS Sevilla, Dance 4, Heliotropo, El Graner Centre de creació de dansa i arts vives, Odeon- Théâtre de Nîmes- Festival Flamenco de Nîmes.

ARTISTIC CARD

Concept: Yinka Esi Graves **Choreography and dance:** Yinka Esi Graves
Musical direction and guitar: Raúl Cantizano **Drums:** Remi Graves
Singing: Rosa de Algeciras **Lighting design:** Carmen Mori **Lighting technician:** Antonio Villar Liñan **Sound technician:** Enrique González **Image and cinematography:** Miguel Ángel Rosales **Costume design:** Stéphanie Coudert.

More information:

<https://www.barcelona.cat/grec/en/show/yinka-esi-graves>

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