

FESTIVAL TNT

26TH - 29TH SEPT. 2024

LIVE ARTS AND NEW FORMATS

WWW.TNT.CAT

UN ACTE
D'IMAGINACIÓ RADICAL

PRESENTATION

The lack of a picture on this year's poster is a statement. In the face of excess, it's a fade to white. The philosopher Bifo Berardi describes the nature of our times as "the wasteland where social imagination has been frozen." Hence our invitation to imagine, to immerse ourselves in a less prescriptive, less controlled world, where we can invoke slippery concepts such as instability, disorder and collapse, where we can abandon ourselves to a less rational and less narcissistic state. "Let's be realistic and imagine the impossible," we could say, like one of the demands made in May 1968. We aren't in the same situation, but we believe in the power of the gesture, no matter how small, and in expansion into places that the naked eye doesn't see. We are in a moment of involution that is hard to ignore. So, we have no choice. As a manifesto, we're raising a white flag.

The artists on this year's programme are also raising their flags and sharing their creations, which are especially intimate and profound, born from very personal concerns. Creations, however, that shun solipsism and look to connect with a broader pain that transcends their self. Some express contemporary malaise, others the need to go where language doesn't reach, but they are all responses to a present that is difficult to describe. And when we see them, we might feel discomfort, enthusiasm, shock, bewilderment or (dis)identification. And there's a lot to choose from. The important thing is to feel.

For this reason, the programme is permeated by the idea of mourning, with some pieces exploring ways to cope with loss, breakups or crises. To start with, there is work by some of the most unique, irreducible artists on the bill: Katerina Andreou, Núria Corominas, Alberto Cortés, Gaya de Medeiros, Rosa Romero and Inés-Sybille Vooduness. Six radical performances that poetically use body and word to find ways to deal with collapse, drawing on humour, but also anger and pain. But this is a pain that is eased when it is invoked and shared. Mothers, fathers, lovers, teachers, ancestors, cultures and myths appear on stage to illustrate everything that shapes and disfigures us. And grief is depicted as a practice that should be critical and collective, almost a kind of healing.

Like tributaries leading to the central idea of mourning, some of the pieces defy representation and invent new ways of redistributing knowledge and learning. They narrate the ineffable, and aspire to deprogram the operating systems inside us, so things stop being the way they have always been. Here we have performative conferences by Norberto Llopis and Brigitte Vassallo, a confessional piece by the musician Nilo Gallego, and the latest offering from Conde de Torrefiel, which invites us to stop looking, faithful to his persistent research into what the theatre of the future should be.

Many of these shows use poetry as an opening to multiply interpretations and desire, where what is lost in terms of definition is gained in

revelation. Eminently plastic proposals that ponder existential questions around the human condition. We are talking about the Basque group Tripak, as well as Park Keito and Monte Isla.

New formats are also present in several pieces. There are two exhibits on display throughout the festival. We have the Portuguese company Teatro do Frio with an immersive installation, an ephemeral jungle created from house plants provided by the people of Terrassa. And at sunset, Jou Serra will be in the patio of Casa Soler i Palet to present a spectacular light show featuring a laser beam projected into the sky, based on a study of light and gender. Choreographer Marta Izquierdo will be performing her original creation in two different squares in the city, a solo on skates that explores fear and the strength needed to face it. A special mention goes British-based Palestinian artist Basel Zaraq, who reconstructs his childhood home in a refugee camp to show his five-year-old daughter what the place he grew up is like and why they can't return. A beautiful, intimate and shared exercise in memory for a single spectator around one of the most abhorrent conflicts of our time.

Our collaboration with Terrassa's own creative space El Corralito CAA is getting richer and richer with every edition in its joint endeavour to provide a platform for local creation. This year we will be presenting the work of two young and emerging artists, María Jurado and Elena Carvajal, both of whom have something especially unique to offer that connects nicely to this year's theme.

This year TNT KIDS features two brilliant artists who are directing their performances at a family audience, even though they were not originally designed that way. Laia Estruch is presenting an inflatable sculpture inspired by playgrounds that will be on display throughout the festival. There are two variants, one of which is aimed at families who want to experiment with the voice and materials. And Le Parody will be giving an intergenerational concert to close the festival on Sunday morning. It's a preview of their upcoming album, which pursues the folklore of the future and asks how we will carry on partying when the world is no longer what it is.

This year's pieces are like candles in the dark. Fragile, flickering, naked light that creates shadows and blurs contours, but is nevertheless enough for us to keep moving forward through the shadows because it tells us where we are, where we can tread, and what we have around us. Sometimes the shapes are scary, other times they cause excitement, intrigue, amusement or unease. But they are almost always clues, suggestions or answers. In this era of so few ideas, of frozen imaginations and of paralysis due to over-saturation, art can be an act of radical imagination.

MARION BETRIU
TNT DIRECTOR

PROGRAM

THURSDAY 26TH SEPTEMBER

Hour	Company	Show	Location	Duration	Price
17 h a 20 h	Laia Estruch	Moat III	Sala Muncunill	Installation	Free
* 17 h a 21 h	Basel Zaraa	Dear Laila	Arxiu Tobella	15 min	4 euros
17 h a 21 h	Teatro do Frio	Selva Coragem	Ateneu Candela	Installation	Free
16:30 h	Inés- Sybille Vooduness	Simbi en aigües astronòmiques	Teatre Principal - Sala Cúpula	60 min	11 euros
18 h	Rosa Romero	Soy un baile	Casa de la Música	55 min	11 euros
19 h	Gaya de Medeiros	Pai para jantar	Teatre Principal - Escenari	55 min	11 euros
20 h a 23 h	Jou Serra	Range in between	Pati Casa Soler i Palet	Installation	Free
21 h	Conde de Torrefiel	La luz de un lago	Teatre Alegria	90 min	15 euros

FRIDAY 27TH SEPTEMBER

Hour	Company	Show	Location	Duration	Price
10 h a 11:30 h	Professional Day: Professional Dynamic + Artists + Elisabete Paiva and Cristina Planas		Auditori Municipal	<i>Reserved for professionals</i>	
11:30 h a 14 h	Professional Day: Presentations		Auditori Municipal	<i>Reserved for professionals</i>	
16 h	Inés-Sybille Vooduness	Simbi en aigües astronòmiques	Teatre Principal - Sala Cúpula	60 min	11 euros
16 h	Núria Corominas	Un xai ha creuat el desert	Teatre Principal - Escenari	75 min	11 euros
16 h a 20 h	Laia Estruch	Moat III	Sala Muncunill	Installation	Free
* 16 h a 21 h	Basel Zaraa	Dear Laila	Arxiu Tobella	15 min	4 euros
17 h a 21 h	Teatro do Frio	Selva Coragem	Ateneu Candela	Installation	Free
17:30 h	Maria Jurado	Spooky	CCA El Corralito	60 min	4 euros
17:30 h	Park Keito	Rokatei (La cabana de les sis cançons)	LaFACT	50 min	11 euros
19 h	Nilo Gallego	Orelles Voladores	Masia Freixa	60 min	11 euros
19 h	Laia Estruch	Moat III (Activation - General Audience)	Sala Muncunill	35 min	6,5 euros
19:30 h	Núria Corominas	Un xai ha creuat el desert	Teatre Principal - Escenari	75 min	11 euros
20 h a 23 h	Jou Serra	Range in between	Pati Casa Soler i Palet	Installation	Free
20:30 h	Maria Jurado	Spooky	CCA El Corralito	60 min	4 euros
22:15 h	Alberto Cortés	Analphabet	Teatre Alegria	70 min	15 euros
23:30 h	TheHive presenta Dj IROPI	DJ session	Teatre Principal - Foyer		Free

*Show every 20 min for a single spectator

📺 TNT KIDS

SATURDAY 28TH SEPTEMBER

Hour	Company	Show	Location	Duration	Price
11 h	Nilo Gallego	Orelles Voladores	Masia Freixa	50 min	11 euros
Ⓚ 12 h	Laia Estruch	Moat III (TNT Kids Activation - Familiar Audience)	Sala Muncunill	60 min	Free
11 h a 14 h	Teatro do Frio	Selva Coragem	Ateneu Candela	Installation	Free
* 11 h a 14 h	Basel Zaraa	Dear Laila	Arxiu Tobella	15 min	4 euros
12:30 h	Brigitte Vasallo	Queixa [Roma o Morte]	Nau Albiñana Ribas	80 min	11 euros
13 h	Inés-Sybille Vooduness	Simbi en aigües astronòmiques	Teatre Principal - Sala Cúpula	60 min	11 euros
16 h a 20 h	Laia Estruch	Moat III	Sala Muncunill	Installation	Free
* 17 h a 21 h	Basel Zaraa	Dear Laila	Arxiu Tobella	15 min	4 euros
17 h a 21 h	Teatro do Frio	Selva Coragem	Ateneu Candela	Installation	Free
17 h	Elena Carvajal	Mucha mierda (Activation)	CCA El Corralito	30 min	4 euros
17 h	Norberto Llopis	La Operación	ESCAC - Plató 3	60 min	11 euros
17:30 h a 20 h	Elena Carvajal	Mucha mierda (Installation)	CCA El Corralito	Installation	Free
18:30 h	Marta Izquierdo	Flip	Plaça Montserrat Alavedra	40 min	Free
18:30 h	Brigitte Vasallo	Queixa [Roma o Morte]	Nau Albiñana Ribas	80 min	11 euros
18:30 h	Tripak	Platea	ESCAC - Plató 1	70 min	11 euros
20 h a 23 h	Jou Serra	Range in between	Pati Casa Soler i Palet	Installation	Free
20:30 h	Monte Isla	Un cos sense talent	Teatre Alegria	65 min	15 euros
22:30 h	Katerina Andreou - BARK	Mourn Baby Mourn	Teatre Principal - Escenari	55 min	11 euros
00 h	TheHive presenta JOUSOU	DJ session	Teatre Principal - Foyer		Free

SUNDAY 29TH SEPTEMBER

Hour	Company	Show	Location	Duration	Price
11 h a 14 h	Laia Estruch	Moat III	Sala Muncunill	Installation	Free
12 h	Nilo Gallego	Orelles voladores	Masia Freixa	60 min	11 euros
12 h	Marta Izquierdo	Flip	Torre del Palau	40 min	Free
Ⓚ 13 h	Le Parody	Remedios (concert)	Town Hall yard	60 min	Free

*Show every 20 min for a single spectator

Ⓚ TNT KIDS

SIMBI EN AIGÜES ASTRONÒMIQUES

INÉS-SYBILLE VOODUNESS

PREMIERE

RESIDENT

THURSDAY SEPTEMBER 26TH AT 16:30 H

FRIDAY SEPTEMBER 27TH AT 16 H

SATURDAY SEPTEMBER 28TH AT 13 H

TEATRE PRINCIPAL - SALA CÚPULA

60 MIN.

11 EUROS



©Heidi Ramírez

Inés-Sybille Vooduness, a resident artist at this year's TNT, takes us on a quest for diasporic identity by adopting one of the intrinsic survival strategies of voodoo: syncretism, a mixture of elements from different belief systems and rituals. Voodoo was one of the main ways that slaves abducted by the colonial powers managed to stick together after their communal and cultural ties had been shattered. The strength that voodoo was able to instil in this diasporic population was as spiritual as it was political, as demonstrated by the revolution that led Haitian independence in 1791 and which began with none other than a voodoo ceremony.

Inés-Sybille, a descendant from that diaspora, faces the impossibility of assuming an identity. She is not directly recognised as Catalan, Haitian or anything else, and has embarked on the same stellar journey as Afrofuturists. Not to find herself in outer space, but in the groundwater that connects Haiti, Nigeria and Angola. From the ancestral serpent that surrounds the world to the Simbi, the guardian deities of springs and water, voodoo is full of aquatic references and allusions to the body's ability to travel, and even to transcend the boundaries of time and space.

Angola's own Kuduro dance is the strategy that Inés-Sybille employs to physically transport herself to Luanda. After performing this dance form for years, she wonders whether she can use it to access a state of transit in which she can engage in conversation with the Simbi. Just like Rokatei, in which Park Keito tries to contact an ancestral voice, and Soy un baile, where Rosa Romero opts for repetition as a strategy to change bodies, Inés-Sybille has created a solo ritual where her own history blends with the transtemporal waters of a whole series of underground narratives and unresolved conflicts, partly foreign and partly intimate inhabitants of our bodies.

Direction and coreography: Inés Sybille Vooduness

Scenography and costume design: Sofía Archer Lab

Artistic accompaniment: Camilo Mejía Cortés

Projections: Heidi Ramírez

Music: Nelsoniq

Light design: Ivan Cascon

Co-production: Festival TNT i Teatro do Bairro Alto

SOY UN BAILE

ROSA ROMERO

THURSDAY SEPTEMBER 26TH AT 18 H
CASA DE LA MÚSICA

55 MIN.
SPANISH (SUBTITLES IN ENGLISH)
11 EUROS



Rosa Romero lands at TNT with a personal, plastic and hilarious solo performance that loops through Andalusian cultural tradition to achieve very deep kind of intimacy.

Soy un baile is all about the difficulty of identifying with one's own body. As Rosa says, the body has always been experienced as something foreign. That was until she recently discovered that the word "dissociation" could be used to understand that strangeness, for as a child all she knew was that she always saw herself from the outside, except when she danced. Through this experience, Rosa has nurtured the fantasy of existing in a parallel reality where the body doesn't play the lead role, but can be an object, a memory, a phrase or a rhythm.

Transcending the body to become something else is the mystic ambition that Rosa Romero demonstrates can also be extremely earthly and sensitive. Beneath the exuberant surface of comedy

and absurdity, the piece harbours illuminating paradoxes. How, in its attempt to become invisible, the body ends up being even more present. How, in conflict with one's own body, one suddenly has to deal with the vulnerability of other bodies. How oppressive structures are also structuring and how their disappearance leaves us lacking something.

The theme of grief, which arises in so many of the pieces at this TNT, like *Analphabet*, *Mourn baby mourn* and *Platea*, resurfaces here through otherness or absence, evoked by a sampler that Rosa uses on stage to try to hold an impossible conversation. In the background, the ghost of everything we were unable to say and the transgenerational repetition of fears, repressions and yearnings for freedom. And, just like in Gaya de Medeiros' *Pai para jantar*, corporal dysphoria is merely the starting point for exploring the ambivalent relationships that we can feel with our culture, our society and our parents.

Creation, dramaturgy and interpretation: Rosa Romero

Music and sound space: Pitu García i David González

Lighting: Benito Jiménez

Live sound: David González

Costume: Gloria Trenado

Engineering: Pablo Pujol

Voice-over: Miguel López

Dramaturgy assistance: Alberto Cortés i Jaime - Conde Salazar

Body assistance: Silvia Balvín

In collaboration with La Caldera Les Corts i La Aceitera

PAI PARA JANTAR

GAYA DE MEDEIROS

THURSDAY SEPTEMBER 26TH AT 19 H
TEATRE PRINCIPAL - ESCENARI

55 MIN
PORTUGUESE (SUBTITLES IN CATALAN AND ENGLISH)
11 EUROS



What does it mean to be a man? Gender identities are stripped of all pretension in this brave, tender and humorous piece that trans creator Gaya de Medeiros is bringing to TNT. Constructed from extraordinary physical, emotional and theatrical sensitivity, this performance prioritises the most intense desire to communicate with another human being, and to do so without prejudice or abuse of power.

Since she was never able to communicate that way with her father, who ended up incarnating the image of a corseted, unsatisfied masculinity, Gaya uses the power of theatre to propose a game to the audience. They are asked to sit with her in silence and take on the fictional role of being her interlocutor. As the conversation advances, words, archetypes and feelings become intertwined around the idea of masculinity, while we play more and more with the possibilities of fantasy and humour that the stage offers.

Gender is a theatrical construct, thanks to which we can play with it within a piece that Gaya is quick to point out is a 'safe space' where we can say and think things that would be much harder to say or think elsewhere. But not everyone is here, and this pain is also manifested in *Pai para jantar*, which is essentially the staging of an act of collective mourning in honour of the repressed, the wounded, and the murdered. As in other pieces in this edition, grief does not give way to regret, but instead translates into a genuine desire to connect and understand, to form a community and to erase the barriers that separate us.

Pai para jantar is also, to a certain extent, a performative lecture, where our presence is essential in order for what needs to happen to happen. And, to another extent, it is a percussion concert and a choreographic piece, with Pedro Melo Alves playing at being a foley artist with a drum-kit. And it's also a dinner that we've prepared for our father, hoping he'll come to talk openly, face to face. Let's hope he comes.

Concept: Gaya de Medeiros

Performers: Gaya de Medeiros & Pedro Melo Alves

Set design and lighting: Tiago Cadete

Dramaturgical assistance: Alex Cassal

Management: Marta Moreira | Irreal

Production: Gaya de Medeiros

Co Producers: Espaço Alcantara i Teatro Municipal do Porto

Supported by d'Estúdios Victor Córdon

LA LUZ DE UN LAGO

EL CONDE DE TORREFIEL

THURSDAY SEPTEMBER 26TH AT 21 H
TEATRE ALEGRIA

90 MIN.
SPANISH (SUBTITLES IN ENGLISH)

15 EUROS

WARNING > THIS SHOW USES STROBE LIGHT



El Conde de Torrefiel's creations are undeniably etched into the depths of our retinas as part of our theatrical mindsets. Tanya Beyeler and Pablo Gisbert have always kept a very close eye on the transformations that are happening to our world, often before we have found the words to describe them. With this new piece they take another step in the same direction that they were heading with *Una imagen interior*, and invite us to stop looking, and to rub our eyes until everything becomes a blur.

We live in an era of visual excess and our relationship with images is increasingly toxic. As social networks, advertising and artificial intelligence churn out images like sausages, what sense does it make for theatre to contribute to this constant hypertrophy? Tanya is clear about this, "Giving in to this is suicide." That's why this piece drives home the need to flee from greasy surfaces and the stench of fried food to recover the essence of theatrical language: Time, words and presence. As Tanya concludes, "We need to generate conflict in the image from

theatrical discourse in order to ponder what the theatre of the future should be like."

La luz de un lago is sustained by the same tension between image and text that is so typical of the company, but it tries to blur what we see even more, making it so undefined that we search for the images that appear when we see nothing. It's the sound that guides us gropingly. One by one, ghosts emerge like shadows from a movie projected inside our heads, a cascade of love stories that glimmer like drops of water on a lake, where the light loses its sparkle and radiance for an instant before disappearing forever. Like tears in the rain.

As Marta Azparren says in *Cine ciego*, we need to go on a visual strike. Other creators who would surely join us are Nilo Gallego (*Orelles voladores*), Jou Serra (*Range in Between*) and Norberto Llopis Segarra (*La operación*), whose pieces also flee from representation to become acts of radical imagination.

Idea and creation: El Conde de Torrefiel
Direction, text and dramaturgy: Tanya Beyeler i Pablo Gisbert
Scenography: La Cuarta Piel (César Fuertes, Iñigo Barrón García, Ximo Berenguer), Isaac Torres, El Conde de Torrefiel
Sculpture: Mireia Donat Melús
Technical direction and coordination: Isaac Torres
Sound Design: Rebecca Praga, Uriel Ireland
Light design: Manoly Rubio García
Video creation: Carlos Pardo i María Antón Cabot
Lighting technician on tour: Guillem Bonfill
On stage: Mireia Donat Melús, Mauro Molina, Isaac Torres
Production and administration: Uli Vandenberghe
Executive production: CIELO DRIVE SL, Alessandra Simeoni

With the support of ICEC - Generalitat de Catalunya (production), Festival TNT - Terrassa, Teatre Principal de Lloret de Mar.

A co-production of Festival GREC - Barcelona, CC Conde Duque - Madrid, Théâtre St. Gervais - Genève, Teatro Municipal de Porto - Rivoli, Festival d'Automne - Paris, Festival delle Colline Torinesi, Festival Contemporanea - Prato, VERNULVIER - Gent.

Thank to Marta Azparren i el seu "Cine Ciego", La Cuarta Piel, Regina Gisbert, Telas con Alma, Sergi Caballero, Los Reyes del Mambo, Salva Gisbert i Amalia Donat.

DEAR LAILA

BASEL ZARAA

THURSDAY SEPTEMBER 26TH FROM 17 H TO 21 H

FRIDAY SEPTEMBER 27TH FROM 16 H TO 21 H

SATURDAY SEPTEMBER 28TH FROM 11 H TO 14 H
+ FROM 17 H TO 21 H

ARXIU TOBELLA

DURATION: 15 MIN / ACTIVATION: EVERY 20 MIN

CATALAN OR ENGLISH (YOU CAN CHOOSE)

4 EUROS

SHOW FOR SINGLE SPECTATOR



©Altorfer

Yarmouk is the biggest Palestinian refugee camp in Syria, a whole neighbourhood of Damascus built by families driven out of Palestine in 1948. Its residents became refugees for a second time when attacks by Daesh and the Al-Assad regime forced most of them to leave Syria. This is the tortuous displacement endured by the Palestinian artist Basel Zaraq, who is now living in Birmingham, and has to tell his 5-year-old daughter Laila about the place he grew up, and why they can't go back.

To answer her questions, Basel has reconstructed a miniature version of the house in Yarmouk and now tells about it through audio, a photo album and a series of actions that will help us go back in time and understand the intimacy of one of the many families who are victims of one of the most cruel and shameful conflicts of our time. In this individual, condensed experience, we come face to face with the objects and are made to feel part of their story.

The home is one of the cornerstones of Palestinian culture, and has also become a symbol of its

resistance and strength. After seventy-six years of systematic Israeli violence, displaced Palestinian women still keep the keys to their homes, even after the buildings have been bombed or demolished. As well as symbolising the demand for the right of return, these keys also show that a house is much more than four walls, and that perhaps the most dangerous to lose is our memory. So, just as Basel's parents built a house in Yarmouk in the hope of one day returning to Palestine, Basel has built his own house made of memories: a house that fits inside a suitcase, but contains everything that is most important.

Dear Laila invites us to understand how everyday courage can stand up to trauma, while also transporting our senses to another time and space, just as Park Keito does with *Rokatei (La cabana de les set cançons)*, Marta Izquierdo with *Flip* and Inés-Sybille Vooduness with *Simbi en aigües astronòmiques*.

Creation: Basel Zaraq

Commissioned by Good Chance Theatre, with support from Arts Council England

Translator and script editor: Emily Churchill Zaraq

Sound engineer: Pete Churchill

MOAT III

LAIA ESTRUCH

FREE ACCES INSTALLATION

THURSDAY 26TH (FROM 17 H TO 20 H)

FRIDAY 27TH (FROM 16 H TO 20 H)

SATURDAY 28TH (FROM 11 H TO 14 H
+ FROM 17 H TO 20 H)

SUNDAY 29TH OF SEPTEMBER (FROM
11 H TO 14 H)

SALA MUNCUNILL

FREE

ACTIVATION FOR GENERAL AUDIENCE*

FRIDAY SEPTEMBER 27TH AT 19 H

SALA MUNCUNILL

35 MIN

*TICKET REQUIRED: 6,5 EUROS

ACTIVATION FOR FAMILIAR AUDIENCE / TNT KIDS

SATURDAY SEPTEMBER 28TH

SALA MUNCUNILL

60 MIN

FREE WITH PREVIOUS RESERVATION



Have you ever wondered what children's playgrounds are for? Or why are they designed the way they are? This is something that concerns Laia Estruch, one of our most playful and performative sculptors, who is able to detect sculptural forms where we would least expect to find them. What are playgrounds if not large urban sculptures that encourage interaction with our whole body? In the MOAT series, Laia has been reinterpreting and redesigning typical playground structures. And, despite the jaunty aesthetics of any play area, no decision is innocent. The way children move and play is so scripted and predictable that any playground can be read like a song sheet.

In the piece that she's brought to TNT, Laia replaces the rigid structures of a playground with the soft, adaptable volumes of a large inflatable. Unlike steel, wood or rubber, an inflatable needs to breathe, just like us. *MOAT III* is a dialogue between bodies

through voice and movement. The human body and the body of the object, which together create a soundscape that unfolds through action.

Moving around its inside is not as easy as one might think. Far from working like a bouncy castle, Laia's piece is greedy and careful concentration is required to avoid getting devoured. The key is to breathe with it, controlling the air to keep balance. As the action progresses, Laia merges with the piece's breathing until they become a single body.

After seeing the sculpture in action, kids can then jump inside and use their bodies and voices to play with the volumes of the sculpture. Have you ever been in a breathing playground? Laia opens the doors for you. And if you fancy delving even deeper into the feel and sensuality of materials, then you should pay a visit to Jou Serra's *Range in Between*, where light replaces the voice as a sensitive body.

SELVA CORAGEM

TEATRO DO FRIO

THURSDAY SEPTEMBER 26TH FROM 17 H TO 21 H

FRIDAY SEPTEMBER 27TH FROM 17 H TO 21 H

SATURDAY SEPTEMBER 28TH FROM 11 H TO 14 H + FROM 17 H TO 21 H

ATENEU CANDELA

INSTALLATION

NO TEXT

FREE ENTRANCE



The premise is simple: bring your plant!

Calathea, maranta, geranium, cactus, pothos, tradescantia, sansevieria, rosemary, monstera, zamioculcas, ficus, begonia, pachira, papyrus, rose bush, philodendron, dracaena, orchid, thyme, wax flower, bird of paradise, jujube, schlumbergera, yucca, basil, pilea, fenestraria, gasteria, fern, bromeliad, spurge, lavender, ivy, jasmine, spiderplant, ponytail palm, staghorn, asparagus fern, croton, fittonia, guzmania, aloe, echeveria, poinsettia, lily, aspidistra, rosary vine, tillandsia, striped dracaena... Any plant is welcome to transform the Ateneu Candela reading area into a collaboratively created ephemeral jungle.

From the north of Portugal, the Teatro do Frio arts group is bringing a simple but powerful activity. The idea is to be separated for a few days from one of the plants in our homes so it can spend time with other plants from other balconies, kitchens, bedrooms and lounges in Terrassa. A place for a collection of different plant species to converge, each with whatever personal meaning we might

attribute to them. After all, in this improvised jungle, every plant will be a small keyhole to spy on domestic intimacies.

The inclusion of living beings other than humans in theatre has been a concern for some time. *Selva Coragem* reminds us that vegetal theatricality is not a contemporary eccentricity, for it is something as common and deep-rooted as having a pothos on top of a cupboard. So-called indoor plants are like little puppet theatres in our homes, a display of the wild tropics where human laws falter before the implacable laws of nature. Easy to say!

The idea behind this piece is not so much to use our potted friends as an excuse to create a sound-and-plant show, which also features photosensitive speakers that, like plants, are driven by sunlight. Instead, the piece is an excuse to bring different people together and get them to put their trust in somebody else's care, and to walk, sit or talk about plants, humans and ecosystems. A good excuse to exchange points view and be domesticated by our leafy pets. To get some love and to regain courage.

Artistic direction: Rodrigo Malvar and Catarina Lacerda

Dramaturgy: Catarina Lacerda

Electronic composition: Rodrigo Malvar

Sculptural composition: Filipe Tootill

Vídeo record: João Miguel Ferreira

Photographs: Filipe Braga, Nuno Direitinho, Rodrigo Malvar y Vera Marmelo

Production director: Paula Silva

Executive production: Ana de Sousa Vieira

Communication: Ana Maria Dinis

RANGE IN BETWEEN

JOU SERRA

THURSDAY SEPTEMBER 26TH FROM 20 H TO 23 H

FRIDAY SEPTEMBER 27TH FROM 20 H TO 23 H

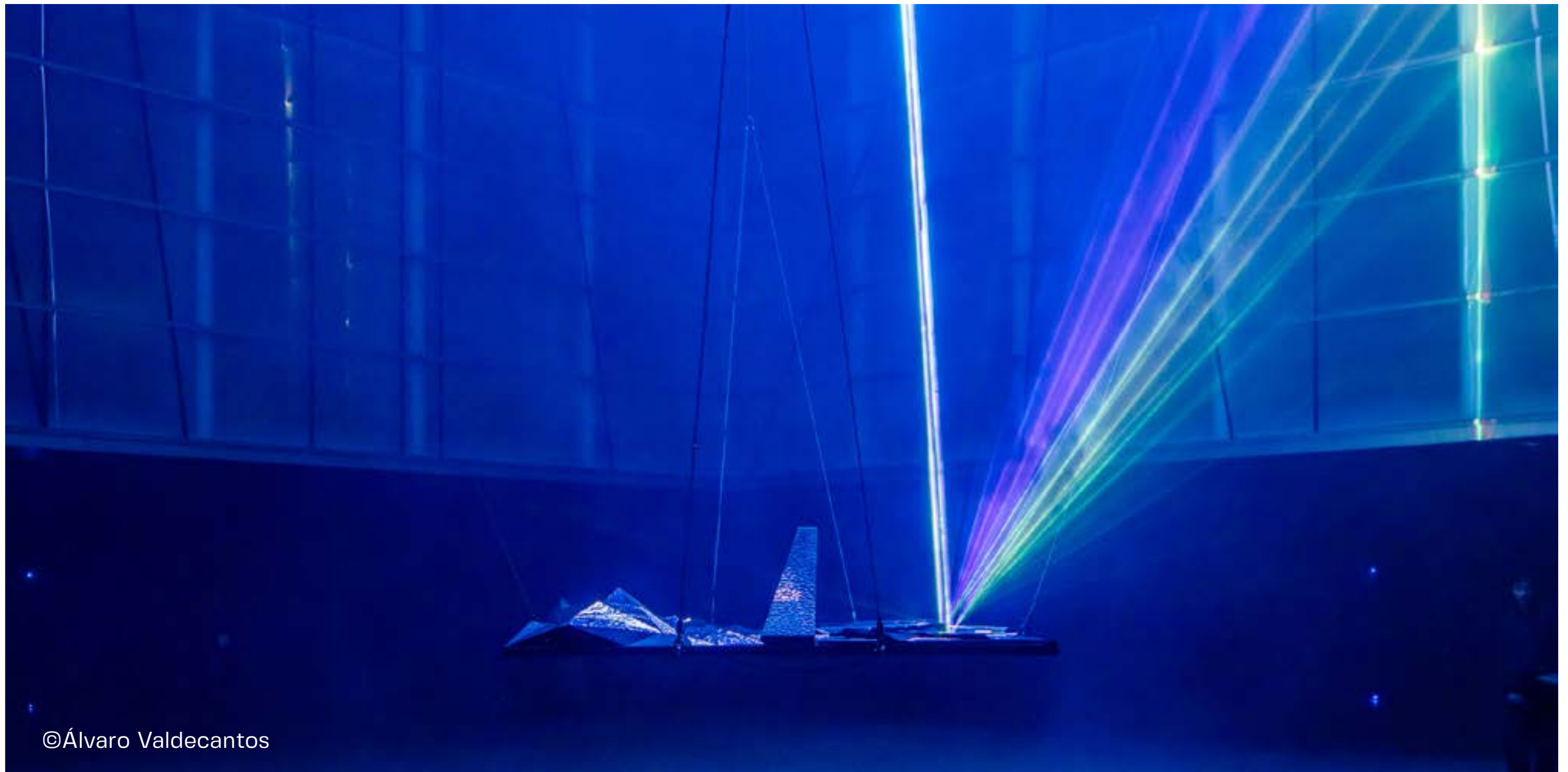
SATURDAY SEPTEMBER 28TH FROM 20 H TO 23 H

PATI CASA SOLER I PALET

INSTALLATION

FREE ENTRANCE

LOOP EVERY 10 MIN



©Álvaro Valdecantos

A laser beam cuts the sky from the patio of Casa Soler i Palet. This spectacular exhibit by Jou Serra relates light, gender and body. Beyond the physical power of the piece, there's also the research that went into it, a study that took Jou all the way back to the Middle Ages and the Renaissance to discover that light and gender are much more inter-related than we think.

Representation of the world is an invention. There's no single way to see it or represent it, and the pictorial perspective that today seems the most natural way to understand space would have been totally incomprehensible to a medieval observer. In fact, the great invention of the Renaissance (or the biggest scam, depending on how you look at it) was the single point of view (forget "depending on how you look at it", there's only one right way to look). All the optical creations that arose out of the Renaissance (perspective, magnifying glasses and many more technologies) were not only based on a single point of view, but on a single eye, a single

idea. Renaissance reality is cyclopean or cross-eyed.

But when light, apparently white, touches matter that divides it, all the frequencies that it contains appear visible to us through colour, like a rainbow. The phenomenon of diffraction helps us understand how, like light, gender is a naturalised invention, and that the reality of body and matter is much more than binary or monoscopic. Due to being under-represented, this whole intermediate space ends up being unimaginable. And so we have *Range in Between*, born out of the desire to represent what has often been thought (and said) could not exist.

Jou's chosen medium is the concentrated light of a laser, a body of light that caresses a surface and dances upon it. Just as Nilo Gallego uses auditory physiology to understand sound, Jou explores the eye as a technology to expand the way we view things.

Creation: Jou Serra

Music: Laia Vallès

Textual support: Valeria Linera

Production: Mariona Signes

Technical production: Africa Sabé

Sculpture: Ferrocalent

Curator: Maria Güell

Teaser: Ignasi Castañé

Photos: Álvaro Valdecantos y Marta Garcia

Co-production: Barcelona Llum

With the support of OSIC, beca de recerca i investigació; El Graner, resident 2022; Suralita, Residència Subwoofer; Dansàneu, Marduix; y Nilak

Special thanks: Montse Forasté

UN XAI HA CREUAT EL DESERT

NÚRIA COROMINAS

RESIDENT

PREMIERE

FRIDAY SEPTEMBER 27TH AT 16 H + AT 19:30 H

TEATRE PRINCIPAL - ESCENARI

75 MIN.

CATALAN (SUBTITLES IN ENGLISH)
11 EUROS



Mark Fisher said that depression is often better understood from an impersonal rather than individual point of view. That's why Núria Corominas, a member of Las Huecas and a resident artist at this year's TNT, has chosen not to be alone as she stages a topic as sensitive as mental health and, more specifically, the depressing word. She is accompanied by a musical combo that is as explosive as it is daring. St. Frances and Daft Kant are half nostalgia and half euphoria, if such a mix is even possible, firmly shaken by the distorted energy and humour of a jester, the mask that Núria dons to talk about herself with a voice that is not her own.

All of this is hint enough that we shouldn't expect a psychological or testimonial performance, but rather a musical fable that seeks to subvert depressive narrative through jest, comedy and satire. If you're up for such an extreme combination, then you're in the right place. This mix of clinical storytelling, psychoanalysis, Marxism and baroque poetry takes us on a hallucinatory trip that is as good as any

antidepressant. A designer drug to mask the void of the self and loss of meaning, and to disguise the fact that most of today's depressive states are the more the outcome of financial than mental factors.

And at the bottom of depression lies the same problem as with theatre, namely the impossibility of distinguishing between reality and delirium, between verisimilitude and truth. What is lived and what is feigned? What is innate and what is implanted? What is life? A frenzy?

Exploration of the boundaries of the self is a recurring theme at this year's TNT, with more solo pieces than ever. If, as Quim Bigas reminds us, the solo is a format that flourishes in precarious times, this flourishing is accompanied by intense political questioning of the self and its distress in the world. Rosa Romero's *Soy un baile*, Marta Izquierdo's *Flip* and *Mourn Baby Mourn* by Katerina Andreou are other manifestations of the same desire to make a stand against paralysis.

Direction and dramaturgy: Núria Corominas Pérez

Interpreters: Núria Corominas Pérez, Frances Ribes, Daniel Ruiz and Joel Beltrán

Direction assistance: Frances Ribes

Musical composition: DAFT KANT, Frances Ribes Renshaw and Núria Corominas

Illumination design: Ana Rovira

Technical coordination and sound technician: Sofia Martori

Costume design and prop construction: Marian Brea

Costume and scenography making: Cosidores de Salt

Production: Rita Capella i Margarit and Núria Corominas Pérez

A co-production with Festival TNT – Terrassa Noves Tendències and Canal de Salt – Centre de Creació d'Arts Escèniques

With the support of Espai Nyam nyam, Beca Barcelona Crea and Nau Ivanow

ROKATEI (LA CABANA DE LES SIS CANÇONS)

PARK KEITO

RESIDENT

PREMIERE

FRIDAY SEPTEMBER 27TH AT 17:30 H
LA FACT | FACTORIA CULTURAL DE TERRASSA

JAPANESE (SUBTITLES IN CATALAN AND ENGLISH)
50 MIN.
11 EUROS



©Tristán Pérez-Martín

The duo formed by Kotomi Nishiwaki and Miquel Casaponsa embark on a new adventure, bringing to the stage their translation of a series of *tanka* poems written fifty years ago by Takahide Nishiwaki, Kotomi's grandfather, during his travels around Japan. *Tanka* is a traditional form of Japanese poetry based on five-line verses that evoke brief impressions and timeless reflections that speak of the fleeting nature of human existence and our emotional connection with nature. In fact, *haiku* came about as a parody of this exaggerated sentimentality which, in turn, underscores the extreme intimacy of *tanka*.

Yet words always conceal more than they say. In *Rokatei* (*La cabana de les sis cançons*), Park Keito takes us on an allegorical journey through the landscapes described by Kotomi's grandfather, whose poems are like undeveloped photographs. Travelling back in time to imagine the past also implies, to a certain extent, taking a leap forward and asking what certain landscapes looked like or how particular emotions were perceived fifty years ago. And this brings us back to the question of

how we will see or experience these things in the future. Will we still be using the same words? Will they carry the same meanings as they do today? What new ways of imagining will we need to invent to continue crossing the bridge between reality and fiction?

These questions guide this project, which has a residency at this year's TNT and aims to translate the metric and ambiguity of Japanese poems into sound, body, objects and space, searching for utopian bridges and interpretative keys to project the open-ended nature of *tanka* onto a piece of theatre that encourages us to slow down and contemplate at a more leisurely pace than we are used to. Ultimately, the linear concept of time is Western fiction that has little to do with the cyclical temporality of Japanese culture, which is so full of spirits that we are reminded that despite advancing from prehistoric caves to DJs, nothing has really changed. In other words, the poem doesn't change. We do. And it is in our pulsating impermanence that we must seek the mystery.

Idea, creation and interpretation: Park Keito

Text: Takahide Nishiwaki y Kotomi Nishiwaki

Sound creation and music: Miquel Casaponsa

Lighting design and technical direction: Ivan Cascón

Costume Design: Andrea Otín

Scenography: Park Keito

Support for dramaturgy: Quim Pujol

External view: Joao Lima

Technique and sound space: Rodrigo Rammsy

A co-production of Festival TNT and Mercat de les Flors

In collaboration with La Caldera y CRA'P

ORELLES VOLADORES

NILO GALLEGO

RESIDENT

PREMIERE

FRIDAY SEPTEMBER 27TH AT 19 H
SATURDAY SEPTEMBER 28TH AT 11 H
SUNDAY SEPTEMBER 29TH AT 12 H

MASIA FREIXA

60 MIN.
SPANISH
11 EUROS



If you've ever played in a band, you'll know that the percussionists are, by far, the most long-suffering ones. After years of loading and unloading drums, barrels, pots, tubes and all kinds of objects that share the fact that they cannot be comfortably carried under one arm, Nilo Gallego has increasingly yearned to get rid of all those weights and focus deeper and deeper on listening to everything happening around him.

"Everything we do is music," said John Cage. And Nilo might add that the body itself is the instrument. That's not only because we can tap rhythms with our hands and feet, but because the simple act of listening (such a mystery, listening!) is something we do with our bodies. *Orelles voladores* is a percussion concert in which Nilo doesn't physically play any instrument. Instead, he gets us to form a percussion orchestra just with our eardrums, with listening as a drumstick.

Every change in music history has taught us new ways of listening. With jazz we discovered that drums sound different if we play them with a mallet or a brush. Digital editing has taught us to discern sounds that our brain had learned to ignore. In *Orelles voladores*, Nilo draws on his own experience as a percussionist and sound engineer to propose a new kind of solfège and a new way to strike the right note, and does so with the utmost simplicity and honesty. Because every sound that reaches our ears has bounced off and been filtered by all the materials that he has gathered, and together they tell a story. And it's a story that we have learned to ignore over the years but which this piece invites us to reclaim.

After the family workshop that he did last year at the TNT, this year Nilo has a residency and is capturing his experiences and reflections in a show that not only gets us to listen a different way, but that also questions what performance is all about, not unlike **Un cos sense talent** by Monte Isla, **Spooky** by María Jurado and Alberto Cortés' *Analphabet*.

Creation and interpretation: Nilo Gallego
Psychotechnical coordination: Chus Domínguez
Support on writing: Alex Reynolds

Accompaniment: Billie y Anouk, Sofia Asencio, Tomás Aragay, Elena Cordoba, Paulina Chamorro, Ruben Ramos, Noela Covelo, Marta Echaves, Monica Munt, Bea Fernandez, Anna Bohigas, Luz Prado, Ariadna Rodriguez, Iñaki Alvarez, Cecilia Molano, Pol Clusella, Marion Betriu, Jesús Muñoz, Norberto Llopis, La Montaña Sónica and Un Coro Amateur.

Thanks to: Joan Queralt, Alcira Padín, Iván Perez, Sara Serrano, Noe Astruga and Semolina Tomic.

Co-production: Festival TNT

Residences and support: Espai nyamnyam, El Consulado Fonteta, Festival TNT, Espacio Los Barros, La Poderosa and L'Estruch.

SPOOKY

MARÍA JURADO

FRIDAY SEPTEMBER 27TH AT 17:30 + AT 20:30 H

EL CORRALITO
60 MIN

SPANISH
4 EUROS



Direction: María Jurado + Creación colectiva

Performers: Macarena Bielski López i María Jurado

Scenical Space and Illumination: David Corral Lamelas

Creation and Design of the Visuals: Manuel Pita-Romero

Sound Design: Bielski + Kora

Costume: 3formas / Diseño y confección de vestidos + Annexia T-shirts

External view: María Jeréz

Co-production: Antic Teatre – Barcelona

Support for artistic residencies: Graner – Barcelona; Réplika Teatro – Madrid; TenerifeLAV – Tenerife; Corralito CCA – Terrassa; Festival TNT – Terrassa; L'Estruch – Sabadell.

Thanks to Maca, Nina, David, Manu, Irene and María Jerez, for the trust and work. To Roberto Fratini. To Guillem Jiménez. To Réplika Teatro's family.

MUCHA MIERDA

ELENA CARVAJAL

SATURDAY SEPTEMBER 28TH AT 17 H

EL CORRALITO
30 MIN

SPANISH
4 EUROS



©Émile Barret

Creation and interpretation: Elena Carvajal

Accompaniment: Fran Martínez i Rosana S. Rufete

Lighting design: Laura Iturralde

Scenography: Neus Masdeu i Elena Carvajal

El Corralito CCA has been supporting emerging creators in Terrassa since 2015 by offering a space for young artists who still don't know (or choose not to know) exactly where they are headed. Working from self-management and the circular economy, El Corralito hopes to be a starting point, or at least a place from which progress means more than a simple roll of the dice.

Its association with the TNT began in 2020, and each year it supports two or three creative processes that are presented as part of the festival. The selection is based on three criteria. One, they are pieces by creators with little experience (which goes back to the idea of dice). Two, they are growing projects, that can benefit from a summer residency at El Corralito. And three, they relate to the thematic or methodological urgencies that in one way or another connect the pieces on show at each edition of the TNT.

Two projects have been selected this year. About *Mucha mierda* it might be best to say nothing because its creator prefers to play with anonymity.

And not any kind of anonymity. If you have ever had to play the part of a tree in a play, you'll understand perfectly what we're talking about. This show's creator has a master's degree in tree performance. And perhaps, while everyone's eyes were on Romeo and Juliet as they swore eternal love, you may have spotted her hidden away in the background playing a birch tree, a cockroach or a remote control. But the most invisible roles can also be the most fun.

In *Spooky*, María Jurado also struggles with the self, but rather than being out of sight, she stands right in front of the camera to embody a theatrical film with an artesanal aesthetic that shows how little is needed to be surrounded by the hypnotic atmosphere of a *giallo*. Nothing is explicit, and so it is our gaze that fills in the blanks. Through a collective creation in which space, lighting, sound and visuals go hand in hand, we are placed in a mindset where projections and confusions about identity and the individual converge. After all, why do we need to concoct movie out of things in order to understand them?

ANALPHABET

ALBERTO CORTÉS

RESIDENT

PREMIERE

FRIDAY SEPTEMBER 27TH AT 22:15 H

TEATRE ALEGRIA

70 MIN.

SPANISH (SUBTITLES IN ENGLISH)
15 EUROS



©Johann Pérez Viera

Only Alberto Cortés can combine the Andalusian beaches and the forests of German romanticism in the same piece to show us how the trees painted by Friedrich conceal thousands of cruising bodies. All natural landscapes are full of couples who have gazed at them or who have argued, wept or screwed in them. Or, as Alberto says, “landscape is a boxing ring where many things happen with love.” Such is the premise of *Alphabet*, which Alberto says is a ghost that appears to couples who are sad in a place of great beauty. But who are these ghosts?

Alphabet was conceived during a residency at the TNT, born out of the need to heal the battered body after a sentimental breakup has left a wound that probably has much to do with the construction of the couple as an artefact. Little is said about the shadows and abuses present in same-gender relationships, perhaps as little as is said about the self-exploitation and damage to the health involved the performing arts.

Two crises converge in *Alphabet*: that of Alberto as a lover and that of Alberto as a performer, with his romantic relationship with the audience. So, we should not expect to again be objects of the steamy, intoxicating courtship that he offered us in *One Night at the Golden Bar* (TNT 2022). In this case, vulnerability, melancholy and torment come together in a more sober piece than ever, where poetry weighs heavy and sets the pace of the show.

Accompanied by Luz Prado's violin, Alberto is as skilled at setting poetic traps as he is at turning grief into a radiant act. Just as Katerina Andreou, Rosa Romero, Núria Corominas and Gaya de Medeiros use different strategies to ward off pain, Alberto knows how to twist words around to restore the landscape's full beauty and vitality that painful memories seem to have taken from it. The same kind of theatrical austerity that resonates in *La luz de un lago* by El Conde de Torrefiel.

Concept, dramaturgy, texts, direction and interpretation: Alberto Cortés

Violin and conversations: Luz Prado

Lightning: Benito Jiménez

Sound: Pablo Contreras

Piano recordings: César Barco

Scenic space: Víctor Colmenero

Costume design: Gloria Trenado

External view: Mónica Valenciano

Production: El Mandaíto

Coproduction: Festival TNT, Conde Duque, Fitei, Fundación Joan Brossa, FIT

Collaboration: Azala, Graner, Goethe-Institut Madrid, Escenas Patrimonio, Festival de Otoño and Junta de Andalucía

QUEIXA [ROMA O MORTE]

BRIGITTE VASALLO

SATURDAY SEPTEMBER 28TH AT 12:30 H + AT 18:30 H
NAU ALBIÑANA RIBAS

80 MIN.
CATALAN
11 EUROS



They say there was a time when the forests of the Iberian Peninsula were so lush that a squirrel could travel from the Pyrenees to Cadiz by jumping from branch to branch. For Brigitte Vasallo, writer, researcher and cultural campaigner, the desertification of Spain is inseparable from the policies that led to the depopulation of the countryside, the destruction of rural life and the impoverishment of the millions of people who were forced to emigrate to the cities during the Franco regime.

Queixa is part of Vasallo's new research project, through which she aims to recover the memory of the sons and daughters of that great migration and build a genealogy that shuns the logic of otherness. She does this with her characteristic simplicity and brazenness, recurring to the format of theatrical conference to engage in a kind of spoken writing or oral literature. To convey the stories of a generation that was branded ignorant and illiterate, Vasallo chooses to depart from the written word and instead speak out loud and in public.

Hers is the narrative of a counter-history of Spain, from the genocide of the Reconquista to the dirty dealings of the Güell family, or from the gender policies of Francoism to immigration museums. The artist highlights how the theft of the countryside entailed the planned destruction of a whole world, and of its own valiant form of existence. In *Simbi en aigües astronòmiques*, Inés-Sybille Vooduness explores a radical way of understanding the diaspora from geographical distance, while Vasallo uses water and plaster to paint the ephemeral landscape of a diaspora that is much closer to us and that has less to do with space than it has with a world to which we can never return.

"We deserve beauty," Vasallo insists. Beauty and community. That is why *Queixa* seeks to be, above all, a story told out loud, this time specifically adapted to Terrassa. Just as Teatro do Frio's *Selva coragem* invites us to build a collective sense of courage, *Queixa* also offers a place to meet and reimagine who we have been, who we are and who we can become.

Creation, dramaturgy, textuality and interpretation: Brigitte Vasallo

Direction: Gena Baamonde – Mullerona

With the support of Colectivo RPM – Residencias Artísticas e Proxectos Magnéticos in collaboration with Xunta de Galicia; ICUB – Institut de Cultura de l'Ajuntament de Barcelona; Institut Ramon Llull; and Real Academia de España en Roma.

LA OPERACIÓN

NORBERTO LLOPIS SEGARRA

RESIDENT

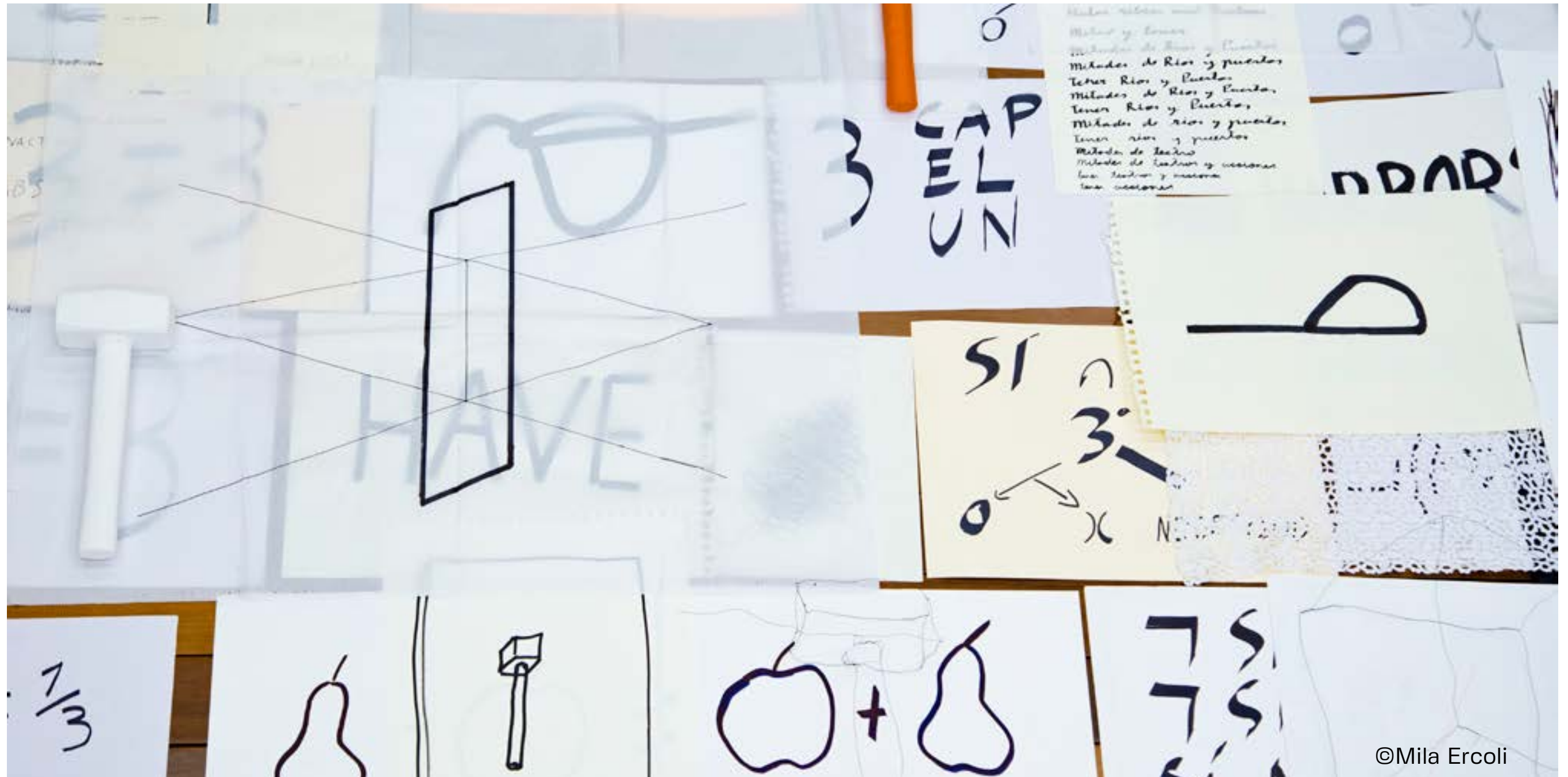
PREMIERE

SATURDAY SEPTEMBER 28TH AT 17 H

ESCAC - PLATÓ 3

60 MIN.

SPANISH (SUBTITLES IN ENGLISH)
11 EUROS



©Mila Ercoli

Half philosopher and half choreographer of words, Norberto Llopis Segarra is a *centauric performer* who has long been testing the boundaries of the stage and theatre. At TNT 2022 he made our heads spin like a top with *La doble sesión*, a paradoxical but hilarious piece that demonstrated that time can be more deceptive than a Moebius strip, no matter what the watchmakers say. The outcome of his residency at this year's TNT, he is once again inviting us to understand language and the performing arts as a set of deconstructive operations.

An operation can be surgical, military, financial, mathematical or linguistic, but also artistic, and understanding an operation in an artistic sense might mean intervening in a certain way of looking. Or maybe it means the opposite: looking at a certain way of intervening. Or to soften a look. Or to determine an intervention so that it can be looked at. Or quite the opposite: reality is not rigid and language is the cement that binds it together. Or quite the opposite: language is the best way to dissolve it. Like a sugar cube. And who better

than Gertrude Stein to play with words this way. An operation is an operation.

Gertrude Stein is the central figure of this piece, where the text takes on great importance. Not just as a written work but also as a toy, as an excuse to constantly leap from meaning to form, from sound to meaning. "I will repeat things," Norberto warns us. And repetition is one of this author's superpowers, stemming from the playfully childlike attitude that she puts into her poems. It's not about doing something, but to go about doing it. And seeing where it takes us.

This attitude is based on a reflection around gender that we also find in pieces like Gaya de Medeiros' *Pai para Jantar* and *Range in between* by Jou Serra: gender as an operating system (quite literally) that also affects the way we approach art and theatre. What if presence is a masculine idea? What if the concept of action is a patriarchal gesture? From where can we change the way we perceive?

Diverse operations: Norberto Llopis Segarra

Device and Costumes: Jorge Dutor

Lighting Design: Conchita Pons Valcárcel

Photography and Video: Mila Ercoli

Artistic Assistance: Jorge Dutor

Production: Thanks to the production of the Ajuntament de València and the co-production of the creation residencies of Festival TNT (Terrassa), CondeDuque (Madrid), Espai Nyam Nyam (Mieres/Girona), Espai La Granja (Burjassot) and TEM (València).

For its research phase, LA OPERACIÓN has enjoyed a research period thanks to the research grant of Graner (Barcelona), Beca Barcelona Crea 2023, Fons modalitat Residència de l'Institut Valencià de Cultura 2023 (València), and Beca Crucero between RPM (Galícia) and Graner (Barcelona).

FLIP

MARTA IZQUIERDO

SATURDAY SEPTEMBER 28TH AT 18:30 H AT **PLAÇA MONTSERRAT ALAVEDRA (BARRI DEL POBLE NOU)**
SUNDAY SEPTEMBER 29TH AT 12 H AT **TORRE DEL PALAU**

40 MIN.
SPANISH
FREE ENTRANCE



At the 1998 Winter Olympics, figure skater Surya Bonaly did something unprecedented. She landed a backflip on one foot, a move that's so dangerous that it's illegal in professional skating competitions. It was also the inspiration for this solo piece presented in public spaces by choreographer Marta Izquierdo and performed by Éric Martin, one of her most faithful collaborators, with whom she shares her passion for skating. While for Marta skates were a means of escape and freedom during her youth in Carabanchel, for Éric they were tied to an elite-level sports career that was abruptly cut short after a serious injury.

Curious by nature, Marta likes to explore the different layers of lives of the people she dances with. For her, bodies are not instruments, they are people loaded with experiences, dreams and fears. All these layers come together in *Flip*, a surprising piece that blends the codes of Commedia dell'Arte, contemporary dance, theatre and sport to take us inside Éric's personality while he dances on

skates. A dancer who is both exceptional and peculiar, who despite being nearly sixty years old, still retains his youthful energy and a very special sensitivity.

Drawing on the autobiographical elements that converge in the piece, Marta views *Flip* as a metaphorical leap backwards in time, which ultimately addresses such a universal theme as fear: from the fear of getting injured doing a backflip to fear of the passage of time. At a time when fear and vulnerability have been weaponised by far-right parties, it is more important than ever to remember that fear and desire have always been closely linked, and that fear does not have to lead to paralysis.

Flip, like Alberto Cortés' *Analphabet*, reminds us that we sometimes love the thing that can hurt us the most. But it also encourages us to love unreservedly, madly and without fear, and to turn bravado and complicity into a shared power.

Choreography: Marta Izquierdo Muñoz
Performer: Éric Martin
Costumes: François Blaizot
Musical composition, sound creation: Benoist Bouvot
Tips for public space: Pierre Pilatte (cie 1Watt)
Stage manager and sound: Géraldine Belin
International distribution: Àngels Queralt – DOC ART

Production: [lodudo] producció

Co-production: L'Usine CNAREP Tournefeuille/Toulouse Métropole; L'Atelline, scène conventionnée d'intérêt national Art & Création; Centro de Cultura Contemporànea Condeduque (Madrid). Artistic residencies: Collège – Conseil Départemental de l'Aveyron; Collège de Carladez de Mur-de-Barrez.

This project is the 2024 winner of the SACD / Authors of Spaces device. It is labeled as Cultural Olympiad – Paris Games 2024, is supported by DRAJES Occitania / FDVA as an innovative project and benefits from FONDOC.

Support: [lodudo] production is subsidized by DRAC Occitania – Ministry of Culture. It also receives help from the Regional Council of Occitania in the framework of support for artistic development, as well as from the Departmental Council of Haute Garonne and the DRAJES Occitania – Fund for the Development of Associative Life – in aid of the functioning of cultural associations.

PLATEA

TRIPAK

SATURDAY SEPTEMBER 28TH AT 18:30 H

ESCAC - PLATÓ 1

75 MIN.

SPANISH (SUBTITLES IN ENGLISH)
11 EUROS



In one of the darkest moments of the tragedy *Macbeth*, Shakespeare describes life as “this bank and shoal of time”, a mere geographical accident that emerges in an unreachable sea where the past and the future are lost to infinity. It is amid the quagmires of time, where the waves wash ashore branches, shells and skeletons, that shadows and ghosts are most visible, sailors adrift in the limbo between lives. And what we call the present, with all its haste, anguish and hope, may only be the blinking of the dead from the infinite sea of time.

The Basque group Tripak (“entrails” in Euskera) invites us to delve deeper into the unreality of this remote limbo, a place on the outer limits where the body appears and disappears, dies and resurrects, incarnates and decomposes. With one foot in physical theatre and the other in fine arts, Tripak merge Rodoreda, Vermeer and Wagner into a single vision, an atavistic dream in which the past lives of several characters intersect under the gaze of a divine master of ceremonies who

is weary relentless task of sustaining the world that he himself created. “If God exists, right now he’s exhausted, totally blown out,” says Andrea Berbois, the performer of the piece who, together with Garazi Navas, creates its musical atmosphere, inspired by the sounds of the sea and the stubborn persistence of waves.

A subtle thread of visual poetry weaves its way through the different elements of the piece, from the silvery sparkle of fish to the reflections of the silver platters in the theatre audience, where we, the spectators, also faithfully fulfil the role of waiting in an indefinite limbo for our lives to pause for a moment to give way to another, until this one too is extinguished and we can reclaim our present, our character.

Platea situates us in a metaphorical space that relativises our most individual concerns and puts them into perspective, without neglecting a sense of humour, tenderness and lightness to keep us engaged in a shared story.

Idea, texts, dramaturgy and visual design: Natalia Suarez, Marina Suarez, Andrea Berbois and Maite Muguerza

Performers: Natalia Suarez, Marina Suarez, Andrea Berbois, Maite Muguerza and Garazi Navas

Outside eye: Mayi Martiarena

Live music: Andrea Berbois and Garazi Navas

Scenography assistants: HAIEK Koop

Lighting design: Inga Cerro

Distribution: Tripak

Photos: Arriguri

Collaborators: DINAMOA, Eremuak, S’ALA espacio per artist*, Bulegoa z/b, AZALA, GaraiOn, Arropaineko Arragua, BARATZA Aretoa, Tabakalera, L’animal a l’esquena.

UN COS SENSE TALENT

MONTE ISLA

COPRODUCTION

SATURDAY SEPTEMBER 28TH AT 20:30 H
TEATRE ALEGRIA

65 MIN.
15 EUROS



Up to the eyebrows with junk, dragging an ages-old trade from town to town and from square to square, putting up and taking down temporary tableaux every day, gradually piling up the miles on a journey to nowhere. Monte Isla, which at TNT 2022 took on the challenge of fitting a whole landscape into a theatre, is now cramming as much as it can into a van and dedicating its latest creation to the figure of the puppeteer, an obstinate creator of fiction in a world that doesn't need it, selling smoke and mirrors in times of air conditioning, an invisible body shouldering the weight of both precarious living and tradition.

So buckle up and get ready for one of the most faecal spectacles that you'll have seen lately *Un cos sense talent* is a feast of indigestible comedy and cruel metaphors about how artists get by as they vomit confetti and dance in a minefield. Bellyache and defecation act as masters of ceremonies in a game of theatre inside a theatre, where the hamster wheel that so many artists forcibly tread is

poetically equated to a stomach cramp. Something is rotten in Denmark.

We might think that Monte Isla, with its concern for the creation of memorable theatrical images (which already appeared in their *Trilogia del Paisatge*), is taking the opposite path to that of El Conde de Torrefiel, whose *La Luz de un Lago* is all about sobriety and the rejection of visuals in a world saturated with images. In fact, *Un cos sense talent* is based on the same diagnosis and visual explosion that is more reminiscent of Monty Python's over-fed diners. Beneath the cloak of theatre and entertainment lurks the ghost of burnout. It's a kind of magic.

With this reflection on the existential conditions of the artist and the tacit pact with the audience that keeps them in the shadows of anonymity, Monte Isla voices a concern that is also echoed by pieces as different as Núria Corominas' *Un xai ha creuat el desert*, Alberto Cortés' *Analphabet* and *Mucha mierda* by Elena Carvajal.

Idea and creation: Monte Isla

Direction and dramaturgy: Andrea Pellejero, Adrià Girona

Interpretation: Andreu Martínez

Technical direction and machinery: Roberto Baldinelli

Lighting Design: Gabriela Bianchi

Sound design: Uriel Ireland, Adrià Girona

Set design: Marta Lofi

Construction: Miquel Grima, Marta Lofi

Costume and stage space: Marta Lofi

Lighting Engineer: José Luis Salmerón (Cube Peak)

Executive production: Rut Girona

Administration, communication and distribution: Monte Isla

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Monte Isla is a resident company of Nau Ivanow.

MOURN BABY MOURN

KATERINA ANDREOU - BARK

SATURDAY SEPTEMBER 28TH AT 22:30 H
TEATRE PRINCIPAL (STAGE)

55 MIN.
CATALAN
11 EUROS



©Claudia Pajewski

One of the most disconcerting symptoms of Covid was the absence of taste and smell. But perhaps even more disturbing was the sudden loss of words to describe what we were experiencing. In the streets, graffiti howled messages that nobody could read, while silence swept across dance floors and parking lots around the world, where the ecstatic movement of bodies to sub-bass rhythms gave way to quietude and dust. “Faced with the strange routine of being alone all day,” Katerina confesses, “I began to feel that I couldn’t find the right words, that I was unable to describe what was happening to me, and that was bigger than me.”

If the seeds of this piece are to be found in the pandemic, its projection goes much further. Because four years after the lockdown that paralysed the world, we still feel that we are missing the right words for a world that bombards us with messages of anguish, hatred and impotence. In *Mourn Baby Mourn*, Katerina Andreou seizes the weight of this burden and turns it into strength. Amid concrete blocks, Katerina transforms

her body into a catalyst of profound energy, establishing a constant dialogue with an infinite scroll of words that blend into her choreographic language to become a second body that moves with her. In this piece, the relationship between words and movement is evident, just as paralysis, that inability to move, becomes the main force that needs to be overcome.

This paralysis affects both the body and the word, with no shortage of nods to the palm trees of Florida and the spasmodic virality of Tecktonik to remind us that our unease is not individual but collective, and that perhaps what paralyzes us most is having lost our faith in a future that we are beginning to believe will never come.

Katerina fights paralysis with mourning. Mourning means we can put words to our anguish and find the strength to keep going. To stand up against impotence and remember that we exist. To keep driving home our voices in our bodies and in our dances. Come sing with us, *mourn baby mourn*.

Concept, performance: Katerina Andreou
Sound: Katerina Andreou et Cristian Sotomayor
Lights / space: Yannick Fouassier
Text: Katerina Andreou
Outside eye: Myrto Katsiki
Production: BARK
Production – touring: Elodie Perrin

Coproduction: Centre Chorégraphique National de Caen en Normandie dans le cadre du dispositif artiste associé; Les SUBS – lieu vivant d’expériences artistiques, Lyon; Pavillon ADC Genève; La Soufflerie de Rézé; Rencontres

Chorégraphiques Internationales de Seine-Saint-Denis; le CND Pantin; La Place de la Danse – CDCN Toulouse / Occitanie, dans le cadre du dispositif Accueil Studio; Centre chorégraphique national Montpellier – Occitanie / Direction Christian Rizzo»; Centre Chorégraphique National d’Orléans; NEXT festival.

Support: Direction régionale des affaires culturelles d’Île-de-France, Aide à l’expérimentation: RAMDAM, UN CENTRE D’ART, BUDA Courtrai, CND Lyon.

REMEDIOS

LE PARODY

SUNDAY SEPTEMBER 29TH AT 13 H
TOWN HALL YARD

60 MIN.
FREE ENTRANCE
CONCERT FOR ALL AGES



©Juan Borgognoni

TNT has set the stage to get down and party with a gig by fun group Le Parody. Sole Parody, the heart and soul of the group, became famous for her unabashed blend of Andalusian folk and electronica, and for her deep vocals that seem to hail from another dimension. Born in Malaga, Sole champions the heritage of folk music tied to the land and its people, having evolved the Andalusian universe to embrace traditional sounds from other parts of the world, all the while staying faithful to her electronic roots.

Le Parody's concert is also a prelude to their latest album, *Remedios*, which features a collaboration of two trumpeters. "I wanted to make a very pop album," laughs Sole. "But everyone says it's come out very geeky." One of the obsessions that shapes *Remedios* is a concern about the end of the world and, above all, the issue of how we'll continue celebrating when the world we know has ended. How will we be able to go on partying?

This counter-apocalyptic show is like a satellite launched in search of the folk of the future, to awaken the buds of festivity that snooze in the crevices of the present, and get them to explode like fireworks in the sky of the world to come. And among these cracks, Holy Week music has been especially inspiring for Sole. Just as a military band plays in processions despite them having nothing to do with war, Le Parody turns the most traditional melodies and sounds into the raw material of a new imagining and a new way of relating to each other.

The trumpets unleash the latent energy of Holy Week parades and, at the same time, evoke warnings of the looming apocalypse. This is a concert at full blast, designed to be intergenerational and festive. Along with Laia Estruch's *MOAT III*, *Remedios* is part of a TNT KIDS that this year is offering somewhere for all ages to play and celebrate together.

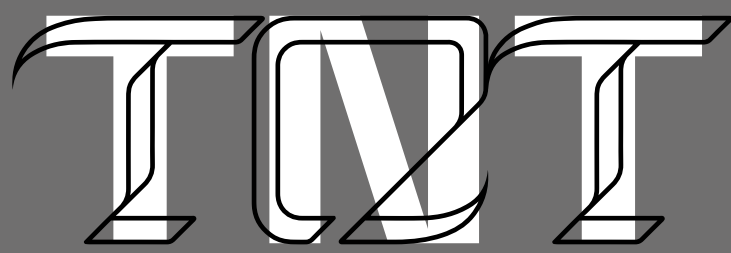
Sole Parody: voice and electronics
Frank Santiuste: trumpet
Ersilia Prospero: trumpet

PROGRAM AND TICKETS



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