

PROHIBIT NO JUGAR

24 - 26
SEPT

FESTIVAL TNT

NEW
PERFORMING
ARTS FORMATS

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ORGANISED BY:



WITH THE SUPPORT OF:



Generalitat de Catalunya
Departament de Cultura



Diputació
Barcelona



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PRESENTATION

Forbidden not to play. That is one of the phrases emblazoned across this year's poster. A provocation, a moment of disorientation, a small jolt. A play on words designed to combat the apathy of the present moment. A prohibition that ultimately becomes an invitation. It is also a kind of profanation: what would normally impose limits here opens up a possibility. At the risk of sounding naïve, play is one of the most serious ways of imagining other worlds. Like the famous Situationist slogans— “Never work” or “Beneath the paving stones, the beach”—, this year's poster seeks to interrupt the ordinary, hold our attention for a moment and compel us to read again.

One of the festival's ambitions this year is to make itself visible throughout the city. That is the thinking behind **TNT a les places** (TNT in the squares): an invitation to leave the house and head outdoors to play, dance, breathe or simply let yourself be carried along. Six performances, spanning a wide range of formats and artistic languages, will take over squares and public spaces in a celebration of collective experience. **La Chachi** returns to Terrassa to shake up its streets with one of her most acclaimed works, **Taranto Aleatorio**, which returns flamenco to everyday life: irreverent, unpredictable and rooted in the ordinary. **Kms of Resistance** by Moroccan artist **Mehdi Dahkan** is an intense choreographic exercise in which breathing ceases to be an intimate gesture and becomes a shared experience. **María Garcia Vera** presents a deeply personal solo, crafted with humour, intelligence and unlikely connections, in search of a path that might keep us from losing our way as we gaze at the sky above us: **La Vía Láctea**. We can also see **La luz del lobo no pesa** by **Pere Jou** and **Aurora Bauzá**, a musical and light installation that transforms Vallparadís Park by inviting us to inhabit it differently (one performance will also feature the participation of the Montserrat Choir of Terrassa). Completing the public programme are two productions for audiences of all ages, to be presented at different locations across the city: **Checho Tamayo**, a former footballer, brings **Oxímoron**, a participatory piece that blurs the boundaries between art and sport, transforming emotion and difference into a shared language, while **Granotes al cel, aigua a la terra** by **Banda Esfèrica** harnesses the power of bodies to face life with optimism and, along the way, call down the rain.

As always, the festival will also take over Terrassa's theatres and more unconventional venues. Teatre Alegria will host three productions that, through very different artistic languages, confront the contradictions of the present. **María Jurado** premieres **Angelical**, a creation that questions the figure of the angel, so deeply embedded in the contemporary imagination as a repository of values associated with goodness, purity and perfection. **Atresbandes** presents **Impossible imaginar res**, a piece that moves between imagination and reality to ask whether it is still possible to imagine the future without succumbing to pessimism. Meanwhile, **Clap & Slap** by **Agniete Lisičkinaite** and **Igor Shugaleev**, brings together on stage two artists from Lithuania and Belarus, countries that stand on opposite sides of the war that continues to devastate Ukraine. That dialogue, almost unimaginable in the political sphere, finds in theatre the possibility of existing. All three productions hybridise body, image and thought, transforming the stage into a space for shared reflection,

The festival's most radically personal works come from **Rosa Romero**, **Manuel Rodríguez** and **Inka Romaní**: three artists of extraordinary power presenting three solo performances born from the deepest personal experience —shaped by autobiography and emotion— and understanding dance as a dialogue with everything that makes us who we are. **Rosa Romero** presents **El discurso**, a piece that, from a feminist perspective, delves into inarticulate sound, moans, cries and babbling as ways of overflowing the hegemony of words and logic. **Manuel Rodríguez** presents **Zero**, a creation shaped by the death of his mother, over which hover both mystery and the search for a voice of his own, visceral and beyond verbal language, as well as for a movement that oscillates between fragility and strength. In **Volvemos al baile**, **Inka Romaní** recovers a dance that survived the Franco dictatorship hidden within the bodies of grandmothers. These three works, like Mehdi Dahkan's, share the intuition that there exists a language capable of saying far more than words ever can.

We continue with three productions that explore different politics of visibility and the ways in which we inhabit the world. **(cau)**, by **Quim Bigas**, approaches these questions with humour and sharp insight, asking what happens when we want to hide but cannot. How do we respond to conflict? Where do we seek refuge in times of crisis? These are questions addressed to audiences of all ages, with particular attention to younger people. **Elena Carvajal** also reflects on visibility, drawing on cinema to shift the focus onto the extras and, by extension, those who remain on the margins, in the shadows, outside the frame. What is it that makes us visible? And in one of the most distinctive venues of this year's festival—a nineteenth-century industrial building that once housed a rubber factory, we will experience **Everafter**, by **laSADCUM**, a show that delves into the digital universe and the capitalist exploitation of fantasies of self-improvement, where the need to make oneself visible also becomes a form of control.

In collaboration with **El Corralito CCA**, a local space dedicated to emerging creation, the festival will host open work-in-progress presentations by **suPreema** and her **Peti-Suis** in which the artist develops a distinctive artistic language to investigate the archetype of the “demonic girl” in contrast to the “good girl” so prevalent on social media. **Adrià Sánchez Campo** turns to objects, autofiction and humour to explore the territory of childhood and evoke the absences that shape us.

And because this festival is also about play in its most literal sense, younger audiences will find in **El laberinto no se mueve** by **Macarena Recuerda**, a sensory installation designed for getting lost, exploring and surrendering to the experience through light, music and touch.

If only we did not forget so quickly that play is a way of resisting boredom, inertia and the unbearable fixedness of things. An attempt to shift our perceptions, alter logic and connect with one another. A possibility to remake, or simply to rehearse. As Mary Oliver wrote: *Every morning/ the world/ is created*. And I think that, perhaps, this festival is about that too.

MARION BETRIU
TNT DIRECTOR

PROGRAMME

THURSDAY, 24 SEPTEMBER

Time	Company	Show	Venue	Duration	Price
18 h	Quim Bigas	(cau)	Teatre Principal Escenari	45 min	15€
18.30 h	Banda esfèrica	Granotes al cel, aigua a la terra!	Plaça de Can Roca	45 min	Free
19.30 h	LaSADCUM	Everafter	Tub d'Assaig 7'70	60 min	15€
21.30 h	María Jurado	Angelical	Teatre Alegria	60 min	15€

FRIDAY, 25 SEPTEMBER

Time	Company	Show	Venue	Duration	Price
12 h - 14 h	Jornada Pro	Jazz Cava	For professionals only		
16.30 h	Rosa Romero	El discurso	Teatre Principal Escenari	50 min	15€
17 h	Adrià Sanchez-Campo	La presencia	El Corralito CCA	50 min	4€
18 h	Checho Tamayo	Oxímoron	Plaça de la Cultura	50 min	Free
18 h	La Chachi	Taranto Aleatorio	Casa Alegre de Sagrera	40 min	Free
19 h	Rosa Romero	El discurso	Teatre Principal Escenari	50 min	15€
19 h	Banda esfèrica	Granotes al cel, aigua a la terra	Plaça Vella	45 min	Free
19 h	María García Vera	La via láctea	El Vapor de Prodis	75 min	Free
20.45 h	Atresbandes	Impossible imaginar res	Teatre Alegria	60 min	15€
20.30 - 23.30 h	Aurora Bauzà & Pere Jou + Jou Serra	La luz del lobo no pesa*	Parc de Vallparadís-Torrent de les Bruixes	20 min	Free
23.30 h	DJ	DJ Session		2 h	-----

*The 10:30 pm performance will feature the participation of the Cor de Montserrat

PROGRAMME

SATURDAY, 26 SEPTEMBER

Time	Company	Show	Venue	Duration	Price
K 12 - 13.30 h	Macarena Recuerda	El laberinto se mueve	El Vapor de Prodis	40 min	6,5€
12 h	Quim Bigas	(cau)	Teatre Principal Escenari	45 min	15€
12 h	Suprema	Peti-suis	El Corralito CCA	50 min	4€
13 h	Mehdi Dahkan	Kms of resistance	Masia Freixa	40 min	Free
K 16 - 17.30 h	Macarena Recuerda	El laberinto se mueve	El Vapor de Prodis	40 min	6,5€
17 h	Inka Romaní	Volvamos al baile	Casa de la música	30 min	11€
18 h	Checho Tamayo	Oxímoron	Pl. del Vapor Ventalló	50 min	Free
18 h	Elena Carvajal	I was told not to make eye contact with Tom Cruise	ESCAC - Plató 3	80 min	15€
19 h	La Chachi	Taranto Aleatorio	Pl. de l'Assemblea de Catalunya	40 min	Free
20 h	Agniete Lisičkinaitė & Igor Shugaleev	Clap & Slap	Teatre Alegria	40 min	15€
22 h	Manuel Rodríguez	Zero	Teatre Principal Escenari	55 min	15€
00 h	DJ	DJ Session		2.30 h	-----

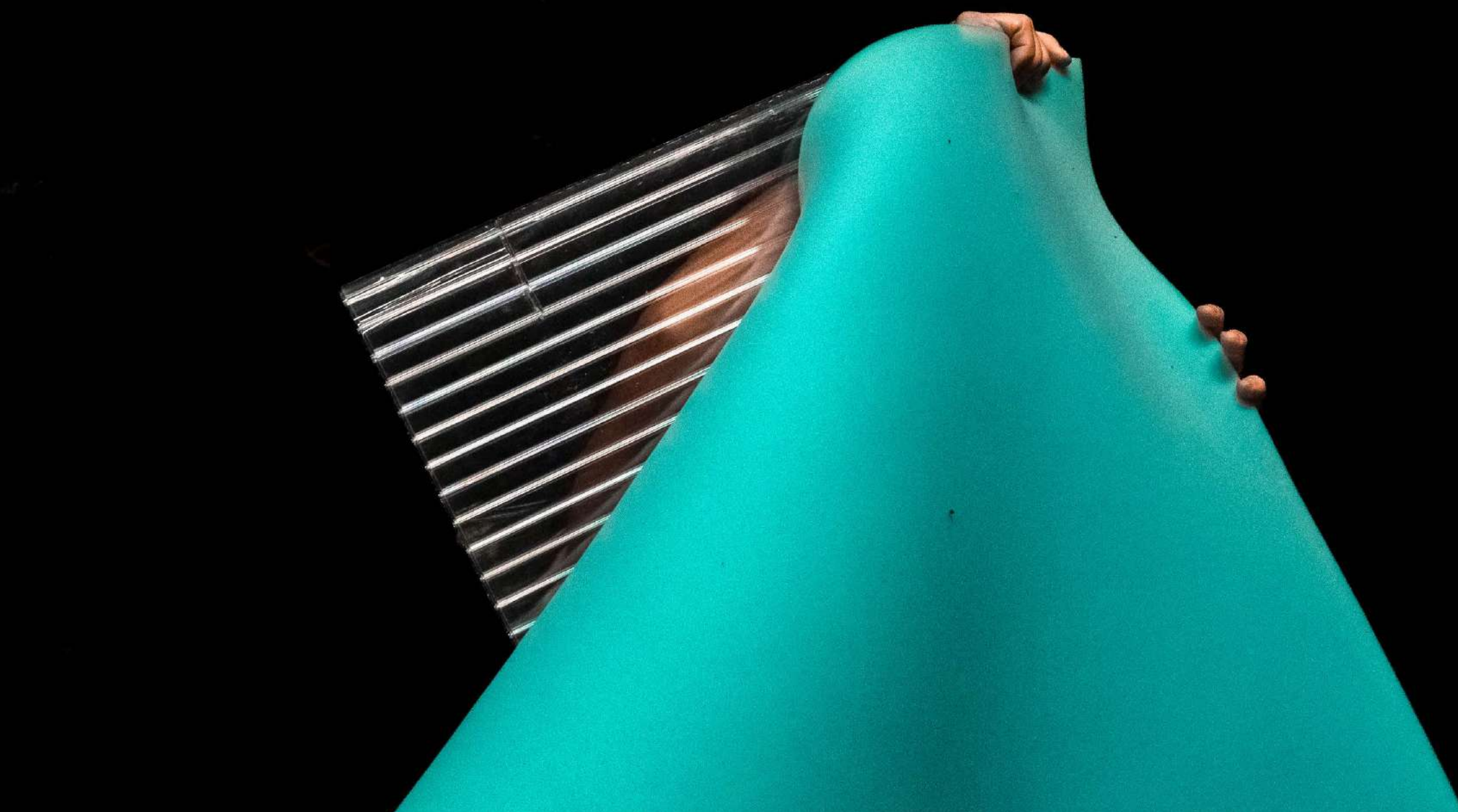
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TNT X ALL

PREMIERE

RESIDENT



(CAU)

QUIM BIGAS

THURSDAY 24 SEPTEMBER, 6 PM
SATURDAY 26 SEPTEMBER, 12 PM
TEATRE PRINCIPAL - ESCENARI

45 MIN
CATALAN (ENGLISH SURTITLES)
15 €

We've all wanted to disappear at one time or another. To have the ground swallow us up. Out of embarrassment, fear, or simply to enjoy a moment of peace and comfort to do our own thing. If the world expects us to be constantly present and available, it's only natural that we should feel the urge to hide away, to retreat into a burrow where we might feel a little safer.

Some animals are masters of camouflage. Humans are not. Think of the child who gets upset and turns to face the corner, as if that alone were enough to disappear. Or the celebrity who walks around wearing sunglasses. Or who covers their face with a piece of cloth. We humans are rubbish at hiding. Yet there is something poetic about our inability to do so, often comic or absurd, that, in the blink of an eye, takes us from magic to banality through the simplest of gestures.

As in so much of Quim Bigas's work, *(cau)* ('fall') explores the relationship between

the body and space. Here, it especially asks what happens when a space becomes uncomfortable and we desperately wish we weren't there. How do we respond to conflict? When do we decide to hide? Are our hiding places comfortable? Do we spend more time hiding than we realise?

(cau) begins with a simple action and unfolds as an exercise somewhere between play and choreography, in which the performers attempt to hide behind all kinds of objects and materials, and don't do a very good job of it. After all, there aren't many places where it's harder to hide than a stage. Where do we seek refuge in times of crisis? Some of the questions Quim poses resonate with those explored by Elena Carvajal in *I was told not to make eye contact with Tom Cruise*, or by María Jurado in *Angelical*, pieces that similarly challenge the expectation of being constantly visible and showcase the value of stepping back or moving out of the spotlight.

A project by Quim Bigas
With set design by Xesca Salvà
And sound design by Pau Matas
The external eye by Lucía Jaén
Photography and video by Alicia Egorov
And production by InterArt

Acknowledgements to Cia Gazart
Co-production by TNT Festival and IF Festival
With the collaboration of HAUT (Copenhagen)
And the support of OSIC, Departament de Cultura de la Generalitat de Catalunya



GRANOTES AL CEL, AIGUA A LA TERRA!

BANDA ESFÈRICA

THURSDAY 24 SEPTEMBER, 6:30 PM

PLAÇA CAN ROCA

FRIDAY 25 SEPTEMBER, 7 PM

PLAÇA VELLA

45 MIN

NO TEXT

FREE

Heat. Drought. Floods. Wildfires. The world is out of joint, and the growing instability of the climate makes this more evident than ever. Across all kinds of societies and contexts, rain dances have long been a fundamental way of responding to disruptions in the water cycle. Through the patience and perseverance of many bodies moving together, these dances seek to help the earth recover its rhythm. Step by step, breath by breath, the collective becomes the key to planting hope in the bodies of those who call for rain.

Today, however, collectives are no longer exclusively human. Trees, fungi and lizards are also victims of climate change. And so are frogs. If you don't believe that, ask the frog who acts as the master of ceremonies for this contemporary rain dance taking over the squares of Terrassa. Or better still, don't ask. Go and let yourself be carried away by the rhythm and magic of the ritual. Creatures

great and small, on land and in water, you are all invited.

Granotes al cel, agua a la terra! (Frogs in the sky, water on Earth!) is a spell cast to stir the elements of a world turned upside down and restore them to their rightful place. As a performance, it puts its faith in a strength we often don't realise we have, invoking it through movement, comedy and the determination to face life with energy and optimism. Because worse than drought is losing heart.

In a TNT that is more present in the city's squares than ever before, this vibrant, uplifting piece simply had to be part of it. It only works if there's an audience that's willing to dance. (And with the participants in the *Una ballada* workshop, who will take part in the piece.) But let's not get ahead of ourselves. Let the urge to move come little by little, like the rain itself, beginning with a fine drizzle before building into a downpour.

Authorship: Banda Esfèrica

Direction, dramaturgy and choreography: Raquel Cors Munt and Carlota Grau Bagès

Dancer-performer: Carlota Grau Bagès

Sound and music design: Rodrigo Rammsy

Texts: Raquel Cors Munt and Carlota Grau Bagès with fragments by Maria Mercè Marçal and J.V. Foix

Set and costume design: Lola Belles

Costume making: Roberto Marí

Sound technician: Rodrigo Rammsy

Executive production: Lluís Victory Cirer and Banda Esfèrica

Co-production: Fira Tàrrrega and Tarragona City Council

With the support of: Oficina de Suport a la Iniciativa

Cultural, C.C. Can Felipa, project in creation at Nau Ivanow, MAC Festival 2025 and Sismògraf Olot

Promotional photo: Noemí Elias

Promotional video: Marc Costa

Acknowledgements: Students and teacher of the first year of performing arts baccalaureate at Escola d'Art Ondara, Joan Culleré (father), Joan Culleré (son), Jaume Torres, Josep Zacarias, Maria Valls, Maribel Pedrol, Antoni Soliva, Eduard Madaula, Pablo Acosta García, Sergi González González, Francesc Orts, Rosalia Bagès, Juna Cors Lacasa, Sílvia Munt, Dani Lacasa, Brisa Luque, Adriana Parra, Pere Faura, Miranda Madaula, Martina Madaula, Costanza Paternó, Laura Alcalà, Elise Garriga, Animal Religion, Agrupación Señor Serrano, Azkona&Toloza.



EVERAFTER

LASADCUM

THURSDAY 24 SEPTEMBER, 7:30 PM
TUB D'ASSAIG 7'70

60 MIN
NO TEXT
15 €

Under the regime of capitalist realism, the megacorporation WKW III launches its most ambitious pilot project: *EVERAFTER*. It is a hyperreality *playbour* demo designed to generate profit from the promise of unlimited self-realisation. Living within this demo are its first seven metainhabitants: Fifth Lad, Violet Fox, The Kasper, Backpack X, Sean Coby, Hairy Oxtor and Wilta Wound Wank, who exist in a constant state of waiting for the project to become reality. As a result, they are reduced to the condition of perpetual interns, trapped in a performative suspension of potential. The audience enters this multiverse as investors taking part in a voyeuristic tourist experience, observing at close quarters the reality of a world under construction.

Following *NAVAJA* (presented at El Corralito in 2023), a work exploring sexuality on social media, the dance company laSADCUM once

again uses choreographic language to bring the contradictions and discomforts of the digital world to the fore. *EVERAFTER* continues the company's research into the physical and cultural mechanisms of construction that emerge from digital education, using choreography as its medium. This time, they focus on the archetype of the intern as a social project shaped by the capitalist, techno-feudal and authoritarian logics of the modern-day neoliberal era, drawing on the worlds of superheroes, video games and branding.

Underlying it all is the question: what effect does virtuality have on the ways we socialise and construct our identity? It is a question that also runs through *Peti-suis*, the production presented this year at El Corralito by suPreema, and (*cau*), in which Quim Bigas likewise focuses on the impact of social media on childhood and adolescence.

Authorship: laSADCUM
Direction and choreography: Guillem Jiménez
Choreography assistance: Marina Fueyo
Performance: Judit Amengual, Laia Camps, Mei-Li Dong, Martí Forcada, Guillem Jiménez, Johann Pérez, Sau-Ching Wong
Dramaturgy: YesSi Perse, Roberto Fratini
Music composition: Alejandro Da Rocha, Guillem Jiménez

Costume design: Tes Rosmeri
Set design: Guillem Jiménez
Lighting: Oscila
Graphic design: Ahmad Hammoud
Photography: Alan Gomis
Video: MerciXula
External eye: Vera Palomino, Javi Valls, Juan Galo
Production: Lila Brick (Muntsa Roca and Tina Martí) and Blanca Sartorius



PREMIERE

RESIDENT

ANGELICAL

MARÍA JURADO

THURSDAY 24 SEPTEMBER, 9:30 PM
TEATRE ALEGRIA

60 MIN
NO TEXT
15 €

Berlin, 1987. Otto Sander rests his head on Bruno Ganz's shoulder as they contemplate the vastness of the city beneath them: a city in black and white in the final years of the Cold War, where greed and loneliness coexist with the most genuine acts of generosity and tenderness. For the two angel protagonists of Wim Wenders' film, the angelic condition translates into a very specific way of being in the world: to observe, but not to participate.

For María Jurado, the figure of the angel is becoming increasingly present in the ideal of contemporary societies: transparent, resolute, always kind and available, and devoid of desires or attributes of its own. *Angelical* is a solo piece that critically questions the angel as an ambiguous and problematic figure, and as the condensation of a whole series of values (including harmony, purity and perfection) that, paradoxically, the more pessimism advances, the more they seem to come back into fashion.

Nowadays, faith not only moves mountains, but a lot of money too. Where does the desire to believe in images of salvation or transcendence come from? What makes us want to be angels? What do we do with everything that doesn't fit within this framework, such as the body, contradiction, failure or violence?

Drawing on her visual and performative tools, and with the support of her regular artistic team, María surrounds herself with a constellation of philosophical references, including Walter Benjamin, Simone Weil and Julia Kristeva, to construct a universe on stage. Through them, the piece weaves a discourse on the angelic, not from the perspective of religious mysticism, but from the problems and contradictions of the contemporary world. The result is a piece that hybridises image, body and thought, like those by María García Vera (*La Vía Láctea*) and ATRESBANDES (*Impossible imaginar res*).

Direction and performance: María Jurado
Assistant director, staging and technical coordination: David Corral
Lighting design: Manu Pita-Romero
Sound design: Macarena Bielski
Costume design: Allegra Abril
External eye: Vera Palomino and Roberto Fratini
Photo and video: Helena Garriga

Production: Segunda Juventud
Production assistant: Rita Capella i Margarit
Co-production: Mercat de les Flors (TT) and TNT Festival
Creative residencies: Graner (Barcelona), Nau Ivanow (Barcelona) and Graner exchange residency with La Briqueterie (Paris)
With the support of: Institut Ramon Llull and Réplika Teatro (Madrid).



PREMIERE

RESIDENT

EL DISCURSO

ROSA ROMERO

FRIDAY 25 SEPTEMBER, 4:30 PM & 7 PM
TEATRE PRINCIPAL - ESCENARI

50 MIN
SPANISH (ENGLISH SURTITLES)
15 €

To speak. To listen. To recognise. To obey. Since ancient times, language has been a source of power and authority. Describing the world has always been inseparable from possessing it. And this way of defining and controlling reality has always been characteristically masculine. This is the realm of discourse: a construction of meaning that proclaims its own logic and its own truth. Some discourse is carved in marble, written in gold, or embroidered on velvet. But might there be other kinds of discourse?

After presenting *Soy un baile* two years ago, Rosa Romero from Cadiz returns to TNT as an artist in residence, seeking to explore other ways of weaving meaning and building community through a feminist perspective that is at once vulnerable and empowering. While hegemonic discourse privileges words and logic, Rosa turns instead to inarticulate sound: moaning, yelling, babbling... in short, to all those forms of expression that hegemonic discourse dismisses and relegates to the category of mere noise.

It is within these excluded, impure forms that Rosa searches for her own discourse: one grounded not in meaning but in sound and corporality. Because being deprived of words does not necessarily mean being mutilation of the voice. Although Lady Macbeth and Antigone are denied the grand tragic finales granted to their male counterparts, the final cry they utter from offstage is itself a form of discourse.

Trained in the flamenco tradition, Rosa is convinced that the enforced silence of classical dance is antinatural; that the body always dances accompanied by *quejíos*, breaths and interjections. Although *El discurso* (Discourse) is not a flamenco performance, it draws on its rhythms and energy to construct a vibrant stage presence that asks how and from where its story can be told. Elsewhere in this year's TNT, Aurora Bauzà, Pere Jou and Jou Serra also reject the tyranny of words in *La luz del lobo no pesa*, while Inka Romero (*Volvamos al baile*) explores bodies as vessels of memory.

Direction, dramaturgy and performance: Rosa Romero
Live music: Gustavo Giménez
Sound design: Gustavo Giménez and Pitu García
Costume design: Gloria Trenado
Lighting and technical coordination: Miguel Ruz
Sound: Jaime Tuñón

Artistic support: María Cabeza de Vaca and Silvia Balvín
Visual arts consultancy: Julia Valencia
Set design assistance: La ejecutora
Production: El Mandaito
Distribution: Luisa Hedo



OXÍMORON

CHECHO TAMAYO

FRIDAY 25 SEPTEMBER, 6 PM
PLAÇA DE LA CULTURA
SATURDAY 26 SEPTEMBER, 6 PM
PLAÇA DEL VAPOR VENTALLÓ

50 MIN
SPANISH
FREE

What will we see, football or dance? The answer isn't so simple... Both, and perhaps even something more. Checho Tamayo transforms football into dance, and dance into football, inviting us to look beyond stereotypes and dualities.

For years, Checho was a professional footballer in his native Colombia, a career that took him to the United States, Mexico and Spain. What nobody watching him play in Medellín could have imagined was that, years later, he would channel his concerns and his distinctive way of playing into the language of the performing arts. Although perhaps it should not come as such a surprise. After all, both dance and football are not only forms of physical expression but also ways of communicating, creating community and building a shared sense of belonging. No one dances or plays football alone.

As activities, football and dance are often seen not only as opposites but as embodying contrasting ways of understanding the world. What is masculine and what is feminine? What is beautiful and what is vulgar? What is brave

and what is delicate? But what if things are not really like that at all?

In Checho's own words, the need to create this piece comes from deep within. Like so many children, football was the only form of self-expression his native context offered him. And, like many other migrants, he ultimately discovered in football a way of crossing borders, transcending geographical differences and exploring his own identity. *Oxímoron* is, in every sense, a work that crosses boundaries: between art and sport, female and male, familiar and unfamiliar, the highbrow and the popular.

Conceived for audiences of all ages, *Oxímoron* is a solo performance that moves naturally through duality, presenting dance as a space for dialogue, an artistic line of enquiry also explored in *Zero* by Manuel Rodríguez, in *Clap and Slap* by Agniete Lisičkinaitė and Igor Shugaleev. In this case, the dialogue also extends to pupils from Football Club Poblenou, who will take part in the workshop *El calentamiento* (*The Warm-up*).

Concept, artistic direction, body: Checho Tamayo.
Sound environment: Claudia Chilla, Jose Venditti, Sammy Metcalfe.
Artistic support: Lucas Condró and Poliana Lima.



TARANTO ALEATORIO

LA CHACHI

FRIDAY 25 SEPTEMBER, 6 PM
CASA ALEGRE DE SAGRERA
SATURDAY 26 SEPTEMBER, 7 PM
PLAÇA DE L'ASSEMBLEA DE CATALUNYA

40 MIN
NO TEXT
FREE

Stepping outside to get some air with the neighbours might not seem like a revolutionary act. Spending the afternoon eating sunflower seeds. But in company, the spark of chance can catch fire at any moment. A rhythm can become a phrase. A gesture can give rise to a beat. And then, all of a sudden, it begins. The body snaps to attention, heels strike the ground, hands find the way. They play tarantos.

As a flamenco style, the taranto originated in the mining region of Almería. It is characterised by its starkness and austerity, and is sung without a guitar. María del Mar Suárez (La Chachi), who left us spellbound at the TNT in 2023 with *Los inescalables Alpes, buscando a Currito*, returns to Terrassa with a new contemporary flamenco piece alongside singer Lola Dolores, in what is her clearest display yet of simplicity and raw power.

Taranto aleatorio begins as a conversation between voice and body, following its own whimsical, erratic course. Far removed from

spectacle and folklore, it is a piece that spreads by contagion: it erupts suddenly and sets everything ablaze, only to subside moments later and dissolve into silence. Silence is, in fact, an essential part of the dramaturgy: what happens on the surface cannot be understood unless we pause to listen to what lies beneath. And that is precisely what La Chachi and Lola do: they lead us down into subterranean chambers, sheltered from the noise, where song can finally emerge.

Taranto aleatorio captures, in a particularly striking manner, the spirit of this year's TNT, with its decision to go out into public squares and bringing neighbourhoods to life, both in central Terrassa and across its districts, and which also takes the form of an introductory flamenco workshop (see *First Steps*). This presentation forms part of a series of works that occupy and transform public space, such as *Granotes al cel, aigua a la terra!* by Banda Esfèrica and *Oxímoron* by Checho Tamayo.

Concept, direction and performance: María del Mar Suárez La Chachi
Sound and vocal composition: María del Mar Suárez La Chachi
Singing and performance: Lola Dolores
Lighting: Azael Ferrer

Costume and set design and construction: María del Mar Suárez La Chachi
Production: Inés Lambisto
Graphic design: Carmen Moreno
Audiovisual: Yolanda Montiel
Distribution: Luisa Hedo



LA VÍA LÁCTEA (PREVIEW)

MARÍA GARCÍA VERA

FRIDAY 25 SEPTEMBER, 7 PM
EL VAPOR DE PRODIS

75 MIN
SPANISH
FREE

They say the hardest part is getting started. But they also say we're losing interest faster than ever. The average attention span now lasts only a few seconds, despite the fact that we have more stimuli than ever before. Books pile up unread, just like the mountains of news stories we never have time to process. So where do we begin?

We could begin with Kim Basinger. Or Carlos Jesús. We could begin with a flea living inside a wig. We could begin with a shoulder carrying an object. Or we could begin at the beginning, as Aristotle recommended. But what is the beginning? If the beginning lies at the opposite extreme from the end, isn't it logical to assume that the beginning should never actually come to an end?

Getting stuck at the beginning is the premise around which María García Vera builds *La Vía Láctea* (The Milky Way), which could be defined as a performative lecture, a solo piece,

an essay or a farcical comedy, though perhaps it is better not to define it at all. Through the body, the spoken word and an exuberant imagination, María leaps from one beginning to another, from the start of an idea to the start of a journey, an action or an emotion. The piece shuns solemnity and thrives on improvisation and immediacy, in a shared space that may make us laugh, make us think or even arouse the urge to start something.

After premiering the second part of *Les Chevaliers* with the Los Detectives company at last year's TNT, María now presents a personal, intelligent and unclassifiable work, full of improbable connections and attempts to find a path, whether magical, telepathic or out-of-body, that might save us from drifting away. Its focus on the here and now and its concern about the overload of information that leaves us overwhelmed also resonates with *Impossible imaginar res* by ATRESBANDES and *El discurso* by Rosa Romero.

Concept, creation and performance: María García Vera
Music and sound design: Los Sara Fontán (Sara Fontán and Edi Pou)

Choreographic and movement assistance: Néstor García Díaz

External eye: **Juan Miranda**

Dramaturgical assistance: Constanza Aguirre, Juan Miranda, Edi Pou and Sara Fontán

Costume design: Sofía Zunino

Acknowledgements: Sofía Asencio, Amaranta Velarde, Roberto Contador

Co-production: Fundació Brossa, Festival Això al Poble no li agradarà, Festival BLV-ART Bilbao, Festival TNT, Institut Ramon Llull (Internationalisation Grants)

Supporting structures: La Caldera – BCN Crea Grants, Los In-Presentables, La Poderosa, Festival Citemor (Portugal), Espai Nyam Nyam (Mieres), Si no vols pols no vinguis a l'era cycle, Centro Párraga, Castillo de Magalia Residencies (INAEM)

LA LUZ DEL LOBO NO PESA

AURORA BAUZÀ I PERE JOU + JOU SERRA

FRIDAY 25 SEPTEMBER, FROM 8:30 PM TO 11:30 PM
THE 10:30 PM PERFORMANCE WILL FEATURE THE
PARTICIPATION OF THE COR MONTSERRAT

PARC DE VALLPARADÍS - TORRENT DE LES BRUIXES

20 MIN (INSTALLATION)

NO TEXT

FREE

Sometimes words are not needed. So believe the creators of this piece, born from the union of Aurora Bauzà and Pere Jou on the one hand, and Jou Serra on the other, who have decided to join forces in this installation. Alonso Lobo (Wolf in Spanish), the Renaissance composer who gives the piece its name, believed the same. In the late sixteenth century, Lobo wrote a series of wordless vocal compositions, intended to be heard in complete darkness during Easter services. Those silent laments provide the inspiration for a musical and light installation that will transform Vallparadís Park into an experience that goes beyond language.

For Lobo, listening to music in total darkness was, paradoxically, a way to reach a state of illumination. Unlike the clearly defined light that passed through the stained-glass windows of churches and illustrated the lives of the saints, the illumination Lobo sought was a faint, spectral light, almost external to the body itself. Jou Serra, whose *Range in Between* we saw in 2024, reflects on this

idea to delve once again into the diffractive poetics of the laser, through which he blurs a sculpture suspended in mid-air and transforms it into a living kaleidoscope of flashes that tears through the darkness. *La luz del lobo no pesa* (The Wolf's Light Has No Weight) also marks a new stage in Aurora Bauzà and Pere Jou's research into the relationships between voice, movement, light and space.

The best way to experience *La luz del lobo no pesa* is with your senses wide open and without expectations. Through the gentle modulation of its components, the mystery will reveal itself, if it is meant to reveal itself at all. That is why we do not want to give away any more clues, only a small piece of advice: let yourselves be carried along and prepare to enter a space as vast as the universe.

The installation will open on Friday at 8.30pm, accompanied by live voices from the Montserrat Choir. Once in motion, it will continue to resonate and bathe Vallparadís in light until midnight, in a kind of prolonged echo.

Creation: Aurora Bauzà & Pere Jou + Jou Serra
Concept and direction: Aurora Bauzà & Pere Jou
Lighting dramaturgy: Jou Serra
Music composition: Aurora Bauzà & Pere Jou, based on *De lamentatione Ieremiæ Prophetæ* (1602) by Alonso Lobo
Technical direction: Manel Quintana

Production: Ariadna Miquel
Distribution: Art Republic
Produced by: Aurora Bauzà & Pere Jou
Co-produced with: Teatre Nacional de Catalunya, Festival de Perelada
With the support of: Graner Centre de Creació, Fabra i Coats, Grand Theater Groningen, Festival Meetyou

PREMIERE

RESIDENT



IMPOSSIBLE IMAGINAR RES

ATRESBANDES

FRIDAY 25 SEPTEMBER, 8:45 PM

TEATRE ALEGRIA

60 MIN

CATALAN (ENGLISH SURTITLES)

15 €

Imagine you're reading this text, and it asks you to imagine that you're reading it. Imagine that, for some reason, you became curious about ATRESBANDES' latest show, and perhaps you still are. Imagine your curiosity growing as you read, or perhaps not growing exactly, but gradually taking on a clearer shape, becoming easier to imagine. Imagine being able to picture the next word you're about to read, then the one after that, and the next, and so on, perhaps for two whole days. Now imagine you're sitting in the audience at Teatre Alegria, when silence falls just before the start of *Impossible imaginar res*, a show whose name in Catalan would appear to describe the impossibility of imagining. Impossible to imagine anything.

Now imagine the opposite. Imagine that the impossible thing is not imagining. Impossible to imagine nothing. The title still works, and somehow it's easier to imagine it that way. Imagine you're inside a cave, in some distant past, before Egara was even founded, shrouded

in darkness. In the dark, someone lights a flame and starts telling a story. In the dark, there is always someone telling stories. And while you're imagining all this, the person sitting next to you nudges you because you're falling asleep.

Impossible imaginar res is a highly visual, speculative performance that takes us on a journey through a series of theatrical tableaux built around the following question: can we imagine the future without pessimism?

The piece walks a tightrope between imagination and reality, creating a constant back-and-forth between the most immediate, tangible experience and the wildest flights of the imagination. All this with the simplicity, punch and humour that define ATRESBANDES' work: an imaginative economy of means that turns theatre into a game played out in the present, an approach that we also find in the work of Elena Carvajal, Quim Bigas and María García Vera.

Creation: ATRESBANDES

Direction, dramaturgy and performance: Albert Pérez and Guillem Gefaell

Set and lighting design: Adrià Pinar

Sound design: Sammy Metcalfe and Miquel Segovia

Production: Imma Bové

Creation and production support: Mònica Almirall

Co-production: ATRESBANDES with Festival ZIP / TNC and TNT Festival / Terrassa Noves Tendències, with the support of Fabra i Coats: Fàbrica de Creació de Barcelona and Teatre Principal de Terrassa

Acknowledgements: El Prat Ràdio



EL LABERINTO SE MUEVE

MACARENA RECUERDA

SATURDAY 26 SEPTEMBER,
SESSIONS AT 12 PM, 12:45 PM, 4 PM AND 4:45 PM
EL VAPOR DE PRODIS

40 MIN
NO TEXT
6,50 €

Is there anywhere better to leave your children than in a labyrinth? Yes, there is! A labyrinth designed by Macarena Recuerda Shepherd! If you've been lucky enough to see one of her shows, such as *The Watching Machine* or *Cosa*, you'll know that Macarena is an expert at creating extraordinary things from the simplest of objects. That's exactly what you'll find in *El laberinto se mueve* (The Labyrinth Moves), an installation for children aged 0 to 3 that uses simple geometric shapes to create a spatial journey that is also a place for play, discovery and surprise.

Macarena describes herself as a researcher in the performing arts, pedagogy and illusionism, and one of her greatest strengths is her ability to deceive our eyes and our perceptions through everyday, seemingly ordinary objects. Although we often think of a maze as a place for confusion and disorientation, it can also be one where reality is temporarily suspended: a magical place where the rules of the outside

world no longer apply, inviting us to discover entirely new ways of thinking.

The senses take centre stage in this experience. Through an immersive journey of colour, light, music and touch, the labyrinth encourages us to explore it by feel, step by step, without getting ahead of ourselves. At the same time, Macarena's attentive gaze brings the labyrinth's soft architecture to life, just as the title suggests: as we venture deeper inside, the labyrinth begins to move. And that's when the game begins. Body and object merge and become indistinguishable.

El laberinto se mueve is designed to introduce very young children to the world of the body, movement and spatial perception; an accessible, comfortable installation in which we can disorient and rediscover ourselves, not entirely unlike Quim Bigas's (*cau*), another performance created to engage audiences of all ages.

A creation by Macarena Recuerda Shepherd.
Set design: Jorge Dutor and Macarena Recuerda.
Music: La Bravo & Gydeon.
Lighting: George Marinov.



KMS OF RESISTANCE

MEHDI DAHKAN

SATURDAY 26 SEPTEMBER, 1 PM

MASIA FREIXA

40 MIN

NO TEXT

FREE

“I can’t breathe!” George Floyd’s desperate cry as he was being murdered reverberated around the world, not only because of the brutality of the police violence that killed him, but above all because it drew attention to the violation of one of the most fundamental human rights: the right to breathe, a basic need that transcends race, class and ideology. Breathing is so fundamental that we tend to take it for granted, until the moment it is taken away from us.

Moroccan choreographer Mehdi Dahkan believes that breathing can also become a form of resistance against a repressive, authoritarian regime. This conviction is inspired by *aïta*, a genre of traditional Moroccan song that was used to convey messages during the French Protectorate and helped keep the spirit of collective action alive. In a similar way, Mehdi is interested in the body as a vehicle for collective expression, and in the possibilities of the vocal apparatus as both a means of recognition and camouflage.

In regimes where freedom of expression and demonstration is restricted, or even criminalised, everyday language is no longer a safe tool for political protest. When words are persecuted, the body must seek refuge in a language that is harder to decipher, yet at the same time more fundamental. Breathing can be a way of demonstrating without slogans, yet with a powerful underlying message: whoever we are, we are united because we all breathe.

KMs of Resistance transforms breathing into the foundation of a rhythmic, choreographic production that is impossible not to engage with. Although it begins with just two bodies, it seeks to broaden the sense of collectivity and draw us in, much as Banda Esfèrica invites us to become part of an organised group in *Granotes al cel, aigua a la terra!* The way this piece explores the crisis of the body and language in a context of political repression also links it to *CLAP & SLAP* by Agniete Lisičkinaite and Igor Shugaleev, reminding us that resistance is an urgent global imperative, from Lithuania to Morocco.

Choreography: Mehdi Dahkan

Performers: Mehdi Dahkan - Silvia Addiego Mobilio - Mohamed Bouriri - Melie Favre

Production: Cie Jil Z

Coproductions: Forecast Platform ; Ettijahat – Independent Culture, CCN du Havre Normandie, AFAC

– Arab Fund for Arts & Culture, IN SITU Platform, CNAREP Lieux Publics, Forside Metropolis.

Residency Support: Institut Français du Maroc, Tanger; PimOff Theater Milan; Swiss Council ProHelvetia; Kaserne Basel; Centre chorégraphique Pole Pike; Centro BASE & Zona K Milan.



VOLVAMOS AL BAILE

INKA ROMANÍ

SATURDAY 26 SEPTEMBER, 5 PM
CASA DE LA MÚSICA

30 MIN
SPANISH (ENGLISH SURTITLES)
11 €

This is a traditional dance performance. Traditional dance at a festival showcasing new artistic trends? Yes, you read that right. *Volvamos al baile* (Let's Dance Again) argues that risk and innovation are not always about looking ahead; sometimes the boldest gestures are found in the past. Such is the case of Ayora fandango, a traditional dance from the Cofrentes Valley that was banned and suppressed under the Franco dictatorship. Unlike other, more modest folk dances, Ayora fandango is unmistakably a dance of seduction, which the regime viewed as explicit sexuality and an intolerable display of female initiative.

We know all too well that ingenuity almost always finds ways of outwitting censorship, and that desire itself cannot be censored. But we also know that censorship triumphs when what has been censored is forgotten. If nobody remembers Ayora fandango, or it is no longer distinguishable from any other folk dance, censorship will have won.

Born in Ayora, choreographer Inka Romani invites us to revisit this dance again and again, as many times as necessary, gradually unearthing the layers that was concealed for decades inside the bodies of the village's grandmothers, and that is now ready to be reclaimed and performed afresh by new generations. Because a dance is never just a dance: it is a way of defining the boundaries of our world, our community and our freedom. Every step we lose is another piece of the world that has gone forever.

Irreverent and meticulous in equal parts, Inka places her own body at the heart of a piece that defies expectations, beginning with something highly specific and anecdotal before exploring broader questions of identity, resilience and freedom. This return to traditional and popular forms as a way of reimagining folklore through a contemporary lens can also be found in works such as *Taranto aleatorio* by La Chachi, *Oxímoron* by Checho Tamayo, and *Angelical* by María Jurado.

Direction, performance and text: Inka Romani
Sound: Carles Biano and Manel Ferrandiz
Video projection: Fatemeh Fereydoun and Roser Corella
Costume design: Teresa Juan
Costume making: Marta Ródenas and Eloina Escrivá

Lighting: Raúl León (Laboratorio de Luz, UPV – Valencia)
Artistic support: Cassandre Muñoz
Executive production: Mónica Vázquez
Photography and video: Laura Tápia and Fran Garofalo
Tour coordination: Fernando Jariego

PREMIERE

RESIDENT

I WAS TOLD NOT TO MAKE EYE CONTACT WITH TOM CRUISE

ELENA CARVAJAL

SATURDAY 26 SEPTEMBER, 6 PM
ESCAC - PLATÓ 3

80 MIN
SPANISH (ENGLISH SURTITLES)
15 €

“I Was Told Not to Make Eye Contact with Tom Cruise” is the title of an interview published in The Guardian in 2023, in which Jill Goldston looks back on a lifetime spent working as a film extra. She spent more than 60 years in the industry, during which she dined with David Bowie, attended the Oscars and earned the Guinness World Record for the highest number of appearances as an extra, no fewer than 1,951. Jill Goldston was everywhere. And yet, she was nowhere.

Elena Carvajal pushes this paradox to its limits, reflecting on film extras and everyone else who lives on the margins without their existence ever being acknowledged. Because existing is not the same as being visible. Through movement and a meticulously controlled narrative, Carvajal invites the audience into the poetry of tiny gestures, inhabited by glances, disguises and waiting, drawing us

into the fragility of those who always remain in the shadows while the main action unfolds elsewhere.

From this seemingly simple starting point, a political question gradually emerges: who decides what deserves to be visible? And what effect does that have on what we choose to see and what we ignore? Through an evocation of cinema, this piece embraces lives that are hidden in the background and yet are utterly indispensable.

After appearing at El Corralito in 2024 with *Mucha mierda*, Carvajal returns to TNT as an artist in residence, joined by a group of local residents from Terrassa making their debuts as film extras. In a festival edition strongly shaped by dance, *I was told not to make eye contact with Tom Cruise* shines a spotlight on what remains unseen and yet still moves us.

Creation and performance: Elena Carvajal
Artistic collaboration: Fran Martínez
Dramaturgy: Carolina Campos
Movement assistant: Anja Röttgerkamp
Lighting design: Leticia Skrycky
Sound design: Adrià Juan
Costume design and making: María Gutiérrez, Neus Masdeu and Masha
Set design and objects: Elena Carvajal and Maria Alejandre
Production: Elclimamola
Film Jill, Uncredited: Anthony Ing
Acknowledgements: Jill Goldston

Video and documentation: Rafael Frazão
Production: Elclimamola, as part of the Booster – Creation Support Program
Co-production: Kunstencentrum BUDA (BE), TNT Festival Terrassa (CAT)
Artistic residencies: La Caldera – Centre for Dance Creation (Barcelona); Kunstencentrum BUDA (Belgium); TNT Festival Terrassa (CAT); Fondo (Barcelona); Espai Nyamnyam (Mieres, Girona); La Poderosa (Barcelona); Nau Ivanow (Barcelona); El Corralito (Terrassa)
With the support of: Departament de Cultura de la Generalitat de Catalunya; Embajada de España en Bélgica; Institut Ramon Llull; Pla d’impuls a la dansa; La Mutant – Espai d’Arts Vives (ES)



CLAP & SLAP

AGNIETE LISIČKINAITĖ & IGOR SHUGALEEV

SATURDAY 26 SEPTEMBER, 8 PM
TEATRE ALEGRIA

40 MIN
ENGLISH (CATALAN SURTITLES)
15 €

When does a war begin? Where does responsibility for an armed conflict begin and end? And above all, where does its impact on people's lives begin and end? Originally from Lithuania and Belarus respectively, Agniete Lisičkinaite and Igor Shugaleev have seen the Russian invasion of Ukraine turn their lives and artistic careers upside down. Belarus supported the invasion, while Lithuania aligned itself with Ukraine's defence. The dialogue established between these two artists would be unimaginable in the political sphere.

And yet politics is inseparable from life, as this powerfully direct piece about risk, freedom and difference demonstrates. If live performance is grounded in presence, in *Clap & Slap* that presence is distorted by the threat of war that hangs over everything. It is as though the words cannot quite be spoken because logic has broken down, nor can bodies fully exist because an invisible force keeps displacing them. Igor was forced to flee Belarus because of political persecution,

while Agniete committed herself to not collaborating with Russian-speaking artists.

This piece asks how it is possible to sustain a world that has been torn apart and has become, quite simply, unsustainable. The physical and verbal exchange between the two performers becomes a balancing act in search of a lost point of equilibrium. As the performers become increasingly physically engaged, the whole piece oscillates between stillness and explosion, creating a sense of imminence and danger that permeates every word that is spoken.

Because one of the first things war destroys is the meaning we attach to our words and actions, making them so unfamiliar that they become unrecognisable. This violent assault on our freedom is also at the heart of *Volvamos al baile*, in which Valencian choreographer Inka Romaní revives the fandangos that were banned during the Franco dictatorship.

Authors of idea, choreography: Agniete Lisičkinaite, Igor Shugaleev
Performers: Agniete Lisičkinaite, Igor Shugaleev
Composer: Agne Matulevičiūtė
Scenographer: Oles Makukhin
Dramaturg: Bush Hartsorn

Consultant director: Olga Lapina
Light designer: Povilas Laurinaitis
Production: Be Company / Agniete Lisickinaite
Funded by: Lithuania culture council
Creative residencies: Radialsystem Berlin, Studio ALTA, Bora Bora dance center, Santarcangelo festival.



ZERO

MANUEL RODRÍGUEZ

SATURDAY 26 SEPTEMBER, 10 PM
TEATRE PRINCIPAL - ESCENARI

55 MIN
NO TEXT
15 €

Josep Maria Esquirol says that the greatest mystery is not death, but birth. Manuel Rodríguez created this solo following the death of his mother, and for him zero is the figure that envelops the mystery of the void that connects beginning and end. The body Manuel presents on stage exists in a kind of transitional state between one void and the next, a fragile, provisional human landscape sustained by memory and desire, yet constantly on the verge of dissolution.

ZERO is an introspective, intense piece, performed with remarkable physical precision, in which the body becomes a surface in contact with other surfaces: a membrane that gets soiled, creased and even torn. Because wounds are etched into the skin just as words are on paper, and living means slowly getting covered in scars. Sometimes the marks are sharp and clearly defined; at others, they are scattered blots of ink. But whatever form they

take, they gradually turn us into an archive of confused handwriting. Between zero and zero lie all the traces.

Another of Manuel's aspirations is to investigate how an ineffable language is articulated, and where it settles. When words are not enough and meaning cannot contain what evades it, the voice practically becomes an invocation, a channel that doesn't convey ideas but instead strives to contain and inhabit the folds of time. Prepare to experience time flowing backwards.

Body, voice and space form the triad of elements that Manuel pushes to their limits. His vocal research, which seeks the sound of a visceral, deeply personal language, links this piece to *El discurso* by Rosa Romero, while breathing, which here becomes an almost shamanic pillar of existence, is also the cornerstone of *KMs of Resistance* by Mehdi Dhakan.

Created and performed by Manuel Rodriguez
Sculptural objects: Manuel Rodriguez
Artistic accompaniment: Darko Dragicevic
Photos: Gergely László Ofner

Created with the support of Stockholm University of the Arts within the framework of the Master's programme "New Performative Practices".
This piece is dedicated with infinite love to my mother, Aurora.



LA PRESÈNCIA

ADRIÀ SÁNCHEZ-CAMPO

FRIDAY 25 SEPTEMBER, 5 PM

EL CORRALITO CCA

50 MIN

CATALAN, SPANISH, ENGLISH

4 €

PETI-SUIS

SUPREEMA

SATURDAY 26 SEPTEMBER, 12 PM

EL CORRALITO CCA

50 MIN

NO TEXT

4 €

**RECOMMENDED FOR AUDIENCES
AGED 16 AND OVER**

El Corralito CCA has been supporting emerging creators from Terrassa since 2015. Its aim is to offer a space to young artists who do not yet know (or choose not to know) exactly where they are going. Working through self-management and the circular economy, El Corralito is like a starting square, and is one that lets players advance further than the dice says.

Its collaboration with TNT began in 2020, and each year it accompanies two creative processes that are presented as part of the festival. They are selected on the basis of three criteria. First, that they are by creators with limited experience, which goes back to the idea of the dice. Second, that they are projects in development, able to benefit from the summer residency at El Corralito. And third, that they are sensitive to thematic or methodological urgencies that, in one way or another, connect to the proposals in each edition of TNT. The two pieces that are receiving support from El Corralito this year share a very special

combination of a sense of humour and risk when addressing personal experiences related to childhood and trauma.

Peti-suis is suPreema's new creation, which uses the codes of contemporary dance to question what lies behind the model of the "good girl." At a time when apparently anachronistic ideals are being heavily reproduced via social media, this piece promotes the figure of devilish girls as opposed to clean girls. Are you coming to play with them?

La presència, on the other hand, is a journey designed by Adrià Sánchez Campo, which begins as a pseudo-scientific expedition to locate invisible presences and gradually leads into increasingly intimate territory, where the search for extracorporeal presences becomes the means of evoking an absence. Antenna in hand, Adrià asks us to sharpen our senses, because if we don't face up to the darkness, we won't be able to make peace with our ghosts.

Creation and performance: Adrià Sánchez-Campo
Artistic support: Júlia Puigcarbó, Isabel Rojas
Advisory: Xavier Bobés, Oriol Morales i Pujolar
With the support of: El Corralito x TNT, Centre Cívic Barceloneta, L'animal a l'esquena
Acknowledgements: Jimmy x Sala Rokokó, Anabel Campo, Andrés Vega, Mery de Lorenzi, Júlia Parès, Tanit Graffelman, Laura and Joel Campo

Authorship: suPreema
Choreography, performance and dramaturgy: Lucía Flores
Performers: Mariona Marta, Pepe Lolo, Mar García and Alicia Sáez
Extras: María Fans, Carlota Malo and Javi Soler
Technical and artistic team: Emma Alfonso Torres (costume design); María Bori (lighting design); Román García (music composition) in collaboration with David Mormeneu; Anna N. Hierro and María Bori (movement assistance); Javi Soler (sound research); and Roberto Fratini (dramaturgical advice)
Co-production: Antic Teatre, with the support of CC Drassanes and Sala La Fornal

PROGRAMME AND TICKETS



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