

teatre lliure 2011/2012

Lluís Pasqual discusses the season and his position as director of the Teatre Lliure

There's that old saying, "around the world and back again"...

There's only one simple way to say it: I'm not coming back to the Lliure, I'm going to the Lliure. The theatre now has sites in both Gràcia and Montjuïc, and has changed on both a physical and human level. The city is different – by which I mean its people, and consequently our audiences, are different – and the kind of theatre being put on here has also changed. And, in any case, I'm different too.

Could you share a bit of the theatre's history with us?

Because of the Lliure, a generation of both artists and audience members grew alongside each other. Later, the city would be filled with other interesting offerings, but the Lliure – in this case we could call it Àlex Rigola's Lliure – continued to create a "different" kind of theatre, staking out its own, recognizable position in the city's art scene and catching the eye of the generation which followed the one which founded it.

Now that you're a founder again, will we see a return to the past...? What will the theatre be like?

I had to think long and hard before agreeing to accept this responsibility. There's a moment in the life of a theatre director – a moment I'm experiencing right now – where because of your age every day entails simultaneously learning and passing on your knowledge of the trade. I'm lucky to be able to do so. And I'm deeply satisfied that through it all, I've managed to hang on to that special something that underlies my work as a theatre director: the joy of being able to help someone else bring their plans to fruition.

So what will you do?

In my artistic vision, culture is a public service. There's a somewhat inaccurate but rather widespread idea behind subsidies granted to theatres – we think artists receive these grants, when it's really the audience that is being subsidized. Subsidies make up the difference between the true cost of the ticket and the amount an audience member pays for it. And this comes from everyone's taxes. I'd hope that, as we Catalans would say, "things work out well for everyone."

While we're on the subject of finances, how do you plan a season during a financial crisis when your budget is bound to face cuts?

The first thing you have to do is come to the sad realization that you have to make cuts to your artistic budget. We still have to pay for normal maintenance of the physical plant and for human resources, which in the case of the Lliure are limited and cannot be reduced any more. After that, there are only two options: cut the number of offerings (not quality!) or create a series of agreements with other theatres, sharing ideas, plans, talent, and costs – in other words, coming together to pull off projects that none of us could do on our own and which otherwise would have to be passed up. This is what we've chosen to do next season – in fact, every single piece has at least one co-producer.

Does that mean giving up control?

It means sharing it. Little vanities are always more about politics than artistry, and are only of interest – if they're of interest at all, which they're not – to theatre professionals. Honestly, given the times, we can't allow ourselves to have them.

How do you build a season during this financial crisis?

A season is an exercise in empathizing with the unconscious desires of the average person who could become an audience member, which the theatre must sense, and the desires – let's call them dreams – of the artists who need and want to have these audiences understand them. Drawing a comparison to the world of gastronomy, a season is a mixture between fresh local cuisine and signature cuisine. Every season and every project in a theatre – which ages rather quickly and poorly – is deeply tied to its place in time and, consequently, we cannot speak of seasons in general, since each one is a reaction to distinct, quite specific stimuli.

OK, let's talk about this season. How did it turn out?

Until we put it on, it's hard to say! So far, everything looks good on paper. But the proof is in the pudding...

Can you define the season for us?

Well, off the top of my head, I'd say: Shared. Contemporary. Chock-full of diverse viewpoints. Chock-full of pieces to discover. Chock-full of performers I love to see on stage. Political. And I hope that people who "read the menu" like what they find.

What do you mean by pieces?

We are putting on 12 contemporary pieces this season.

...and by performers?

I'm talking about our artistic teams and especially about the actors and actresses who simultaneously bring the theatre and the audience to life, the people who make us happy.

You said “political”?

Yes. Actually, I wasn't that aware of this undercurrent when I was planning out the season. I suppose politics really is a sign of our collective worries, regardless of how conscious or unconscious they may be. Every day reality parades before our eyes. It's the same objective truth, and depending on the culture or economic status of the group an individual belongs to, it can be a source of exaltation and gratification, destruction, or even death. Perhaps as a reaction, the entire world is producing a new form of theatre that again places sweeping moral topics dealing with race and ways of co-existing with others on stage. This idea itself – along with the scripts for the majority of “political theatre” we have inherited – has aged; a “theatre for the converted” has returned. The strength of many contemporary texts is the fact that they are “politically incorrect.” And a modern look at them also creates a new perspective for audience members.

I understand that the piece by Peter Handke you are putting on is essentially political.

It's not just this piece. This season, other pieces also pose probing questions about morals and social issues, and therefore, are inherently political. *Coriolà*, *La nostra classe* and *L'onada* are some examples. Peter Handke's script, which I read in the late '70s, came to mind the day I saw an article in a magazine about a dinner three important capitalists including Georges Soros shared at a Chicago restaurant; it seems that during the meal, among other things, they decided to mount a financial attack on the Euro which would start by assailing the weakest countries that used it. Within a few weeks, Greece's economy collapsed. In a kind of prophecy, Handke tells the story of the origins of the chaotic and uncontrollable political and economic situation we face. It's like a report in the form of poetry, served with a strong dose of irony and a perverse sense of humor. It's the closest thing to the vignette poems Andrés Rábago publishes every day under the pen name “el Roto”.

What direction will Lluís Pasqual's Lliure take?

For years now, theatres have not planned out their programming based on creative directions. Instead, more and more, projects have their own special nature. What a theatre always requires are principles which, necessarily, become standards. This is even more important for public theatres like the Lliure.

So, what will Lluís Pasqual change?

Everything he can, and when it comes to the Lliure, even more! The Poles, who know a lot about theatre, say that every ten years a theatre should be completely renovated down to the smallest detail, which includes things like the color of the walls or the layout of its offices. A theatre is simply a tool that facilitates creation and interactions between artists and the public. Theatres must evolve along with their artists and audiences to keep that tool from getting rusty. Of course, this is already in the Lliure's blood. The Lliure has played many roles in its history; it has been called "national" and "municipal," yet has never stopped embracing the "freedom" that is embodied in the word *lliure*. I hope that this plasticity – like that of a human brain – continues to grow, and that the Lliure as a tool constantly changes in order to remain useful.

What will happen with the Radicals Lliure? Have they "breathed their last"?

I'm too old to try to compete with newly created pieces. Instead, I can push them and help them grow, and that is my intention. We just discussed the fact that the Lliure has played many roles throughout its life. Àlex Rigola used the Lliure as a springboard to showcase new creations and new artistic languages. This was something that didn't exist in the city at the time. After all of these years of the Radicals, this continues to be the responsibility of public theatre, but it should not be the sole responsibility of the Lliure. Instead, we are working together with other institutions and theatres to try to create a similar forum, which we would call NEO, that would focus exclusively on contemporary creations and on new artistic languages. It would feature broader commitment and a more solid foundation, which means more financial support, and our goal would be for this program to grow in size and depth and above all in the amount of attention it attracts.

Why theatre for children?

The Jesuits say "Let me educate a child until he is seven, and afterwards, you can keep him. You will not be able to change him, since he is already educated." This phase of life is when our feelings develop. Cultural education is a right we will have to begin to codify in our constitutions some day. The Lliure has never focused on

audiences this age, and to me, it seems important to start doing so from now on. This is part of a broader project we have launched. We're calling it "Educació Lliure," and it will generate a series of activities around theatre to promote the exchange of knowledge between artists and schools. We will especially focus on universities, which surprisingly have very few connections to theatre. For example, at the end of the season we're putting on a show with Pep Bou that will be co-produced by the Piccolo in Milan. It's part of a joint program the Piccolo has with the University that is called "Teatro e Scienza" and focuses on enriching the theatre by creating opportunities to dialogue with other experiences in the worlds of art or thought. And this is one of the many faces a public theatre can – indeed, I would venture to say *must* – have.

Will the programs at the Gràcia and Montjuïc venues differ?

Thematically speaking, no. The Lliure has just one set of assets – our performance venues. Both the theatre in Gràcia and the two venues in Montjuïc are extraordinary spaces which can be modified, allowing us to provide what contemporary theatre always needs and seeks: the right space and layout for each project. In fact, this is in the Lliure's genes. The name "Lliure" itself – which means "free" or "open" – has several connotations, but it arose from the fact that we can change the layout of each venue depending on the performance and offer audience members a different point of view each time they visit us.

What about international shows?

One of the things the Lliure has done has been to provide a way to raise awareness of artists and companies from abroad who otherwise would never have come through Barcelona. Like many things, this isn't just the Lliure's responsibility – it should be addressed by the city. You need a reason to bring a good international show to your theatre, but above all, you need money. And at a time of budget cuts, three days of one of these performances could equal the cost of a show of your own. This means you have to be choosy. Even so, providing international offerings, that is, international shows, seems to me to be an important thing well worth doing.

Is it the year of the Russians?

Simplifying (as always), I believe there are three European paradigms of the richness of the actor's art: Russia, England, and Naples. Everything to do with performance that was developed in the twentieth century, be it in theatre or film, came directly from Russia. Watching a Russian company perform tends to be a

party. And these two performances bring us the greatness of the Russian school in dialogue with the English school, grafting ideas and playing off one another. In a memorable and colossal performance, Moscow's Russian Academic Youth Theatre (RAMT) will present an enormous fresco of Russian history as portrayed by Tom Stoppard, while the Chekhov International Theatre Festival of Moscow's company will offer its version of Shakespeare's *The Tempest*, brought to life via the potent calligraphy of British director Declan Donnellan, who is well-known and beloved in Barcelona as a result of his company, Cheek by Jowl. On the other hand, Comediants' *Persèfone* is also being co-produced by the Centro Dramático Nacional and Moscow's Chekhov Festival.

Tom Stoppard's *The Coast of Utopia* is an enormous production!

And it's based on one of the most incredible scripts written in the last decade. Many productions of this text have been given across the globe in the last five years – in every major theatre that could afford it. According to Stoppard himself, RAMT's production is the performance he has "always dreamed about." We would never have been able to see it in Barcelona if not for the collaboration of many people both here and in Russia. Any company with more than a hundred members is bound to yield an epic performance.

Tell us about Koltès and Chéreau.

The artistic collaboration between Bernard-Marie Koltès and Patrice Chéreau gave rise to one of the most important pieces in European theatre. After last creating *Dans la solitude des champs de coton* fourteen years ago, Chéreau has again turned to his partner in crime and, in collaboration with a phenomenal actor, will offer a new, wise perspective on *La Nuit juste avant les forêts* for the first time.

What about the letters? Are they a personal fetish?

The letters are little gifts we in the theatre world can give. Reading correspondence exchanged between two people out loud is so intimate that it already is theatre in and of itself. We feel as if we were spying on the private moments of artists normally admired via their work. And this also allows us bring more actors to the Lliure than we could if we only offered full-scale performances. It's another chance to see them and hear them speak in an intimate, personal setting.

Why do people still go the theatre?

We go to confirm that we're alive and not so alone, since we can see our joys and sorrows reflected in other human beings. We go to buy a bit of silence and practice the art of listening, something which is very difficult to do nowadays. We go to be

told stories which, for a moment, make us dream. But most of all, we go to be surprised.

Why should we go to the Lliure?

You should come because we have always tried to create a different kind of theatre. We have always thought about our audiences. Everyone tries to create a different kind of theatre, and at the Lliure, perhaps now more than ever it's time to offer a distinct panorama of viewpoints which we bring together in harmony just as generations, styles, or schools of thought coexist.

What do you ask from your audiences?

I always ask audience members for only one thing: that they stay curious and let themselves be surprised.

Is this a risky season?

In Barcelona, every season is risky. Besides, that's what public theatres should be offering.

What ghosts still walk the Lliure's stages?

Only the good ones.

interviewed by V. Ferrer, May 2011

teatre lliure 2011/2012 season

GRÀCIA – September 27 – October 2

Blaus de l'ànima
Més de 20 anys ben a prop
by **Maria del Mar Bonet** and **Manel Camp**

produced by **C Managers & LMS** in collaboration with **VESC**

cast **Maria del Mar Bonet / Manel Camp**

sound **Joan Fornés** / lighting **Roger Puiggener** / *Maria del Mar Bonet* executive director
Laura Magrinyà / *Maria del Mar Bonet* manager **Yanni Munujos**

Around 1988, we pitched an idea to the Teatre Lliure for a recital which would feature us and two other musicians. The final performance represented a major challenge for us, since we had to bring our styles into line with each other like intricate dance steps which were, as we called our album, “*Ben a prop*” (quite close).

We are now celebrating both our anniversary of working together since 1988 and the release of a new double album. Throughout the years, we were never too far away, and this performance will allow us to return to a venue that is mythical for us – the Lliure, which for so many years has been the only symbol of artistic freedom and quality in this country.

Maria del Mar Bonet and Manel Camp

MONTJUÏC – Sala Fabià Puigserver, October 5 – 8

La costa de la utopia
Viatge, Naufragi i Salvament
by **Tom Stoppard** directed by **Aleksei Borodin**
RAMT – Russian Academic Youth Theatre of Moscow

produced by **RAMT – Russian Academic Youth Theatre of Moscow**
as part of **2011 – the Year of Spain in Russia and the Year of Russia in Spain**
organized by **INAEM - Centro Dramático Nacional** and **Teatre Lliure** in collaboration
with the **Ministry of Culture of the Russian Federation**

In the last five years, numerous performances of this play have been staged in major theatres across the globe. According to Stoppard himself, however, the RAMT's production is the performance he has “always dreamed about.” It is a show we would never have been able to see in Barcelona without extensive collaboration from many people both here and in Russia. Come join us for the experience and watch as a company of more than one hundred people presents this epic performance.

performance in Russian with Catalan subtitles
length **3 parts**, each of which lasts **two and a half hours**

GRÀCIA – October 6 – 23

La violación de Lucrecia

by **William Shakespeare** directed by **Miguel del Arco**

produced by **Juanjo Seoane**

cast **Núria Espert**

translated from the original English by **José Luis Rivas Vélez** / set and costumes **Ikerne Giménez** / lighting **Juanjo Llorens** / sound and design **Sandra Vicente (Studio 340)**

William Shakespeare's heart-rending poem, *The Rape of Lucrece*, is awash with the motifs and grandeur for which his later works are known. Shakespeare took the extraordinary and emotional tale of the criminal act which led to the fall of the kings of Rome and sparked the founding of the Roman Republic and turned it into a patchwork of feelings and passions, rapture and crime. The story – whose great beauty trumps its terrifying violence – will be brought to life in this one-woman show featuring Núria Espert.

performance in Spanish

MONTJUÏC – Sala Fabià Puigserver, October 20 – November 27

Un fràgil equilibri

by **Edward Albee** directed by **Mario Gas**

co-produced by **EL CANAL - Centre d'Arts Escèniques de Salt/Girona** and **Teatre Lliure**

cast includes **Mia Esteve** / **Rosa Renom** / **Carles Velat**

translated from the original English by **Joan Sellent** / set **Juan Sanz** and **Miguel Ángel Coso** / costumes **Antonio Belart**

...A fragile and delicate balance to avoid calamity...

...The fragility of toil, of constant mirages, of rigid behaviors and the consequently inevitable paralysis which results from this rigidity and these behaviors.

...The paradise lost which actually was never lost because it never existed.

Feigning to conjure up the dark side of reason and return to order, to the light of day...to the order that forgets and permits us to continue constructing a delicate balance...

Edward Albee dissects the well-to-do middle class of yesteryear. Or perhaps, of today... or of forever... An entire realm wherein nothing changes, despite the poet's famous words: "*We, those from before, are no longer the same.*"

W. Burkethy

performance in Catalan
subtitled in Spanish and English on Thursdays and Saturdays starting on October 27

GRÀCIA – October 26 – November 6

Thank You Satan by **Ester Formosa Quartet**

produced by **Ester Formosa Quartet** with the support of the **CoNCA – Consell Nacional de la Cultura i les Arts**

cast **Ester Formosa / Maurici Villavecchia / Matthew Simon / Horacio Fumero** / invited artist **Adolfo Osta**

songs by **Leo Ferré, Joan Casas** and **Ester Formosa Quartet** / scenic adviser and translations **Joan Casas** / costumes and make up **Clara Formosa** / lighting **Joaquín Guirado**

Leo Ferré is one of the most important poets and composers of the 20th century. The way he expresses himself creates both a unique contrast between tenderness and extreme sensibility and a distinctly masculine universe.

One day I asked my friend Joan Casas if he wanted to translate some of his songs. The seven Leo Ferré songs he translated have become the backbone of and main driving force behind this new performance.

Ester Formosa

performance in Catalan

GRÀCIA – November 1

Cartes. Anton Txékhov i Olga Knipper coordinated and directed by **Pau Carrió**

produced by **Teatre Lliure**

cast **Anna Lizaran / David Selvas**

Anton Chekhov, the great Russian storyteller and playwright, spent the last years of his life outside Moscow as a result of his delicate health. He struck up a relationship with one of the leading players of the Moscow Art Theatre, **Olga Knipper**, who starred in many of his pieces. From this forced distance, they collaborated by mail and managed the occasional in-person encounter. Their relationship – which began as one of mutual admiration, progressed to closeness, and ended in marriage – was strengthened in spite of the distance often imposed by tours and lasted until the writer died.

performance in Catalan

GRÀCIA – November 17 – December 18

L'espera

by **Remo Binosi** directed by **Juan Carlos Martel Bayod**

co-produced by **Bitò Produccions, CAER - Centre d'Arts Escèniques de Reus** and **Teatre Lliure**

cast **Marta Marco / Isabel Roccatti / Clara Segura**

translated from the original Italian by **Carles Fernández Giua** / set and costumes **Jordi Roig** / lighting **Quico Gutiérrez** / original music **Josep Maria Arrizabalaga** / sound **Pepe Bel**

Three women are imprisoned onstage as if it were a jail. Individually, they lock horns with rejection and affection, deception and solidarity. Then tragedy strikes.

L'espera is a mid-eighteenth century excuse for a tale, featuring morals and costumes from the past, loneliness, abandonment, the triumph of the strong over the weak, and the impossibility of making decisions about one's own life.

L'espera is a metaphor, constraining individuals to roles, to conditions we haven't chosen and don't love.

L'espera is a trip to the hell where you do what you don't want to do and be what you don't want to be, a trip in which only the discovery of love will violently turn your world upside-down.

Remo Binosi

performance in Catalan

GRÀCIA – November 21, 22, 28 and 29

Sagarra dit per Rosa Maria Sardà

directed by **Carme Cané**

produced by **Teatre Lliure**

cast **Rosa Maria Sardà** in collaboration with **Mercè Pons** and **Rosa Vila**

selection of texts and dramaturgy **Rosa M. Sardà** and **Carme Cané**

In our last season (2010/2011) and for six Tuesdays this spring, the Lliure in Gràcia filled with people who wanted to hear **Rosa Maria Sardà** bring to life the words of **Josep Maria de Sagarra**. Many people did not manage to get a ticket or wanted to come back for more. Therefore, we are bringing back this small-scale reading/performance which will – without a doubt – again allow us to enjoy the work of both a great writer and a great actress.

performance in Catalan

MONTJUÏC – Sala Fabià Puigserver, December 1 – 4

La tempestat

by **William Shakespeare** directed by **Declan Donnellan**

co-produced by the **Chekhov International Theatre Festival** (Moscow) and **Les Gêmeaux / Scène Nationale** (Paris, Sceaux)

in collaboration with **Cheek by Jowl** (London)

as part of **2011 – the Year of Spain in Russia and the Year of Russia in Spain**

cast **Aleksandr Feklístov / Ígor Iassúlovich / Iliá Ilín / Yan Ilves / Mikhaïl Jigálov / Anna Khalilúlina / Serguei Koleshniá / Andrei Kuzichov / Pável Kuzmín / Aleksandr Lénkov / Guela Meskhi / Vadim Norkstein / Maksim Oníshenko / Ievgueni Samarin / Serguei Záitsev**

Russian translation **Mikhaïl Donskoi** / set and costumes **Nick Ormerod** / lighting **Kristina Hielm** / music **Dmitri Volkov** / choreography **Konstantin Mishin**

This highly physical production blends music, dance, and video projections to bring this mythical island to life and highlight “the illusion” which is a fundamental part of this piece. Featuring direct references to 20th century Communist ideology at a time which has seen Russia’s current consumerism peak, this performance deftly weaves a modern political discourse based on the classical text. Donnellan manipulates the emotions of his audience as adeptly as the aged Prospero on the stage and turns action in his favor.

“The staging, mesmerisingly performed in Russian, is fluid, conveying the viewer through the action with tidal force...An astute and absorbing vision of cruelty and compassion.”
(**The Times**)

performance in Russian with Catalan subtitles

MONTJUÏC – Sala Fabià Puigserver, December 7 – 11

Penumbra

by **Juan Mayorga** and **Juan Cavestany** directed by **Andrés Lima**
Animalario

produced by **Animalario**

cast **Luis Bermejo / Nathalie Poza / Alberto San Juan / Guillermo Toledo**
voice-over **Gloria Muñoz**

set and costumes **Beatriz San Juan** / lighting **Valentín Álvarez** and **Pedro Yagüe** / sound and piano music **Nick Powell** / music for toy instruments **Pascal Comelade** / doll-boy **Román y Cía**.

What happened last night while I was asleep?
Why didn't the children want to sleep?
Why do I lie, and why do we?
Why are we friends?
How do you explain the world to a child?
Writing came after all of this.
The first word I wrote was "penumbra."

Juan Cavestany and Juan Mayorga

performance in Spanish
length **1h. 15'** (no intermission)

GRÀCIA – December 13

Cartes. Llorenç Villalonga i Baltasar Porcel

coordinated and directed by **Pau Carrió**

produced by **Teatre Lliure**

cast **Biel Mesquida / Carles Molinet**

Two important Majorcan writers, **Llorenç Villalonga** and **Baltasar Porcel**, wrote letters to each other starting in the latter's childhood. Their letters demonstrate an intimate relationship marked by closeness, help and collaboration which lasted over the years until Villalonga's death. Through their extensive correspondence, we can share key moments of their lives, from the portrait of cultural life in Palma de Mallorca and Barcelona in the '60s to the experiences and challenges of juries, editors and literary prizes.

performance in Catalan

MONTJUÏC – Sala Fabià Puigserver, December 15 – January 8

Persèfone

Varietés Mortals

directed by **Joan Font**

Comediants

co-produced by **Comediants**, **Chekhov International Theatre Festival** (Moscow), **Centro Dramático Nacional** and **Teatre Lliure**

with support from the **Teatre-Auditori Sant Cugat** and the **Teatre Joventut de l'Hospitalet** as part of **2011 – the Year of Spain in Russia and the Year of Russia in Spain** in collaboration with the **INAEM – Ministerio de Cultura** and the **Ministry of Culture of the Russian Federation**

cast **Meritxell Duró / Àngels Gonyalons / Jordi Llordella / Laia Oliveras / Marc Pujol**
musician **Ramon Calduch**

script **Jaume Bernadet, Joan Font and Miguel Ibáñez** / dramaturgical consultant **Jordi Prat** / original music **Ramon Calduch** / art design and direction **Jordi Bulbena** / lighting **Albert Faura (a.a.i.)** / images and video **banzai Studio** / choreography **Montse Colomé**

We often select universal themes for our pieces. After having worshipped the sun's life, spirit, and energy; embodied the night and dreamed of the moon; played with the passing of time; commented on *carpe diem*; and burned in a hell of satyrs and demons, we have now decided to speak of Death, which has in fact been present in various moments of our performances, yet never before has played the leading role.

Ladies and gentlemen, welcome to the circus of Death and the festival of Life.

Joan Font

musical theatre
there will be no performances on December 24 and 31

GRÀCIA – December 22 – January 8

İ

by **Blaï Mateu Trias**
Baró d'evol Cirk cie

produced by **Baró d'evol CIRK cie**

cast **Blaï Mateu Trias**

technical director and lighting **Marc Boudier** / sound technician **Vivien Sabot** / administrator **Marie Dubois**

After we deplore our parents, we tend to imitate them – but we do so in our own ways. Blaï Mateu is a clown, but in *İ*, he is, more than anything, Blaï Mateu himself.

Blaï transforms circus into a delicate tool which immerses us in the intimacy of our nation's last collective trauma, the exile brought on by the Spanish Civil War.

"I studied in France, where the Catalan and Spanish exile gave birth to thousands of Frenchmen with Iberian last names who can now be found all over the place. Furthermore, in France they don't see this tragedy as being as distant as we like to see it here, and consequently, by living and studying there, it was inevitable that I would reflect on the exile. All the more so if you're a clown like me."

there will be no performances on December 24 and 31

GRÀCIA – January 3

Cartes. La retirada

coordinated and directed by **Pau Carrió**

produced by **Teatre Lliure**

cast **Muntsa Alcañiz / Imma Colomer / Quim Lecina / Anna Lizaran / Josep Minguell / Domènec Reixach / Fermí Reixach**

The conclusion of the Second Spanish Republic and the end of the Spanish Civil War resulted in separations, executions, persecution, and exile for many of the country's residents. This is mirrored in the correspondence we have been lucky enough to rediscover. We hope to give voice to the anonymous individuals who left behind thousands of letters evoking their dreams, desires, frustrations, testimonies and fears in the widest of possible situations: from the front to the besieged city, from a cell where they awaited execution to the moment they crossed the border. These letters were and are the incarnation of their lives.

performance in Catalan

MONTJUÏC – Sala Fabia Puigserver, January 10

Cartes. L'exili

coordinated and directed by **Pau Carrió**

produced by **Teatre Lliure**

cast **Núria Espert / Josep Maria Flotats**

The exile after the end of the Republic meant expulsion or imprisonment and most of all, the breaking of the ties which the majority of the country's intellectuals had established. Join us as we cross borders in these letters by **Mercè Rodoreda, Armand Obiols, Rafael Alberti, Carles Soldevila, Rosa Leveroni, Santiago Casares Quiroga, María Casares, Pere Calders** and others.

performance in Catalan and Spanish

MONTJUÏC – January 17 – February 12

El Lliure dels Nens

Bucchettino

based on the homonymous ***Le petit Poucet*** by **Charles Perrault**

adapted by **Claudia Castellucci** directed by **Chiara Guidi**
Societas Raffaello Sanzio

produced by **Teatre Lliure** based on an original production by **Societas Raffaello Sanzio**
in collaboration with the **Teatro Alessandro Bonci de Cesena**

narrator to be determined

set **Romeo Castellucci** / sound **Paolo Baldini** / noise technicians **Federico Lepri** and
Carmen Castellucci

A ray of light illuminates space.

Feelings grow sharper and imagination begins to take off.

The audience makes themselves comfortable in the 50 beds...and the performance begins.

We are in an enormous bedroom with fifty beds. The viewers settle in under their sheets to listen to a story told by a narrator. Yet as she speaks, the entire room transforms into a resonance chamber where the events which are narrated reverberate, allowing us to listen to the echoes of everything which is about to take place.

performance in Catalan; recommended for children ages 7 to 10

GRÀCIA – January 20 – February 19

Hedda Gabler

by **Henrik Ibsen** directed by **David Selvas**

produced by **Teatre Lliure**, **CAER - Centre d'Arts Escèniques de Reus** and **Teatro de La Abadía**

cast **Pablo Derqui** / **Àngela Jové** / **Cristina Genebat** / **Laia Marull** / **Francesc Orella** /
Ernest Villegas

version **Marc Rosich** / translation **Cristina Genebat** / set **Max Glaenzel** / costumes **Maria Armengol** / lighting **Mingo Albir**

Who is this woman who refuses to ease up even a whit to her desire? And what violence has fueled her dream to give it “power over human fate”? Behind the façade of this modern drama, director David Selvas deciphers a piercing tragedy as he returns to Laia Marull's theatre after several years, many movies, and three Goya Prizes.

performance in Catalan

MONTJUÏC – Sala Fabià Puigserver, January 26 – February 26

Quit

Els irresponsables són en vies d'extinció

by **Peter Handke** directed by **Lluís Pasqual**

co-produced by **Teatre Lliure** and **Centro Dramático Nacional**

cast **Andreu Benito / Jordi Bosch / Jordi Boixaderas / Míriam Iscla / Eduard Fernández / Juli Mira / Nora Navas / Boris Ruiz**

translated from the original German by **Feliu Formosa** / set **Paco Azorín** / costumes **Isidre Prunés**

Lluís Pasqual premieres a Handke piece written in 1973 which serves as a reflection on the horrifying reality of the mechanisms of capitalism.

*“No matter how much our attention is diverted towards Handke, the politically incorrect citizen, we cannot deny the implications of this writer whose work recovers the transcendence of subjective experience in an insane world. Fundamentally, his social criticism has always been a criticism of language...Here Handke is also an extreme idealist; how many contemporary writers can we say the same about?” (Cecilia Dreymüller, **El País**)*

performance in Catalan

subtitled in Spanish and English on Thursdays and Saturdays starting on February 2

MONTJUÏC – Sala Fabià Puigserver, February 7

Cartes impertinents. Maria Aurèlia Capmany

coordinated and directed by **Pau Carrió**

produced by **Teatre Lliure**

cast **Rosa Maria Sardà**

In *Cartes impertinents* (inopportune letters) and her speeches, **Maria Aurèlia Capmany** demonstrates the brilliant flashes of an enormous personality. This performance celebrates the twentieth anniversary of her death.

performance in Catalan

GRÀCIA – February 14

Cartes d'amor. James Joyce a Nora Barnacle

coordinated and directed by **Pau Carrió**

produced by **Teatre Lliure**

cast **Boris Ruiz / Laia Marull**

and the **Teatre Lliure** staff

In his love letters to his wife **Nora Barnacle**, the great Irish writer **James Joyce** left behind traces of his personality along with his views of the world and love and a highly charged erotic and sexual relationship. Join us and delve into this passionate and surprising liaison.

performance in Catalan

GRÀCIA – February 23 – March 4

Espiadimonis

by **Ramon Gomis de Barberà** directed by **Iban Beltran**

co-produced by **CAER - Centre d'Arts Escèniques de Reus** and **Teatre Lliure**

cast **Joan Anguera / Elena Fortuny / Alba Pujol** / other cast members to be determined

set **Sebastià Brosa** / costumes **Míriam Compte** / lighting **Lionel Spycher** / sound **Damien Bazin**

On the chessboard of life, the decisive move is never the one time has forecast. Memory, that powerful voice established by the path of experience, is also useless when we must not lose ourselves on unknown trails. This is how revolts arise, even though no one expects them.

We are dragonflies. We fly hither and thither, look at ourselves in the mirror, stop for a moment, reverse, step backwards, return to our starting point, and stumble into the same traps – without accomplishing anything we had planned. And then, with barely a pause, we again alight chaotically out of the blue.

Ramon Gomis

performance in Catalan

MONTJUÏC – Espai Lliure, February 28 – April 1

El Lliure dels Nens

Un bosc de cames

written and directed by **Jordi Palet i Puig**

TAAAT - Farrés Brothers i Cia

co-produced by **TAAAT - Farrés Brothers i Cia.** and **Teatre Lliure**
in collaboration with **LaSala/Sabadell**

cast **Mariona Anglada / Ada Cusidó / Pep Farrés**

set and puppets **Alfred Casas** / costumes **Fiona Capdevila** / lighting **Jordi Llongueras** /
music **Jordi Riera**

A girl gets lost in a train station. Her train is running late. The platform fills up, the people get worried and flood the underground passageways...and all the girl sees are legs and more legs.

Long legs, short legs, fat legs, and skinny legs. Hairy legs, shaved legs, strong legs, and weak legs. The girl can't find her father's legs anywhere. And today was her very first trip on a train!

Though she'll experience a few moments of fear, the girl will be lucky enough to meet several people – especially the station master – who will help her find him again.

performance in Catalan; recommended for children ages 3 to 5

GRÀCIA – February 28

Cartes. Salvador Dalí i Federico García Lorca

coordinated and directed by **Pau Carrió**

produced by **Teatre Lliure**

cast **Juan Echanove / Clara Segura**

After meeting in the *Residencia de Estudiantes* in Madrid, **Federico García Lorca** and **Salvador Dalí** continued a relationship which would significantly influence their work. Their letters are rich with humor, love, and poetry, tracing the chapters of their complicated friendship.

performance in Spanish

MONTJUÏC – Sala Fabià Puigserver, March 8 – April 15

Coriolà

by **William Shakespeare** freely adapted and directed by **Àlex Rigola**

co-produced by **EL CANAL - Centre d'Arts Escèniques de Salt/Girona** and **Teatre Lliure**

cast includes **Mercè Arànega / Joan Carreras / Alícia Pérez**

translated from the original English by **Joan Sellent** / set **Max Glaenzel** / costumes **Berta Riera** and **Georgina Viñolo**

Coriolanus is one of Shakespeare's darkest and most ambiguous pieces. The brave and proud general, Caius Martius, rejects traditional forms of patrician government and is disinclined to use either rhetoric or the banner of the church to obtain power, reflecting his unwillingness to bow to popular rule, which he believes degrades him as a warrior and a patrician and which he consequently sees as despicable.

Enric Ciurans

"In part, we are not taught to be truly conscious citizens. And in part, we are not taught but rather primed to manipulate and create opinions. What we call public opinion is the media's opinion and is created by education and the media. Both of these things are controlled by power. Nothing more...Communication is essential. We must unite. Acting as one is essential. Each of us, alone, is nothing."

José Luis Sampedro

performance in Catalan

subtitled in Spanish and English on Thursdays and Saturdays starting on February 15

GRÀCIA – March 9 – 18

La nostra classe

by **Tadeusz Słobodzianek** directed by **Carme Portaceli**

co-produced by the **GREC 2011 Festival de Barcelona** and **Factoria Escènica Internacional - FEI**

with support from the **Generalitat de Catalunya – ICIC**, the **Ajuntament de Barcelona – ICUB** and the **Ministerio de Cultura – Dirección General de Política e Industrias Culturales**

cast **David Bagés / Rosa Boladeras / Jordi Brunet / Ferran Carvajal / Roger Casamajor / Lluïsa Castell / Gabriela Flores / Albert Pérez / Xavier Ripoll / Albert Triola**

translated from the original English by **Joan Sellent** / set **Paco Azorín** / lighting **Miguel Muñoz** / costumes **Lluna Albert** / choreography **Ferran Carvajal** / sound and original music **Sila**

In 1941, almost 1600 Jews were burned to death in the Polish town of Jedwbane. The official history laid blame for this event on the Nazi occupiers, but two studies have shown that the perpetrators of this massacre were in fact the friends and neighbors of the victims themselves. **Our Class** is a scandalous tale of the difficult relationships between those who became enemies for no reason whatsoever in the 20th century, of collective guilt, of the truth nobody seems to need to know, and of history which cannot be judged, cannot be undone, and often cannot even be told.

Carme Portaceli

performance in Catalan

MONTJUÏC – Sala Fabià Puigserver, March 13

Noves correspondències

coordinated and directed by **Pau Carrió**

produced by **Teatre Lliure**

cast to be determined

New correspondence refers to emails, blogs, and all kinds of communication taking place online. Though interlocutors may exchange words from afar, they meet in a virtual venue which has more and more of an impact on the real world every day. During our last session on the intimacy of letters, prepare to surf through a number of modern texts.

performance in Catalan

GRÀCIA – March 22, 23 and 24

La Nuit juste avant les forêts

by **Bernard-Marie Koltès** directed by **Patrice Chéreau** and **Thierry Thieu Niang**

co-produced by **Comédie de Valence - Centre Dramatique National Drôme-Ardèche**, **Centre National de Création et de Diffusion Culturelles de Châteauvallon** as part of a creative residency at the **Maison de la Culture de Nevers et de la Nièvre**

cast **Romain Duris**

costumes **Caroline de Vivaise** / lighting **Bertrand Couderc** / sound **Fabrice Naud**

Koltès was a meteorite who streaked violently across our sky in a vast solitude of thought and with incredible force. At times he was difficult to connect to. I was intimidated, and today, more than ever, I still am. He didn't always agree with my interpretation of his works. He rarely told me so; he was kind enough to think I made less mistakes than everyone else. I myself wanted to stir up as little trouble as possible, and did so with the enthusiasm that arises when you spend your daily life with a writer, a true writer, and his private life – a sharp blade I cut myself on quite often.

Patrice Chéreau

performance in French with Catalan subtitles

GRÀCIA, March 28 – April 1

En la Luna

written and directed by **Alfredo Sanzol**

co-produced by **Teatro de La Abadía** and **Teatre Lliure**

cast to be determined

set and costumes **Alejandro Andújar** / lighting **Baltasar Patiño** / music **Fernando Velázquez**

En la Luna is a voyage to our first memories. These memories live at the brink of our minds and reappear every once in a while like lighting bolts, explaining who we are and where we come from. They are memories created when we were three, four, five years old, and we never know if they are real or were told to us, or if we dreamed them. Yet for us, they are the pillars upon which the rest of our memories are constructed.

Alfredo Sanzol

performance in Spanish

MONTJUÏC – Plaça Margarida Xirgu, April 17 – May 20

El Lliure dels Nens

Lava

directed by **Martine Decroos**, **Philippe Van de Velde** and **Brenda Bertin**
Studio Orka

co-produced by **Imaginart** and **Teatre Lliure**

based on an original production by **Studio Orka** in collaboration with **Zona 35-62** and **CCHasselt Teatre Vrijthof de Maastricht** subsidized by the **MiraMiró** festival in collaboration with **LaSala/Sabadell**

cast to be determined

idea and performance **Martine Decroos, Philippe Van de Velde, Katrien Pierlet, Brenda Bertin** and **Dominique Van Malder**

While building an underground parking garage, a group of geologists stumble across an incredible discovery by chance. Fifteen meters underground, they hear strange, inexplicable sounds. They drill holes in the earth and use mini-cameras to discover that tiny beings live just under the surface. The audience has the chance to interact with the geologists to learn about this hidden world. Do you want to share in this discovery firsthand?

performance in Catalan; recommended for children from ages 6 to 8

GRÀCIA – April 19 – May 20

Els jugadors

written and directed by **Pau Miró**

co-produced by **Teatre Lliure** and **EL CANAL - Centre d'Arts Escèniques de Salt/Girona**

cast **Andreu Benito / Jordi Boixaderas / Jordi Bosch / Boris Ruiz**

Under a lamp in an old apartment, four brothers sit around a table playing cards. Their father recently passed away, yet appears to them in dreams and tries to express something the brothers cannot manage to understand. An underage girl appears in the apartment, and the brothers force her to drink numerous cups of coffee. They want to get something out of her; she also wants to get something out of them. The game consists of finding your adversary's weak point and making the most of it.

Pau Miró

performance in Catalan

MONTJUÏC – Sala Fabià Puigserver, May 3 – June 3

L'onada

by **Ignacio García May** based on a real-life experiment by **Ron Jones**
directed by **Marc Montserrat**

co-produced by **Teatre Lliure** and **Teatros del Canal**

cast includes **Eduard Farelo**

set **Jon Berrondo** / costumes **María Araujo** / educational director of *L'Academie - École*

The arrogance with which people of our era judge the political and social behavior of those generations who had to live through Franco's dictatorship, under the yoke of Nazism, or under numerous Communist tyrannies seems obscene. We have the advantage of knowing the end of the movie and, especially, of living outside of it, and thus criticize the "cowardice" and "passiveness" of our recent forebearers in light of that wave of differently-styled absolutisms, stressing the terrifying and implacable idea of guilt: How did they not realize? How did they do nothing to stop it? These characteristic rebukes of modern citizenry – so democratic, so politically involved, so sure of ourselves, so safe from everything – become uncomfortable when we ask ourselves how we would have acted if we had to live in those circumstances.

Ignacio García May

performance in Catalan

subtitled in Spanish and English on Thursdays and Saturdays starting on May 10

MONTJUÏC – May 8 – 20

FESTIVAL NEO

For many years the **Lliure** has supported a forum which allowed us to showcase new creations and new artistic languages which did not exist in the city at the time. After all of these years of the **Radicals**, this continues to be the responsibility of public theatre, but it should not be the sole responsibility of the Lliure. We are working together with other institutions and theatres to try to create a similar forum called **NEO** which will focus exclusively on contemporary creations and on new artistic languages. This will be supported by broader commitment and a more solid foundation and therefore more financial support, which will make it possible for this program to grow in size and in depth and, above all, in the amount of attention it attracts.

MONTJUÏC

Pendent de votació

created and directed by **Roger Bernat**

FFF

co-produced by **Elèctrica Produccions, Centro Dramático Nacional, Teatre Lliure** and **CECN – Le Manège Mons**

dramaturgy **Roberto Fratrini** / voting and data device **Jaume Nualart** / technical consultant **Txalo Toloza** / executive producer **Helena Febrés**

In this performance, the audience is the key actor and the theatre transforms into a Parliament where each spectator is a representative. You can vote from your seat. You must govern the theatre and the country. During the show you must form a government and make decisions about the way the performance will run and the audience's political positions.

This is another "immersive scene" project created by Roger Bernat, where the audience's decisions forge the narrative told by a gaming device on the stage.

GRÀCIA – May 24 – June 3

Cesc Gelabert V.O. +

choreography **Cesc Gelabert**

artistic directors **Cesc Gelabert** and **Lydia Azzopardi**

Gelabert Azzopardi Companyia de Dansa

co-produced by **Teatre Lliure** and **Gelabert Azzopardi Companyia de Dansa**

company subsidized by the **Departament de Cultura i Mitjans de Comunicació de la Generalitat de Catalunya**, the **Ministerio de Cultura** and the **Ajuntament de Barcelona**

cast **Cesc Gelabert**

costumes **Lydia Azzopardi**

Cesc Gelabert's newest piece is a glance at the past from a present which looks towards the future, debuting new solos and featuring old pieces which have been revived for this occasion.

With this project, Gelabert returns to heart and soul of his creativity and the essence of his movement style and presence.

In the golden age of his career, the artist presents a montage of solo pieces in the iconic Lliure de Gràcia, harking back to his earliest collaboration on May 16, 1977, when he presented his first solo – *Acció 0 – la ment i el cos* – in this very space.

GRÀCIA – June 7 – 17

Els urinaris públics europeus

created and directed by **Carles Santos**

co-produced by **EL CANAL - Centre d'Arts Escèniques de Salt/Girona**, **CAET - Centre d'Arts Escèniques de Terrassa** and **Teatre Lliure**

cast includes **Carles Santos**

set and costumes **Montse Amenós** / lighting **Samantha Lee** / sound **Damien Bazin** / choreography **Montse Colomé**

I'm not very tall, and in Finland I have to step onto a stool to urinate properly at public urinals.

Do you travel around Europe with a stool?

I have a stool put in each of the places where I strategically stop in to pee.

So what's your theory about Europe's public urinals?

Territories are divided up based on the humidification provoked by a new feeling towards the earth which arises from childhood incontinence.

I have my legs open. This way, I can listen to you better. I'd even step up alongside you on your stool in Finland.

We can be the beginning of a new life of humid, excrement-free earth, viewed from a global stool.

Can I step on?

What's your name?

Finland.

Has anyone ever tried to urinate and play the piano at the same time?

The curtain rises.

Carles Santos

MONTJUÏC – Sala Fabià Puigserver, June 12 – 22

Amadeu

Zarzuelas de Amadeo Vives

dramaturg and director **Albert Boadella**

produced by **Teatros del Canal**

cast **Antoni Comas** / **Raúl Fernández** / **Chema Ruiz**

soloists **Yolanda Marín** soprano / **Auxiliadora Toledano** soprano / **Lola Casariego** mezzo-soprano / **Johana Thome** mezzo-soprano / **Israel Lozano** tenor / **Francisco Corujo** tenor // chorus **JORCAM Académica** // orchestra **Grup Instrumental BCN216**

musical directors **Miguel Roa** and **Manuel Coves** / chorus director **Félix Redondo** / choreography **Ramon Oller** / set **Ricardo Sánchez-Cuerda** / costumes **Rafael Garrigós** / make-up design **Joel Escaño** / lighting **Rafael Mojas** / sound **Ángel Ojea** / original music **Amadeu Vives**, **L. V. Beethoven**, **T. Bretón**, **R. Chapí**, **M. de Falla**, **J. Rodoreda** and **Rosillo y Mollá**

Amadeu Vives is one of the most piercing and inspiring lyrical composers of the 20th century. However, since history tends to repeat itself, his characters and works also are particularly rooted in current life in Spain. The composer, who was born in a small town at the foot of Montserrat, one of Catalonia's most distinctive mountains, began working with folk music from his native land before moving to Madrid, where he achieved his greatest successes with profoundly Spanish pieces such as *Doña Francisquita*. Given this, the basic structure of this musical performance is created by linking his humanity and social nature with his best scores, including *Doña Francisquita*, *Bohemios*, *Maruxa* and the folk songs he created while he was young.

Albert Boadella

performance in Spanish

MONTJUÏC – Sala Fabià Puigserver, July 4 – 8

Bombollavà

created by **Pep Bou** and **Lluís Pasqual** directed by **Lluís Pasqual**

co-produced by **Pep Bou**, **Piccolo Teatro di Milano** (as part of the *Teatro e Scienza 2011/2012* cycle), **Théâtre de l'Agora - Scène Nationale Evry-Essone** and **Teatre Lliure**

cast **Pep Bou**

From our very first (chance) encounter, Lluís Pasqual and I have shared a fascination for soap bubbles without ever mentioning it to the other— though I didn't know so until now.

Transparent, shimmering, sensual, weightless, fragile, ephemeral, and above all beautiful, soap bubbles never fail to attract our attention. Our mouths drop open and our thoughts come to a halt; we believe we are dreaming. When they suddenly burst, we cannot believe that the chemicals in the water and the soap, their physics, or their spherical and iridescent skin have captivated us so much, making us feel like children for a few moments.

Lluís asked me to grow under his watchful eye at the Lliure. For me, it has been extraordinary and thrilling, yet has also been marked by a serene normalcy, as if the time were right.

We have played together like two kids, watching as bubbles come...and – **Bombollavà** – bubbles go.

Pep Bou