



MARTXOA · 14-17 · MARZO  
DFERIA

OREKA  
EQUILIBRIO

## DFERIA 2022: BALANCE

dFERIA is a must-attend performing arts event, an **eminently professional festival** offering those dedicated to the sector a wide variety of parallel activities (presentations, à la carte meetings, business matching, etc.). 2022 will once again serve up a very special edition for this year's Festival exhibiting the best of Spain's most recent performing arts productions while also acting as a showcase for the performing arts in the Basque Country.

Once again this year, dFERIA adapts to the measures introduced to cultural events by the COVID-19 pandemic, always with priority on guaranteeing safety of the audience and artists in all of the activities programmed.

The XXVIII edition of the fair **will run from 14-17 March** (with a pre-fair event also programmed on the previous Saturday and Sunday) and will focus on the subject of **BALANCE**, main backbone the editorial line for the 2022 edition.

This year's catalogue is the work of the artistic collective **Reskate**, namely **María López and Javier de Riba**, and mirrors the theme of the edition: balance. In the words of its creators, the chosen image has **"all the elements of harmony"**. Not only referring to its symmetrical composition, but also to the fact that it represents a neutral face, mid-way between serious and smiling; that moment of balance before expressing a specific emotion. In addition, the curtain, as the hair of that face lit up in the darkness, represents the performing arts."

dFERIA will feature **26 companies bringing 26 shows (in 40 performances)**. Regarding the submissions selected, we must stress that many **(54%) will have their premiere** at dFERIA: five of them at world level and eight in the Basque Country. As far as disciplines are concerned, **42%** of the programme will be dedicated to **dance**, another **54% to theatre** and the **remaining 4% to other disciplines**.

## PROGRAMME

PRE-FAIR

### 12 MARCH

#### MIGRATZAILEAK

#### AUKERAN DANTZA KONPAINIA

Victoria Eugenia Theatre | 19:30 | Premiere | 60 min | Dance | Basque

Migration is movement. Moving, basically, shifting a body. When we change places everything inside the body moves with us: dreams, fears, pains and hopes. Migration is movement. And movement is fluidity, the absence of limits. The body must be open to moving, open to starting movement, open to receiving movement. With this performance, the Aukeran dance company proposes this very concept to the audience: an exercise of being open to movement. Opening desire, opening curiosity, opening bodies. So that we do not in ourselves represent the highest wall. Expressing opening through dance, through stage attitude. Looking back at history to remember that our pain is also that of others. Without denying the pain, the proposal made to the audience is that of being willing to have meetings. What is it to be a migrant if not, at the end of the day, to move oneself: to be willing to move a body, and to rediscover the body that one is in that new place.

ORIGINAL IDEA AND DIRECTOR: Edu Muruamendaraz; SCRIPT AND STAGE DIRECTOR: Oier Guillan; CONTEMPORARY CHOREOGRAPHY: Iker Karrera; MUSIC DIRECTOR: Xabi Aburruzaga; STAGE-LIGHTING DESIGN: Carlos Solano; ASSISTANT DIRECTOR: Eli Alberdi; COSTUMES: Oscar Armendariz; DANCERS: Ane Anza, Unai Balerdi, Ane Etxeberria, Unai Iraola, Maier Muruamendaraz, Nahikari Sanchez, Uxue Sanchez, Danel Serrano, Claudia Talavera; PRODUCER: Eli Alberdi; ASSISTANT PRODUCER: Jaione Jauregi; TECHNICAL DIRECTOR: Carlos Solano; DISTRIBUTOR: Bapo Bapo Produzioak

## 13 MARCH

### **MIGRATZAILEAK**

AUKERAN DANTZA KONPAINIA

Victoria Eugenia Theatre | 19:30 | Premiere | 60 min | Dance | Basque

Information in the programme for 12 March.

### **FUCK ME**

MARINA OTERO

Gazteszena, Egia K.E. | 19:30 | Basque premiere | 60 min | Dance

“I always imagined myself occupying the centre stage, like a heroine exacting revenge on everyone and everything. But my body didn’t have the fight in it. Now I leave my place to the performers. I’m going to watch how they lend their body to my narcissistic cause”. In this project Marina Otero sets about constructing an interminable work on her life. *FUCK ME* is the third part in the series, after *ANDREA* and *RECORDAR 30 AÑOS PARA VIVIR 65 MINUTOS (REMEMBER 30 YEARS TO LIVE 65 MINUTES)*.

This latest piece looks at the passing of time and the marks kept on a body. *FUCK ME* walks the line between documentary and fiction, dance and performance, accident and representation.

PLAYWRIGHT AND DIRECTOR: Marina Otero; PERFORMERS: Augusto Chiappe, Cristian Vega, Fred Raposo, Juan Francisco Lopez Bubica, Miguel Valdivieso, Marina Otero; LIGHTING AND SPACE DESIGN: Adrián Grimozzi; LIGHTING AND SPACE ON TOUR: David Seldes, Facundo David; COSTUME DESIGN: Uriel Cistaro; DIGITAL EDITING AND ORIGINAL SCORE: Julián Rodríguez Rona; PLAYWRITING ADVISOR: Martín Flores Cárdenas; ASSISTANT DIRECTOR: Lucrecia Pierpaoli; CHOREOGRAPHY ASSISTANT: Lucía Giannoni; LIGHTING AND SPACE ASSISTANT: Carolina Garcia Ugrin; VISUAL ARTIST: Lucio Bazzalo; TECHNICAL AUDIOVISUAL SET-UP: Florencia Labat; COSTUME STYLING: Chu Riperto; COSTUME PRODUCTION: Adriana Baldani; PHOTOGRAPHY: Matias Kedak; EXECUTIVE PRODUCTION: Mariano de Mendonça & Marina D’ Lucca Producer: Mariano de Mendonçab; DISTRIBUTION IN SPAIN: Producciones Teatrales Contemporáneas

FAIR

## 14 MARCH

### **FUCK ME**

MARINA OTERO

Gazteszena, Egia K.E. | 12:00 | Basque premiere | 60 min | Dance

Information in the programme for 13 March.

### **ZARRA 9.0**

ADRIANA BILBAO

Kutxa Kultur Plaza, Tabakalera | 13:30 | Premiere | 12 min | Dance

In 1949, while playing against Malaga FC, Zarra and Arnau were fighting for the ball. They both jumped for it and Arnau fell to the ground. The goal was left wide open, but Zarra deliberately kicked the ball away. Something similar happened to him in La Coruña, against Depor, with the central defender Ponte. At that time, potentially on the point of sinking a goal into the net that would win them the match or even bag them a draw, he decided stop play. Those exploits earned him a number of distinctions: the Club Deportivo Málaga presented him with a gold and diamond badge and the Real Club Deportivo de la Coruña gave him a silver incense burner. He also received the Royal Order of Sports Merit Gold Medal and, above all, earned everyone’s appreciation.

The values of Telmo, his first name, magnified the myth engendered by Zarra. And Telmito, “the fearful”, astutely transmitted those values both on the pitch and at home. Now, 100 years after his birth, we will pay homage to him, starting with this feat, not quite as well known as his goal against England, but much more important and considerate.

DIRECTOR: Adriana Bilbao; MUSIC: Guillermo Guillén; CHOREOGRAPHY: Adriana Bilbao and the cast; PERFORMERS: Adriana Bilbao, Carmen Bejarano, Tania Cuevas, Blanca Lorente, Gabriel Matías, Miriam Pérez; DISTRIBUTION: D8 Sorkuntza Faktoria

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**HEGOAK (WINGS)****KULUNKA TEATRO****Victoria Eugenia Club | 16:45 | Premiere | 80 min | Musical | Several languages**

The voice of singer and actress Garbiñe Insausti and the prestigious piano playing of Iñaki Salvador come together on this occasion to give a musical performance entitled *HEGOAK* (wings). A musical and emotional voyage starting with famous tunes by Mikel Laboa or Imanol and gradually taking us to sounds and songs from other places, visiting – and making them our own – numbers by great artists including Edith Piaf, Jacques Brel and Kurt Weill.

*HEGOAK* is not only a concert; it is a highly theatrical proposal including short texts by authors such as Pessoa and Lorca as well as offering space for reciting anecdotes and short stories related to the songs and their authors. We will also enjoy the special collaboration of the cellist Maider Zapirain.

VOCALS: Garbiñe Insausti; PIANO: Iñaki Salvador; CELLO: Maider Zapirain; DIRECTOR: Garbiñe Insausti; MUSICAL ARRANGEMENTS: Iñaki Salvador; LIGHTING DESIGN: Jorge Urrizola; STAGE SPACE: Garbiñe Insausti; PRESS: María Díaz; PRODUCTION: Kulunka Teatro; DISTRIBUTION: Portal 71

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**MI HIJO SÓLO CAMINA UN POCO MÁS LENTO (MY SON ONLY WALKS A LITTLE MORE SLOWLY)****TANTTAKA TEATROA****Dance Room (VEA) | 18:30 | 90 min | Theatre | Spanish**

Like so many other women, Mía is indispensable in the everyday running of her home. She fights her demons while looking after her mother, her father, her daughter, and a “dissident” husband. But above all she takes care of her son Branko, afflicted with a nameless degenerative disease responsible for reducing his mobility. Today it’s Branko’s 25th birthday and his “flawed” (today we’d say “dysfunctional”) family are throwing a party. That’s the trigger for talking with humour, simplicity and brutal sincerity about everything that once mattered, about what should always matter to us: memory, family, the passing of time, acceptance of those who are different, youth, love, fear, loneliness, beauty, desertion, madness, illness... life.

AUTHOR: Ivor Martinić; TRANSLATION INTO SPANISH: Nikolina Židek; PERFORMERS: Miren Arrieta, Ane Gabarain / Klara Badiola, Mireia Gabilondo, Asier Hernandez, Ander Iruretagoiena, Xabi “Jabato” López, Maria Redondo, Martxelo Rubio, Jose Ramon Soroz, Dorleta Urretabizkaia; DIRECTOR AND STAGE SPACE: Fernando Bernués; ASSISTANT DIRECTOR: Vito Rogado; COSTUME: Ana Turrillas; LIGHTING DESIGN: Xabier Lozano; TECHNICAL COORDINATION: Acrónica Producciones; PHOTOGRAPHY: Mikel Martinez; GRAPHIC DESIGN: Oier Zuñiga; ADMINISTRATION: Maite Gorrotxategi; EXECUTIVE PRODUCER: Ane Antoñanzas; PRODUCTION: Nagore Plazaola, Paola Eguibar; DISTRIBUTION: Portal 71

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**FAKE BEGIARI TRANPA (FAKE TROMPE-L’OEIL)****ERRE PRODUKZIOAK****Intxaurren Cultural Centre | 18:30 | 80 min | Theatre | Basque**

It’s New Year’s Eve. Lucía and Celia, sisters; Xabier, Celia’s husband; Pablo, Lucía’s son; and Uxue, his cousin. At some stage between dinner and the bells, relations between the family members will explode. Despite having a rather traditional structure, the story told in *FAKE/Trompe-l’oeil* will oblige us to jump back in forth in time and break away from the chronological order, thus enabling us to understand the situations leading up to this point of no return.

CAST: Leire Ucha, Aitor Fernandez, Maria Urcelay, Lorea Intxausti, Albar Cirarda (in Basque); Maribel Salas, Gorka Mínguez, Gemma Martínez, Lorea Intxausti, Albar Cirarda (in Spanish); AUTHOR: David Caiña; DIRECTOR: Gorka Mínguez, David Caiña; ASSISTANT DIRECTOR: Coral Igualador; MUSIC: Adrián García de los Ojos; LIGHTING DESIGN: Arantza Heredia; COSTUME DESIGN: Ainhoa Elguezabal; SET PRODUCTION: Gorka Mínguez; PROPS: María Martínez; PRODUCTION: Erre Produksioak

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**EL VIEJO Y EL MAR (THE OLD MAN AND THE SEA)****CHE Y MOCHE****Antzoki Zaharra Teatro Principal – SGAE Foundation Venue | 18:30 | Basque premiere | 75 min | Theatre | Spanish**

*The Old Man and the Sea* is a marvellous and incredible story narrating the three heroic days of an old man on a boat as he struggles with a giant marlin. Never before had an existential adventure been told with such simplicity and poetry, moving and thrilling us with overwhelming emotion. The Che y Moche Theatre Company, faithful to the idea of bold and innovative creation, brings to the stage as never seen before Ernest Hemingway’s famous novel, winner of the Pulitzer prize in 1953. The most beautiful and traditional theatre of actors combines with innovative technologies to create an immersive spectacle, one of a kind. A small big spectacle where impressive nature merges with the emotional adventure of life through beautiful images; video mapping, music and actors captivate and excite from the first moment with the surprising mise-en-scene, taking the spectator into a world of new and fascinating experiences.

AUTHOR: Ernest Hemingway; PLAYWRITING: Joaquin Murillo, Marian Pueo, Alfonso Plou; ADAPTATION: Alfonso Plou  
MUSIC COMPOSITION: Victor Rebullida; CONCEPTION OF THE STAGE SPACE: Joaquín Murillo, Artefacto S.C.  
VIDEO CREATION: Pedro Santero; LIGHTING DESIGN: Tatoño Perales; SET PRODUCTION: Jesús Sancho, Carlos Trías;  
STYLING AND COSTUME DESIGN: Ana Sanagustín; TECHNICAL EQUIPMENT AND STAGE MANAGEMENT: Eduardo Mora;  
TECHNICAL COORDINATION: Tatoño Perales; GRAPHIC DESIGN: Víctor Izquierdo; VIDEO AND PROMOTIONAL WORK:  
Barbecho Producciones; PHOTOGRAPHY: Gerardo Sanz; PRODUCTION: Raquel Anadón, Marian Pueo; DISTRIBUTION: Raquel  
Anadón; DIRECTOR AND MISE-EN-SCENE: Marian Pueo; CAST: Joaquin Murillo, Elisa Forcano

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## **RENAISSANCE**

### **ELEPHANT IN THE BLACK BOX**

**Victoria Eugenia Theatre | 20:30 | Basque premiere | 70 min | Dance**

The famous German choreographer Marco Goecke, who recently signed his latest creation for the Paris Opera, and the French man Jean Philippe Dury, have joined forces to offer us this evening of exceptional quality.

Jean-Philippe Dury brings a new take on the famous ballet *The Sleeping Beauty* with an entertaining and oneiric version of a magical moment, while Marco Goecke draws us into his universe with his unique language in scores, Jimi Hendrix and Keith Jarrett; *Renaissance* will also delight music lovers. The result is a show outstanding for its high artistic level of execution. *Renaissance* both satisfies dance aficionados and perfectly captures the attention of all audiences.

DIRECTOR: Jean Philippe Dury; COREOGRAPHIES: Jean Philippe Dury (*The Hidden Beauty*), Marco Goecke (*Nichts*);  
CHOREOGRAPHY ASSISTANT: Nichts: Giovanni di Palma; MUSIC: P. Tchaikovsky/Jimi Hendrix, Keith Jarrett; CAST: Compañía  
EBB; GUEST ARTISTS: Anton Valdbauer Sasha Riva, Simone Repele; COSTUME DESIGN AND; PRODUCTION: Carlo Blanco.  
Atelier OuiLaDance; SCENOGRAPHY: Jean Philippe Dury, Marco Goecke; LIGHTING: Alberto Palanques, Alejandro Pintado;  
PHOTOGRAPHY: Juan Carlos Vega; VIDEOS: Javier Moreno; STAGE MANAGEMENT: Fernando Cuadrado; RÉPÉTITEUR:  
Cósima Muñoz; COORDINATION: Ana Cabo; PRODUCTION: Elephant in the Black Box; WITH THE SUPPORT OF: Ministry of  
Culture (Cultural Action and Promotion), Madrid City Council

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## **15 MARCH**

### **FAKE TRAMPANTOJO**

#### **ERRE PRODUKZIOAK**

**Intxaurrondo Cultural Centre | 11:15 | 80 min | Theatre | Spanish**

Information on the programme for 14 March.

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## **LA TARARA**

### **HIKA TEATROA**

**Gazteszena, Egia Cultural Centre | 13:00 | 85 min | Theatre | Spanish**

Rosa, a young violin player convinced that she sees Liszt and other defunct composers who help her to play the violin, lives in the SanFran district. La Tarara, a woman prostitute who works nights, accompanies the child in the struggle against her phantoms. Rosa the adult and Rosa the child intertwine in a coming and going of the memories that hover over a secret barely suggested: a fire, ash and oblivion, covering everything like a protective cloak. Until a series of love letters found in a drawer revives the broken memory of a little girl so full of music and beauty that she had no space for shock.

AUTHOR: Josi Alvarado; TRANSLATION INTO BASQUE: Arantxa Iturbe; PERFORMERS: Sandra Ferrús, Kepa Errasti,  
Jurdana Otxoa, Itziar Ituño, Eneritz Artetxe, Jose Cruz Gurrutxaga, Adrián García de los Ojos, Iñar Sastre; DIRECTOR AND  
PLAYWRITING: Agurtzane Intxaurraga; ASSISTANT DIRECTOR: Miren Gojenola; STAGE AND COSTUME DESIGN: Ikerne  
Giménez; SET PRODUCTION: Readest Decorados, Sfumato Pintura Escénica; SET ASSISTANT: María José Villela; COSTUME  
PRODUCTION: KKUM Inma Gómez; COSTUME AMBIENCE: Taller María Calderón; MUSICAL AMBIENCE: Adrián García de  
los Ojos, Jurdana Otxoa; LIVE MUSIC: Adrián García de los Ojos, Jurdana Otxoa; LIGHTING: Xabier Lozano; GRAPHICS:  
Santos Bregaña. Atelier Laia; PROMOTIONAL VIDEOS: Acrónica producciones; PHOTOGRAPHS: David Bernués & Dani  
Blanco; PRODUCTION MANAGEMENT: HIKA Teatroa; EXECUTIVE PRODUCTION: HIKA Teatroa; TECHNICAL TEAM: Acrónica  
producciones; COMMUNICATION: Teresa Sala; ADMINISTRATION: Asun Etxeberria; DISTRIBUTION: HIKA Teatroa (Teresa Sala)

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**MAKERS****COMPAGNIE L' ALAKRAN****Imanol Larzabal, Lugaritz Cultural Centre | 16:15 | 100 min | Theatre | Spanish**

*Makers* is a work about light, time and love, travelling between comedy overkill and contained emotions, somewhere between folly and truth. A show combining poetry and philosophy, in a sort of survivors' handbook with tips on how to deal with reality.

The piece is born from the essential function of the 'makers': investigating to shed light. «We are detectives, we search for the sensitive beneath the sensitive, for a poetical answer to reality», explains the artist associated to Azkuna Zentroa. The result is a *mise-en-scène* in which this «comic duo» addresses classic subjects like love, time and light, with an added dose of emotional humour. Here the pair bring us another take on the everyday issues of these fragile times with their blurred and confusing outlines.

In their stage proposal they differentiate their more epic side, where theatre is «a kind of espionage, of investigation to keep an eye on the world» where the most intimate part is «endeavouring to find the sensitive beneath the sensitive». A show in keeping with the work of the company L'Alakran, directed by Óscar Gómez Mata.

IDEA AND DIRECTOR: Oscar Gómez Mata; PERFORMERS: Juan Lorient, Oscar Gómez Mata; TEXTS: Agustín Fernández Mallo, Rodrigo García, Oscar Gómez Mata; ARTISTIC COLLABORATION: Delphine Rosay; THEATRE GAMES COLLABORATOR: Espe López; LIGHTING CREATION AND TECHNICAL DIRECTOR: Leo García; SOUND CREATION: Aymeric Demay; ADDITIONAL MUSIC: Aymeric Demay, Las Colombinas, Carnival in Coal, Hiroki, Mi-yan, Novedades Carminha, Anton Bruckner; STAGE SPACE: Vanessa Vicente; COSTUMES: Doria Gómez Rosay; PRODUCTION AND ADMINISTRATION: Aymeric Demay; DISSEMINATION: Compagnie L'Alakran/ Carlota Guivernau; A CO-PRODUCTION BETWEEN: Compagnie L'Alakran, Azkuna Zentroa Alhóndiga-Bilbao, Théâtre Saint-Gervais-Genève, Théâtre populaire romand - La Chaux-de-Fonds; WITH THE BACKING OF: Pro Helvetia, Loterie romande, Fondation Ernst Göhner.

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**EPEJISMOS, EL LADO ÉPICO (MIRAGES, THE EPIC SIDE)****KOLEKTIVO MONSTRENKO****Victoria Eugenia Club | 17:00 | 50 min | Theatre | Spanish**

“Going for going's sake renders the future useless”.

People you can see coming, determined to put the mystery back into life. People who know what they want but who immediately forget what it was. People who have so many things on their mind that they think they can't all be for them. “Nothing was ever taken literally”.

CREATORS: Actor's Collective: Txubio Fernández de Jauregui, Jabitxin Fernández; MUSIC: Iban Ruíz de Gauna; PRODUCER: Kolectivo Monstrenko; TECHNICIAN: Jasón Guerra; DISTRIBUTION: Errepika

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**MI HIJO SÓLO CAMINA UN POCO MÁS LENTO****TANTTAKA TEATROA****Dance Room (VEA) | 18:30 | 90 min | Theatre | Spanish**

Information on the programme for 14 March.

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**EL REY TUERTO (THE ONE-EYED KING)****INEXTREMIS****Antzoki Zaharra Teatro Principal - SGAE Foundation Venue | 18:30 | Basque premiere | 90 min | Theatre | Spanish**

Two friends who haven't seen each other in a very long time, Lidia and Sandra organise a couples' dinner so that they can meet their respective partners: David, a riot policeman, and Ignacio, a social documentary-maker who lost an eye when hit by a rubber bullet at a demonstration. Also thrown into the mix are the discourses of an overpoweringly ubiquitous politician. The stage is thus set for an acid comedy on the fragility of convictions, the nature of social roles and the search for the truth. *The One-Eyed King* places us at the crossroads between freedom of expression, social control, ethics and moral in the disproportionate use of force.

DIRECTOR: Fernando Bernués; CAST: Txori García Uriz, Iratxe García Uriz, Leire Ruiz, Oier Zuñiga, Ion Barbarin; SCENOGRAPHY DESIGN: Fernando Bernués; COSTUME DESIGN AND PRODUCTION: Ana Turrillas; LIGHTING DESIGN AND PRODUCTION: David Bernués (Acrónica Producciones); PRODUCER: Ane Antoñanzas; GRAPHIC DESIGN: Oier Zuñiga; A CO-PRODUCTION BETWEEN: Inxtremis, Tanttaka Teatroat

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**DENDU****HARROBI DANTZA BERTIKALA KONPAINIA, OREKA TX**

In the area around the Kursaal | 19:30 - 23:00 | Premiere | 65 min | Dance

*Dendu* means 'balance' in Basque. In order for balance, *dendu*, to exist, black needs white; thesis, antithesis; the moon, the sun. Only thanks to this antagonism can we obtain grey, synthesis, the eclipse. This conjunction is the highest expression of balance. From opposition to approximation; from approximation to confluence; from confluence to hybridisation. In search of *dendu*. In search of coming together.

ARTISTIC DIRECTORS: Janire Etxabe, Harkaitz Mtez. de San Vicente; CHOREOGRAPHY: Collective creatio; HARROBI DANTZA BERTIKALA KONPAINIA: Janire Etxabe, Alejandra Perez, Sara Mohino, Del Perera; OREKA TX: Harkaitz Martinez de San Vicente, Mikel Ugarte, Mixel Ducau, Iñigo Egia, Juanjo Otxandorena; MUSIC DIRECTOR : Harkaitz Martinez de San Vicente; SCENOGRAPHY: Janire Etxabe, Carlos Solano; LIGHTING DESIGN: Carlos Solano (The Lumen Box); SOUND DESIGN: Mikel F. Krutzaga; COSTUME DESIGN: Amaia Albes, Ana Taranco (NUKA), Maria Martín; SEWING AND MAKING OF COSTUMES: Amaia Albes, Ana Taranco; STYLING ASSISTANT: Maite Albes; WORK AT HEIGHT TECHNICAL DIRECTOR: Xarles Braden; WORK AT HEIGHT BY: Asaken; RIGGERS: Xarles Braden eta Sergio Gomez; PRODUCTION MANAGER: Igor Otxoa; PRODUCTION COORDINATOR: Julen Iñarra; PRODUCTION ASSISTANT: Nacho Alejandro; ADMINISTRATION: Julen Nazabal; COMMUNICATION AND GRAPHIC DESIGN: Tutti; PRODUCTION COMPANY: Txalap.ART

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**BOGUMER (O HIJOS DE LUNACHARSKI) - BOGUMER (OR LUNACHARSKY'S SONS)****CIA VERO CENDOYA**

Victoria Eugenia Theatre | 20:30 | Basque premiere | 70 min | Multi-disciplinary

In the Moscow of 1918, a year after Tsar Nicholas II was overthrown, Anatoly Lunacharsky, Commissar for Education and Enlightenment under Lenin and subsequently ambassador in Spain during the Second Republic, took God to court where he was found guilty of genocide and sentenced to death. At dawn the following morning a firing squad shot rounds of gunfire into the air, pointing towards the Moscow sky: God had been executed. But when God has died, to whom do we entrust our fate? Ergo, at whom do we point a finger when looking for someone to blame?

A society thrown into disarray. 7 survivors of different ages, origins and abilities. 7 survivors of a revolution who meet one another. A timeless space, the remains of a former society orphaned of its greatest leader, a total change of paradigm. 7 beings faced with realising the loss of any unique and universal cornerstone. 7 people lost before a blank sheet of paper. Another story to write. Ahead of them, the dizzy feeling of being completely free, with no limits.

DIRECTOR AND COREOGRAPHER: Vero Cendoya; PLAYWRIGHTS: Vero Cendoya, Israel Solà; PERFORMERS: Anna Barrachina, Natalia D'Annunzio, Linn Johansson, Hansel Nezza, Jem Prenafeta, Carlos Fernández, Laia Martí; MUSICAL CREATION: Adele Madau; SOUND SPACE: David Solans; LIGHTING AND STAGE SPACE DESIGN: CUBE.bz; SET CONSTRUCTION: Kike Blanco; FIGURINE CREATION: Pau Aulí; IMAGE: Kiku Piñol; ASSISTANT DIRECTOR: Laura Alcalà; COSTUME ASSISTANT: Oriol Corral; RHYTHMIC CHOREOGRAPHER: Isabel Tapias; PHOTO ASSISTANT: Dani Pujalte; ROADIE: Arnau Maestro; PRODUCTION: Albert Baldomà, Lúdia Serrat; MANAGER: Fani Benages Biel Martínez; COMMUNICATION AND PRESS: Elisenda Riera; ADMINISTRATION: Joan Fabregat; ACKNOWLEDGEMENTS: Mili García, Raphael Holzer Carla Torres, Jordi Barrachina, Sandra Carrau, Ester Nadal, Rai Borrell, Rafató teatre, Complex esportiu de Tarragona

**16 MARCH**

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**IR A SATURNO Y VOLVER (TO SATURN AND BACK)****CULTURAL-MENT**

Intxaurren Cultural Centre | 11:15 | Basque premiere | 80 min | Theatre | Spanish

At the age of 45 Rosa is diagnosed with a tumour in her breast. Breast cancer. She doesn't feel like a warrior or a heroine; in fact she'd rather they wouldn't tell her how brave she is. Rosa fights her disease because she has no choice, because she loves her life, her family, her work, those around her. Because she doesn't want to go. Not yet.

PLAYWRIGHT: Marta Barcelón; DIRECTOR: Núria Vizcarro; PERFORMER: Marga López; ASSISTANT DIRECTOR AND SOUND EQUIPMENT: Joan M. Albinyana; ORIGINAL MUSIC: Sara Mingolla; LIGHTING DESIGN: Juanro Campos; SCENOGRAPHY: N. Vizcarro, J.M. Albinyana; COSTUMES: Cultural-Ment; PHOTOGRAPHY: Xisco Alario; AUDIOVISUALS: Antoni Alemany; PRESS: Mariona Forteza; PRODUCTION MANAGER: Gemma de las Heras; PRODUCTION ASSISTANT: Bernat Clar



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**ARNASA (BREATH)****ORGANIK / SIL PRODUCCIONES****Gazteszena, Egia Cultural Centre | 13:00 | 72 min | Multi-disciplinary, Inclusive**

*Arnasa* visits the widely differing sensations we feel when breathing: from those moments of total plenitude when we feel intimately connected; to those dark, irreversible moments, when too little or too much air takes over us, our consciousness and our willpower.

IDEA AND DIRECTOR: Natalia Monge; CREATORS AND PERFORMERS: Carlos Alonso, Pilar Andrés, Mikel Aristegui, Jon Ander Garamendi; MUSIC COMPOSER: Jon Ander Garamendi; COSTUMES: Celia Egaña; LIGHTING DESIGN: David Alcorta; PHOTOGRAPHY: José María Martínez; OUTSIDE EYE: Bertha Bermúdez, Pau Pons; COMMUNICATION AND DISTRIBUTION: Ana Gabán; ARNASA LYRICS WRITTEN BY: Ainize Moreno

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**MAKERS****COMPAGNIE L' ALAKRAN****Imanol Larzabal, Lugaritz Cultural Centre | 16:15 | 100 min | Theatre | Spanish**

Information on the programme for 15 March.

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**ESPEJISMOS, EL LADO ÉPICO****KOLEKTIVO MOSTRENKO****Victoria Eugenia Club | 17:00 | 50 min | Theatre | Spanish**

Information on the programme for 15 March.

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**MI HIJO SÓLO CAMINA UN POCO MÁS LENTO****TANTTAKA TEATROA****Dance Room (VEA) | 18:30 | 90 min | Theatre | Spanish**

Information on the programme for 14 March.

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**ALTSASU****LA DRAMÁTICA ERRANTE****Antzoki Zaharra Teatro Principal - SGAE Foundation Venue | 18:30 | 85 min | Theatre | Spanish**

In the small hours of 15 October 2016, outside the Bar Koxka, in the town of Altsasu (Navarre), a fight broke out between a group of locals, two Civil Guards and their partners. As a result, two people were arrested and one ankle was broken, belonging to one of the officers. Within less than 24 hours Altsasu had morphed into a television set and the case had become a national issue. The turnaround in this spectacle was brought about when the Basque Victims of Terrorism Collective took the case to the National Court, despite investigations into the matter remaining underway in the courts of Navarre. The organisation introduced the accusation of terrorism and the police operation against eight young men was launched on 14 November. At the first hearing which began on 16 April 2018, the prosecution called for prison sentences of between 12 and 62 years. The trial was followed expectantly, raising concerns with respect to the curbing of freedom, abuse of the expression "terrorist" and breach of the right to a fair trial. The case, full of holes, constitutes one of the most disturbing legal proceedings of recent times.

"While *Altsasu* is a rigorous and honest approximation to the case followed so widely by the media, this is a fictional work and, as such, it has had to be adapted for the purposes of the drama genre. This said, it has faithfully incorporated to the plot the transcriptions of some of the testimonies given at the trial, excerpts from the press, the media and social media content."

AUTHOR: María Goiricelaya; DIRECTOR AND PLAYWRIGHT: María Goiricelaya; VERSION IN BASQUE: Kepa Errasti; ASSISTANT DIRECTOR: Eider Zaballa; CAST: Nagore González, Egoitz Sánchez, Aitor Borobia, Ane Pikaza; SCENOGRAPHY: Eider Ibarrondo, Isabel Acosta; COSTUMES: Betitxe Saitua; LIGHTING DESIGN: David Alcorta; MUSIC: Adrián García de los Ojos; SOUND SPACE: Ibon Aguirre; PHOTOGRAPHY: Hodei Torre; TECHNICAL; ASSISTANT: Iker Nuño; PRODUCTION: La Dramática Errante; DISTRIBUTION: Portal 71

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**AMA (MUM)****MARIE DE JONGH****Victoria Eugenia Antzokia | 20:30 | 75 min | Theatre | No text**

Mario lives in a loft converted into a home and art studio. His speciality is painting, a trade he inherited from his father. For some time now his life has succumbed to stubborn reality. His elderly parents need his care, as does his young daughter. Mario does his best to look after them, although he finds the task anything but easy. Mario has never learned to take care of anybody.

Mario has to find his adult feet in his own home, surrounded by the past and faced with an uncertain future.

AUTHOR AND DIRECTOR: Jokin Oregi; EXTERNAL ADVICE: Pablo Messiez; ASSISTANT DIRECTOR: Ana Meabe  
ACTORS: Ana Martínez, Javier Renobales, Anduriña Zurutuza, Jokin Oregi, Maitane Sarralde, Joseba Uribarri, Amets Ibarra;  
SCENOGRAPHY AND COSTUMES: Ikerne Giménez, Elisa Sanz; DRESSMAKING AND MASKS: Inma Gómez; MUSIC: Adrian García de los Ojos; LIGHTING DESIGN: Felipe Ramos; LIGHTING: Javier Kandela, M<sup>a</sup> Victoria Rosa; PRODUCTION ASSISTANT: Nagore Navarro;  
COMMUNICATION: Irene Zarrabeitia; EXECUTIVE PRODUCER: Pio Ortiz de Pinedo

**17 MARCH****CHRISTIANE****BELÉN PASQUALINI****Intxaurreondo Cultural Centre | 9:30+19:30 | Spanish premiere | 55 min | Theatre | Spanish**

*CHRISTIANE. UN BIO-MUSICAL CIENTÍFICO (CHRISTIANE. A SCIENTIFIC BIO-MUSICAL)* is the life of Christiane Dosne Pasqualini, a fundamental international figure in the field of research in leukaemia. *Christiane* whisks us off on the travels of its protagonist who, like an intrepid explorer, arrives in the Argentinian pampas in 1942, scholarship in hand, to join the ranks of Nobel Laureate Bernardo Houssay. French, raised in Canada and Argentinian by adoption, CDP was the first woman to study at the National Academy of Medicine. Her passion for laboratory mice and her own life, lived throughout a large part of the 20th century, are exciting for their drive and humanity. A woman, scientist, mother and wife, *CHRISTIANE* is an excellent excuse to discover a woman who was one of a kind.

PERFORMANCE AND PLAYWRIGHTING: Belén Pasqualini; DIRECTOR AND CREATOR OF THE ORIGINAL MUSIC: Belén Pasqualini (except for "Smoke Gets in Your Eyes" by Harbach/Kern); LIGHTING DESIGN: Martín Fernández Paponi, Claudio Del Bianco;  
ILLUSTRATION AND ART: Sofía Esparza; PHOTOGRAPHY: Angelo Bendrame; GRAPHIC DESIGN: Mery Pastore Camino; DIRECTOR: Belén Pasqualini

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**QUO****DANTZAZ****Gazteszena, Egia Cultural Centre | 11:00 | Premiere | 75 min | Dance**

Does dance still have its place? *Quo*, the latest programme from Dantzaz, made up of three choreographic pieces, looks for that common place where we can meet again after the pandemic. Does dance still have its place in a world that has become so absolutely virtual, so caught up in separation and individualism, where the body is refused as our tool and our path for life? Our answer is a very definite YES. More than ever, this is the time to dance. This is the place to dance. This is *QUO*.

**• SAL****GIL HARUSH****15 min**

*SAL* is the first choreography created by Gil Harush for Dantzaz. It looks at relations between tradition and modernity in a small fishing village, where the tethers of modern life make it impossible to maintain the flow of traditions and relations between the town, the people, the sea and nature...

CHOREOGRAPHY: Gil Harush; TEXTS: Gil Harush; MUSIC: Paul Simon, George Frideric Handel; LIGHTING DESIGN: Gil Harush;  
COSTUMES: Gil Harush, Saioa Matxain



• **FOMO**

**GIL HARUSH**  
15 min

*FOMO* is a choreography created by Gil Harush, based on the acronym F.O.M.O. (from the English “fear of missing out”), a psychological pathology described as «pervasive apprehension that others might be having rewarding experiences from which one is absent». This type of social anxiety is characterised by «the desire to stay continually connected with what others are doing».

CHOREOGRAPHY: Gil Harush; LIGHTING DESIGN: Gil Harush, Asier Gómez; COSTUMES: Gil Harush, Saïoa Matxain

• **QUORUM**

**HILDE KOCH**  
35 min

*Quorum* is a choreography by Hilde Koch drawing on the collaborations of the composer Paula Olaz, the sustainable fashion designer Tytti Thusberg and the lighting designer Alaine Arzoz. The joint work of these four women provides the starting block for a piece where Koch shares the work of writing the choreography with the male and female dancers of Dantzaz.

CHOREOGRAPHY: Hilde Koch, Dantzaz; ORIGINAL MUSIC: Paula Olaz; LIGHTING DESIGN: Alaine Arzoz; COSTUMES: Tytti Thusberg; COORDINATION AND DOCUMENTATION: Bertha Bermúdez

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**DE RATONES Y HOMBRES (OF MICE AND MEN)**

**SEÑOR M.**

**Imanol Larzabal, Lugaritz Cultural Centre | 13:00+16:30 | Basque premiere | 60 min | Theatre | Spanish**

Two brothers, Colombian peasants, travel to different regions looking for work. One is smart, the other is not. One depends on the other. Until one of the two becomes a dangerous burden.

DIRECTING AND ADAPTATION: Manuel Orjuela; PERFORMERS: Gadiel López, Héctor Sánchez, Laura Rodríguez; MUSIC: Jorge Arbeláez; TECHNICAL MANAGER Jefe técnico: Mario Ávila; PRODUCTION: Anna Orjuela; EXECUTIVE PRODUCTION: Daniel A. Mikey

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**BURGOS-NEW YORK DANTZ**

**Victoria Eugenia Club | 13:00+17:00 | 30 min | Dance**

**Three dance pieces:**

• **GASLIGHT**

**ROBERT KOCH, CAROLINA ISACH**

*GASLIGHT* draws us into an engulfing circle of emotions where we will discover the relationship between a couple, where one exerts control and psychological pressure over the other, without the latter realising it.

CHOREOGRAPHY: Carolina Isach; DANCERS: Robert Koch, Carolina Isach; MUSIC: Neuhaus

• **CUANDO SOMOS (WHEN WE ARE)**

**SANDRA EGIDO IBÁÑEZ, CARLA CERVANTES CARO**

*CUANDO SOMOS* is a contemporary dance duo where the language of dance and body movement engage in live dialogue in the endeavour to approach the spectator, sending an intimate message at that precise moment. It embodies and symbolises an instant of connection with everything we are and that surrounds us. a space to stop, breathe and appreciate the beauty of art through movement; of unity and entity, of internal listening and bonding. An active and coexistent translation on what we are and everything we allow ourselves to be.

CHOREOGRAPHY AND DANCERS: Sandra Egido Ibáñez, Carla Cervantes Caro; MUSIC: Nico Casal (Fog) and Young Collective (Back and Forth)

• **DESIERTO (DESERT)**

ALFONSO LÓPEZ, PAULA HERNÁNDEZ

This is a work by the Spanish choreographer Alfonso López González performed by Alfonso himself with Paula Fernández, where two beings lost in an immense surreal desert struggle to escape from the clutches of a superior body who manipulates them at his whim.

CHOREOGRAPHY: Alfonso López González | DANCERS: Paula Fernández, Alfonso López | MUSIC: Woodkid

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**MI HIJO SÓLO CAMINA UN POCO MÁS LENTO**

TANTTAKA TEATROA

Dance Room (VEA) | 18:30 | 90 min | Theatre | Spanish

Information on the programme for 14 March.

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**TU MANO EN LA MÍA (I TAKE YOUR HAND IN MINE)**

L'OM IMPREBÍS

Antzoki Zaharra / Teatro Principal- SGAE Foundation Venue | 18:30 | Basque premiere | 85 min | Theatre | Spanish

A beautiful love story. Except that this one is special because it follows two unique people in exceptional circumstances. Anton Chekhov met the actress Olga Knipper at a lecture in Moscow Art Theatre. They started out as friends, continued as lovers and, finally, became husband and wife. In the barely six years of their relationship they sent one another more than 400 letters. Carol Rocamora uses these writings to recreate an emotional and entertaining rendering of the tale of two beings who feel, yearn for and miss one another, while we also follow the Russian author as he creates his great works. A play qualified by London's British Theatre Guide as "touching and containing gentle humour".

This new production from L'OM-Imbrebís is directed by Santiago Sánchez and features the two latest winners of the Performing Arts Awards presented by the Generalitat Valenciana for Best Performance: José Manuel Casany and Rebeca Valls.

CAST: Rebeca Valls, José Manuel Casany; AUTHOR: Carol Rocamora; DIRECTOR: Santiago Sánchez; GRAPHIC DESIGN: MINIM Comunicació; PHOTOGRAPHY: Jordi Pla, Giuseppe Falla; PRESS: María Díaz; SOCIAL MEDIA: Virginia Berlín; SET DESIGN: Dino Ibáñez; SET PRODUCTION: Jordi Castells; LIGHTING DESIGN: Rafael Mojas; MUSIC: Víctor Lucas; COSTUME DESIGN: Elena S. Canales; COSTUME PRODUCTION: Cornejo; LITERARY AGENT: Susan Smith; SPANISH VERSION: Santiago Sánchez, Paloma Rojas; VALENCIAN VERSION: Rodolf Sirera; EXECUTIVE PRODUCER: Ana Beltrán; PRODUCTION ASSISTANT: Paca Mayordomo; DISTRIBUTION: Elena Millán

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**¡QUE SALGA ARISTÓFANES! (BRING ON ARISTOPHANES!)**

ELS JOGLARS

Victoria Eugenia Theatre | 20:30 | 90 min | Theatre | Spanish

At a mental health centre, a group of patients are rehearsing a play about Aristophanes, the creator of satirical and comedy drama, scheduled to run in different centres throughout the country. The work is directed by a former university professor specialising in Greek mythology, who was admitted to the centre after losing his job following a series of controversial tweets that had a devastating personal effect on him. Once the rehearsals are underway, the centre coordinator can't believe what he's seeing: the centre users are performing their show with scenes that are neither politically correct nor in keeping with current ethical norms. The centre director doubts her own moral beliefs to the point of losing her mind. And the former professor's obsession with the character of Aristophanes is such that he actually believes he is the comedian.

This is the start of a debate which will prompt us to reflect on moral limits and freedom of expression. Who decides what's politically acceptable and what's not? We are exposed to an overprotective society capable of vetoing content simply because some decide it should be: the new critics of society, who point their finger at others: the "culprits", demonising them on platforms offering total anonymity: social media, today's equivalent of burning at the stake.

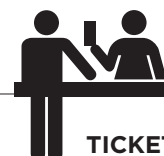
ARTISTS: Ramon Fontserè, Pilar Sáenz, Dolors Tuneu, Xevi Vilà, Alberto Castrillo-Ferrer, Angelo Crotti; DIRECTOR: Ramon Fontserè; PLAYWRITING: Els Joglars; STAGE MANAGER: Alberto Castrillo-Ferrer; ARTISTIC ADVISOR: Martina Cabanas; LIGHTING DESIGN: Bernat Jansà; COSTUME DESIGN: Pilar Sáenz; SOUND DESIGN: David Angulo; TECHNICAL DIRECTOR: Pere Llach; SET DESIGN: Anna Tusell; PROPS: Pere Llach, Gerard Mas; COSTUME PRODUCTION: M<sup>a</sup> Àngels Pladevall; HATS: Nina Pawlowsky; EXECUTIVE PRODUCTION: Montserrat Arcarons; DISTRIBUTION: Els Joglars; PRESS AND COMMUNICATION: Oriol Camprubi; PHOTOGRAPHY: David Ruano Fotografia, Silvia Pujols Fotografia; GRAPHIC DESIGN: Nyam Agència Creativa, Manuel Vicente

**18 MARCH****¡QUE SALGA ARISTÓFANES!**

ELS JOGLARS

Victoria Eugenia Theatre | 20:30 | 90 min | Theatre | Spanish

Information on the programme for 17 March.

**TICKET PRICES AND SALES****TICKET PACKAGES**

25% discount when buying tickets for three or more shows. Until 13 February (at 23:59).

These packages can be used to buy tickets for any show. They cannot be combined with other discounts.

**EARLY BIRD SALES****Until 12 March:**Gazteszena (Egia), Intxaurreondo Cultural Centre, Imanol Larzabal (Lugaritz Cultural Centre),  
Victoria Eugenia Club, Dance Room VEA: **€10**Victoria Eugenia Antzokia: **€20/ €15 / €10**Antzoki Zaharra / Teatro Principal-SGAE Foundation Venue: **€12 / €10****DURING dFERIA****13-18 March**Gazteszena (Egia Cultural Centre), Intxaurreondo Cultural Centre, Imanol Larzabal (Lugaritz Cultural Centre),  
Victoria Eugenia Club, Dance Room (VEA): **€12**Victoria Eugenia Theatre: **€24/ €18 / €12**Antzoki Zaharra / Teatro Principal-SGAE Foundation Venue: **€14 / €12**