

EN

NAU

IVA

NOW

RESIDENT COMPANIES
June 2025

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NAU IVANOW

Nau Ivanow is a **creation space** located in Barcelona's Sagrera district, and its work focuses on the **professionalisation of live arts**. It has been part of the Barcelona City Council's Xarxa de Fàbriques de Creació [Creation Factories Network] since 2011 and has become a **benchmark in residencies, mentoring and the professionalisation of arts companies and groups**.

More than a space, **Nau is a creative refuge**: a place of welcome, trial and error, experimentation and research. An environment where companies can work unhurriedly, in good conditions, feeling not just like users but rather the natural inhabitants of a system that nurtures them and gives them projection.

Nau Ivanow takes a **long-term approach** to its project, based essentially on three cornerstones:

- **Professionalisation**_Mentoring and the provision of tools and resources to boost companies' artistic growth process in a clear commitment to creating a fairer sector and a better status for its stakeholders.
- **Cultural policies**_Active participation in cultural policies, realising its privileged position and its responsibility to the sector, while also remaining true to the project's values.
- **Art and territory**_Becoming an open space where the practice of art can generate collective knowledge that is capable of building new discourses and structures.



RESIDENCIES PROGRAMME

Residencies are the main focus of Nau's work; all the projects conducted there share a clear and steadfast commitment to engage in **research and experimentation in live arts**, striving at all times to create or maintain **decent working conditions throughout the companies' creation process**, while also providing them with assistance and resources so that they can bring their projects to fruition.

Des de la Nau Ivanow, entenem que una residència és:

A **flexible process** conducted in a given work space and time that provides **adequate conditions adapted** to the specific needs of each hosted project. Therefore, a flexible space that generates **trust and dialogue** in order to foster the creative process and gather and share the knowledge generated in artistic activities and make it part of the collective heritage. It must receive a financial contribution that enables creators **to work in adequate conditions** (financial resources, with fees for the research process) with a team that accompanies them in all areas, **albeit without interfering in the creative process**. It must be able to provide and open up **spaces for connection and exchange** that facilitate the continuity of artistic careers and must therefore be part of a community network that includes the artist, the creation centre and the setting. Residencies must be accessible through different recruitment mechanisms and must be based on creation time rather than on production.



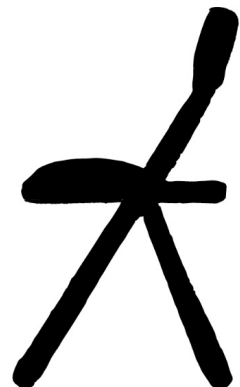
RESIDENT COMPANIES PROGRAMME

Nau Ivanow's resident companies programme is a **strategic commitment to the long-term mentoring of new or up-and-coming live arts companies**. The program runs for a **four-year term**, providing a stable and well-structured framework for companies to develop their **artistic and professional project in depth and with sufficient time and resources**.

During this period, the actual companies plot their own path through different programmes that all seek **to consolidate a sustainable creation ecosystem** in which the companies and their members can grow and become active stakeholders in the cultural sector.

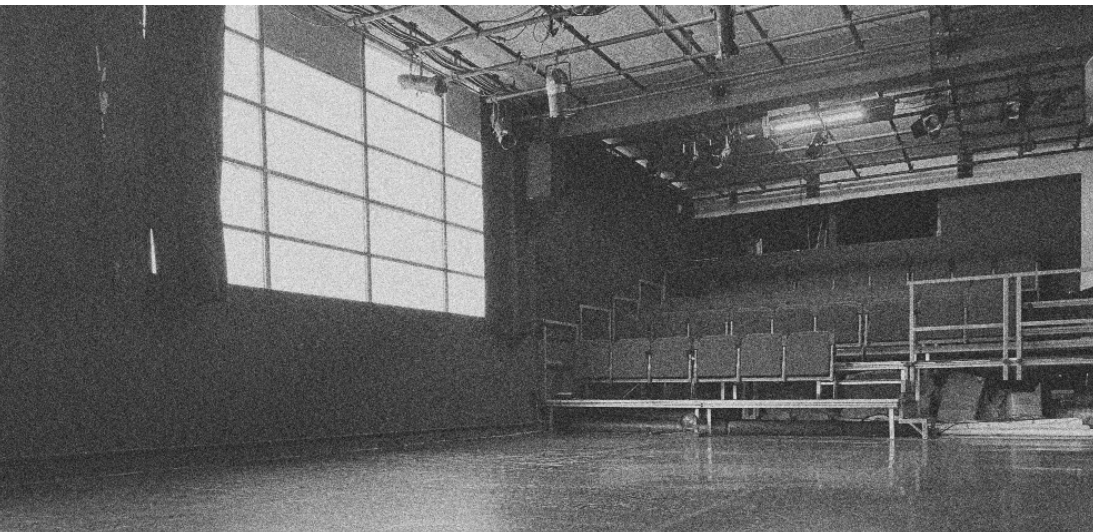
This programme is based on a public call for projects in the course of which two companies are selected and become an active part of Nau's community. The programme has two main cornerstones:

- **Total guidance**_Personalised support in both the artistic domain and in management, with mentoring, an advisory service and ongoing follow-up.
- **Residencies and mobility**_Access to local and international residencies, with logistical and financial support to facilitate creation and a connection with other settings and professionals.
- **Training and projection**_Access to specific training and participation in prospectation activities, sectoral fairs and festivals.
- **Mediation projects**_The possibility of accessing work environments with different artistic, social and educational communities.
- **Resources and spaces**_The use of spaces for rehearsal and co-working, technical and communication support, as well as exhibition opportunities.



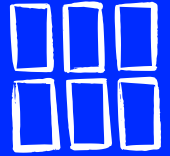


**We are a space
of welcome,
accompaniment and
investigation; a haven
for live arts companies.**



AMAGA

Resident company from 2023 to 2026



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DESCRIPTION OF THE COMPANY

AMAGA is a cocktail of individuals with different experiences and common motivations: insects, myths, rituals, Railroad Tycoon™, aesthetics, 4HDB, prehistory and YouTube. We are not here to promote anything, and neither are we lifelong friends; indeed, when we started out we did not even know our surnames. We explore languages unknown to us, without sticking to any specific discipline; we mix things up, we make mistakes and ultimately use our intuition more than knowledge. We regard art as a space for exchange where nothing is certain, and it is precisely within this uncertainty that we feel most comfortable.

DESCRIPTION OF THE PROJECT

AMAGA's new work is a halfway house between performance and the dramatic, exploring the logic of videogaming mechanisms, Internet browsing and genres such as home invasion and sitcoms. A theatrical event about horror, error and terror in physical landscapes and virtual ceremonies, providing food for thought about the Internet and its environment without resorting to obvious resources and actions. Using images and movement to convey the sensations, emotions and universes that inhabit our imagery, through the absurd and the show as a field of play, experimenting with performance and/or movie genres to do away with codes and change expectations.

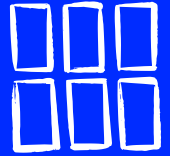
With the support of Nau Ivanow and coproduction of Centre de les Arts Lliures Fundació Joan Brossa i el Festival Grec.



Images: © Anna Izquierdo

ÇA MARCHE

Resident company from 2021 to 2025



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DESCRIPTION OF THE COMPANY

Ça Marche is a performing arts company from Barcelona founded in 2015. Our goal is to develop creative projects underpinned by the necessary dialogue between theatre, performance, movement and visual arts. To find a way of our own is based on our contemporaneity, mediating its irreconcilable contradictions and diversions

Our projects address the relationship between craftsmanship and technology, “ready-mades” and counterpoised materials. Our works reflect, on the one hand, upon the framework of childhood and its contradictions, and on the other on the subversive political potential specific to the non-professional body. We believe that only by recognising the current representation of bodies, gestures and discourses, referring to them as organic documents, can we stylise and frame them. Some of our stage performance projects include “Fires” (2024), “NOISE” (2023), “Cantus Gestualis” (2022), “Los figurantes” (2021) or “La trilogia del hijo” [“Ça va” (2016), “Ta gueule” (2017), “Silence” (2017)].

Ça Marche is steadfastly committed to connecting the creation of author-based performances to local audiences. With this goal in mind, we have developed a form of work for creating and acting that is highly invested in the “body document”, in other words, in bodies and amateur, rather than professional, performers. More specifically, our works are performed by children, teenagers and elderly people who work with our company and give the work meaning, providing their bodies and their experiences, the texture of each city and of each person. This reignites the bonds between cultural associations, reinforcing the relationship and the visibility of the festival where or the season when the project is being presented.

Our company also engages in other artistic domains and has developed “Los Figurantes” (video installation) [2021], coproduced by the Festival TNT of Terrassa

and Fundació Joan Brossa of Barcelona; the site-specific “Godmar” (2018) with the choreographer Joaquín Collado, a recurring collaborator of Ça Marche, with whom we also created “La cueva duerme (con esa roca encima)” in 2019, working with four women above the age of 70 from the city of Valencia, focusing on the idea of inheritance.

In 2022 we premièred “Cantus Gestualis #Introitus” at the Festival Grec in Barcelona. This project constitutes an in-depth exploration of the image of pain, working with two 75-year-old women from Barcelona.

In 2023 we created “NOISE”, which debuted at the Festival TNT ‘23.

We are now into the creation phase of “Trabajos Forzados” (to be premièred in 2025 at the Conde Duque Madrid). Some of the spaces and festivals we have worked with include the Centre Conde Duque Madrid, Festival Grec Barcelona, Kunstenfestivaldesarts Brussels, Festival TNT, CAMP Gent, Teatre Lliure Barcelona, Nau Ivanow, Fundació Joan Brossa, TenerifeLAV, Graner Centre de Creació and Sala Hiroshima Barcelona.

DESCRIPTION OF THE PROJECT

“**Forced Labour**” is a performance work born of the collaboration with the Deaf community that questions our relationship with language and power. Leveraging the presence of a female Deaf performer on stage, the work does not seek to address the subject of deafness, but rather to explore how this sense is built collectively, beyond mere words. The performance brings the visible and the audible into opposition, proposing an experience that destabilises the usual hierarchies existing between what is said and what is understood. This work takes us closer to the Deaf community, not only from the purely artistic standpoint, but also structurally, thus making it possible to forge lasting links with institutions and to generate genuine spaces for the Deaf community in cultural facilities beyond the sporadic screening of the project.

Coproduction of Conde Duque Madrid, Teatre Lliure Barcelona, Azkuna Zentroa Alhóndiga Bilbao & Ça marche.

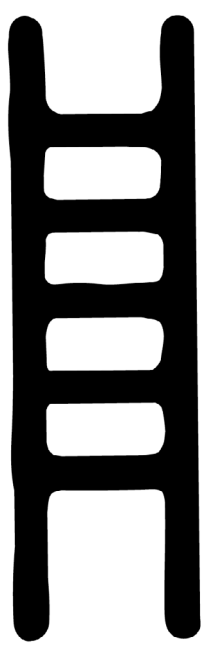
With the support of Teatro Municipal do Porto, Théâtre de Liège and Comédie de Reims. Ça Marche is a resident company of Nau Ivanow & Azkuna Zentroa Alhóndiga Bilbao.



© Pol Izquierdo

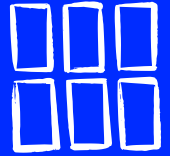


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LALÍNEA

Resident company from 2025 to 2028



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DESCRIPTION OF THE COMPANY

Lalínea is a project for creating and investigating performing arts comprised of Úrsula Tenorio and Aleix Castany.

We investigate the liminal space between art and reality to ultimately question and expand its limits through performances, artistic mediation and accessibility.

The questions that permeate our creations are: what are the performing arts in our days? What formats can we create to dialogue with our contemporary reality? How can we redefine accessibility in performing arts in order to overcome the current paradigm of total experience?

We tap into real-life stories born of a personal urge and a strong bond with dissident groups.

We approach these realities in order to overcome them through a dialogue using different artistic formats and fields of knowledge to generate a tension between reality and fiction.

Every work has its own format, the one that best allows us to get close to the expression of the global experience that is our point of departure.

The poetics of the everyday, community ritual and accessibility conceived as a full part of artistic creation are the cornerstones of our aesthetic path and thought. We seek to create specific poetic experiences for a diverse audience, opting for a horizontality in which the whole audience sees the same piece of work but has a different experience, depending on their own perception.



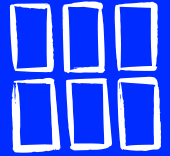
PUPILAS PINTABAN MIS SÁBANAS. Quadre #1: Cheli © Alessia Bombaci / Antic Teatre 2022



PUPILAS PINTABAN MIS SÁBANAS. Quadre #2: Teresa © Paula Costantino / Teatre Lliure 2023

LLUM DE FIDEU

Resident company from 2024 to 2027



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DESCRIPTION OF THE COMPANY

Llum de Fideu is a theatre company that focuses on the public space as a place for gathering, listening and transforming. Our proposals, conceived for all types of audiences, are born of the desire to generate organic artistic experiences rooted in the place where they occur and to actively encourage the participation of the people who inhabit these places. Our approach to the creative process is grounded in intuition, based on the desire to transform the public space into one where poetry and everydayness are fused, where each and every work is also a form of collective conversation.

One of the cornerstones of our methodology is site-specific work. All our projects are based on the observation of a specific space, whence we construct a dramaturgy that both embraces and questions this space. In aesthetic terms, Llum de Fideu seeks to blur the borders between in-theatre and street-based works. Our performances set out to create a hybrid of languages and writing where gestures, words, space and time are delicately interwoven. Our work is shot through with the desire to divert the prevailing anthropocentric gaze and usher in other forms of life, other narratives, other voices. Our work strives to open up questions about our relationship with other forms of life, with the invisible, or with things that we have learned not to look at. In this process, theatre becomes a practice for testing new ways of inhabiting the world.

Since we were founded in 2019, we have toured some of the most important street art festivals at home and abroad, such as Festival Sismògraf d'Olot (Spain), MAC Mercè Arts de Carrer de Barcelona (Spain), Festival Chalondans la Rue (France), TAC Festival Internacional de Valladolid (Spain), Esport Festival (Lithuania) or Passage Festival (Denmark), among others.

With our last piece "Sfumato (assajant per la caiguda dels contorns)", we have merited numerous awards, such as a nomination in the "Nova Veu" category of the

critics' award of Catalonia 2022 and the "Companyia Revelació 2023" awards of the Festival de Rue de Ramonville Ramonville (France), "Millor Espectacle de Carrer 2024" of la Mostra d'Igualada (Spain), and "Millor Espectacle 2024" of the TAC Festival Internacional de Valladolid (Spain).

DESCRIPTION OF THE PROJECT

AQUÍ is a poetic reflection on the human being's place from the standpoint of the passage of time. It is an experience split into two parts. The first part (AQUÍ- Ext. Dia.) depicts the filming of a movie. In the second part (AQUÍ- Ext. Nit.), we see the screened in an open-air cinema. Through their ability to immortalise the passage of time, movies become tools that allow us to tune into the deep memory of spaces; to experience time not just as something that passes and is left behind, but rather as something that surrounds and envelops us.

What memories can we track? And how far? If the history of Life were a film, who would the main character be?

AQUÍ is an attempt at disarming people: an attempt to topple the belief that we occupy a privileged place in the universe, an invitation to connect with our smallness in order to open up the possibility, albeit fleeting, of inhabiting our here and now in a different way.

Coproduction of Fira Tàrrega and El Canal de Salt.

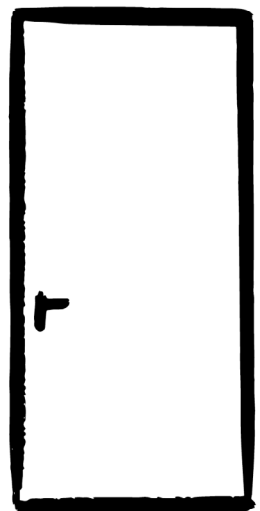
With the support of Nau Ivanow, La Cremallera - Espai de creació i residència artística, Convent de Pontós, Espai nyamnyam, Fabra i Coats Fàbrica de Creació, Convent de les Arts d'Alcover, OSIC - Oficina de Suport la Iniciativa Cultural - Generalitat de Catalunya.



© Nina Solà

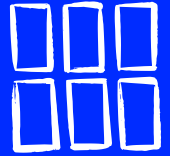


© Sebastià Masramon



MONTE ISLA

Resident company from 2021 to 2025



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DESCRIPTION OF THE COMPANY

Monte Isla is Adrià Girona, Andrea Pellejero and Rut Girona and other collaborators in the project's orbit. We focus on theatre of creation and the pursuit of new performing languages.

Ever since we started up, our work has investigated the idea of landscape. We leveraged this concept to develop a set of practices related to the performing "container", in other words, everything involved in staging a work other than the human body: theatre technique or technology (sound, lighting and machinery), the performing area, stage design and props. All this "matter" is conceived as the limbs of a single live entity, a "great puppet". We thus seek to divert our audience's gaze from the human narrative and get them to look beyond it, at what surrounds us.

This research has resulted in three works that form the "Trilogía del paisaje": "Allí donde estamos", premièred at the Nyamnyam venue in 2021 during the "Si no vols pols no vinguis a l'era" cycle; "Donde empieza el bosque acaba el pueblo", premièred at the Festival TNT in 2022; and "Escuchas del paisaje", premièred in La Mutant in 2023. These three pieces do not have a narrative sequence, they are part of a single performing universe revolving around the absence of human bodies, spaces that have been abandoned by civilisation. In these spaces devoid of narrative we construct a contemplative setting and time that prompts us to gaze upon a performing landscape. The spectator's point of view articulates these theatrical devices, where the eyes become the centre of the experience.

In 2024, as part of the Festival Grec, we premièred "Un cuerpo sin talento", opening up a new line of research around the idea of "expanded puppets", which explores a broader performative notion of the puppet, as a condition of objectuality that can be transposed to any staging element (bodies, stage designs, performing space, etc.).

We have collaborated with the Chilean creator Omar Morán on two occasions, working with real witnesses. With him, we created “Paisajes de mi memoria” (Escena Germinal, 2024) and “α” (Festival “Això al poble no li agradarà”, 2025). We co-founded the “Això al poble no li agradarà” festival, intended to generate a local network around live arts and contextual and performative practices.

DESCRIPTION OF THE PROJECT

In this new project, we afford continuity to the conversation following the same thread as Montse Isla until now, based on a formal point of departure and seeking a radical language that can deal with the conservatism of the aesthetic order of our era.

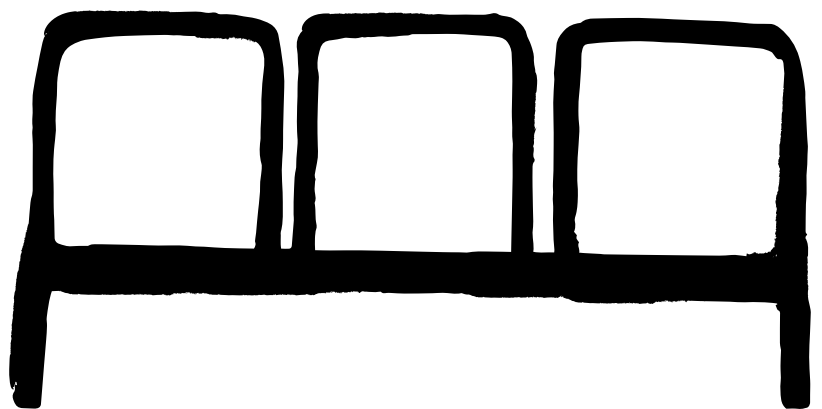
The Diptych on the image is conceived as a journey through two performing activations: “**Cuerpo de baile**” (performed on 3 April 2025, in the Réplika Teatre), and “**Theatrum Mundi**” (scheduled for the Joan Brossa, with dates to be confirmed), which yield a drama piece, “**Epifanía**”.

Both activations are not work in progress presentations, but rather the journey of a research process ultimately intended to be a play. The objective of this methodology is to strike a balance in creation between the dynamics of the performing research and the weight of the production of a work.

After exploring the fatigue of the artists and the bodies exploited for entertainment in “Un cuerpo sin talento” (Festival Grec 2024), this new project focuses on the crisis of performance, or more specifically the crisis of image. Walter Benjamin’s (1936) thoughts on the devaluation of the aura in images caused by the effect of mechanical reproduction are used as a platform to address how, in the 21st century, this phenomenon has become a superficial and banal saturation of images. Platforms such as TikTok, Instagram, Netflix, HBO and artificial intelligence are generating a constant blitz of images totally disconnected from reality and encourage hegemonic and stereotyped images, a huge farce. We wonder: how have we reached this point, in a situation of warfare with no trenches, post-colonialist asphyxia, the impoverishment of our planet and its natural resources, the resurgence of fascist ideas that leap over history, advancing towards an anarchic-capitalist economic regime. In a nutshell: how did we reach this sensation of utter lack of hope in the face of the impossibility of any change that could propose an alternative to all this?

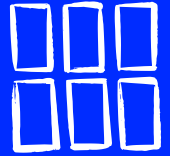


Images:© Pirueta Photo



PORNOTOPIA collective

Resident company from 2024 to 2027



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DESCRIPTION OF THE COMPANY

P0rn0t0pia is an open direct action group based on performance, discursive and political development and the collective production of desire-malaise. Our artistic proposals are intended to generate the occupation of performing spaces, questioning and twisting theatrical conventions.

Our work is based on laboratories with local neighbourhood groups from the environments in which we work. We pursue investigation into opening-up strategies in collectivisation processes with the steadfast desire to nourish and reinforce dissident networks in the settings we interact with.

We inhabit the transvestite body, breaking away from the cis-hetero-patriarchal-colonial matrix. We strive to firmly exercise our dissident desires as a strategy for resistance and reparation. We take up the place of power given to us by the stage in order to impact social structures and their structural violences, with a view to producing other self-represented imageries. Our artistic proposal is inseparable from our political positioning and is rooted in the search for collectivisation processes, fleeing submission to the hegemonic systems of representation or performance.

DESCRIPTION OF THE PROJECT

01_g0g0te0 engages in research into the performing arts in the form of a laboratory open to the local dissident fabric, yielding immersive work that builds a trap playing with the conventions of theatre and visuality. It impacts on the dynamics of the relationship with the audience, not unlike social experimentation. The bodies on stage occupy the place of power and seek performatively to represent themselves, based on the figure of the go-go as overexposed and hyper-sexualised femininity, exploring the reversibility of the transvestite body. They play, explore and enjoy together; they choreograph the audience, accommodating the group's dissident desires. Everything occurs on a stage comprised of a maze of superimposed transparent and tinted material. Bodies appear and disappear, playing with the light, and the performance is decentralised. The audience has no fixed space, thus generating a flow of bodies throughout the venue. If you want to view this experience you have to move, and if you do not want to join in then you have to move over. The outcome is a defiant and subversive work that composes group images with all the bodies on stage in relation to this space, this time, this g0g0te0.

02_Foxy Foxy is the group's third research item. It is an ongoing process due to be premièred in November 2025 at the Black Box Theatre in Oslo (Nørway). The process began during the residency at Nau Ivanow (2024) and was opened to the general public as part of the research in the Perifèria Cimarronas room (April 2024).

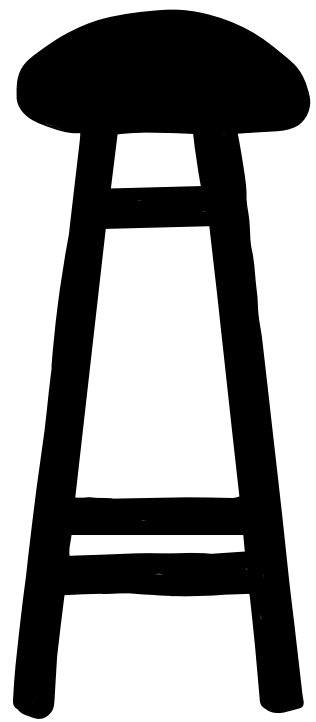
This performing research addresses how the presence of the transvestite body on the stage does away with theatricality; the public is deprived of a direct relationship with the dramatic action, which moves from the stage to an adjacent room. It is filmed and shown live, generating a performative movie device.

On the screen there is a room and a transvestite on a mattress. Bodies from the audience take to the stage and interact with her in hyper-exposed intimacy. The choreographies of these bodies reveal the social narratives underlying this encounter. We do not set out to represent the transvestite body, but rather a place of epistemic and aesthetic tension.

An interruption of time, space and normative linearity.

The project takes theatre's visual logic apart through this stage device that blurs the limits between theatre, cinema, desire, death, dreams, wakefulness, consequentiality, imagery, power, morality, body,...





NINA ORSINI

Resident company from 2021 to 2025

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DESCRIPTION OF THE COMPANY

Nina Orsini rises from the remains of “Col·lectiu trashèdia AP-7”, a theatre company formed between hell and the highway that seeks to strain the aesthetics of the scene to bring the sharp knife closer to the audience’s gaze.

Nina Orsini is Rita Capella Margarit and Eduard Olesti, a smoking corpse that glimpses the dawn waiting for a day that has not begun.

We are a theatre company formed between hell and roots that seeks to probe the limits of the theatrical act. We invoke the friction between the elegance of scenic aggressiveness and the violence that structures the world to centrifuge the stomach of the audience.

Our practice moves between the ancestry of tragedy and the contemporaneity of performance with the purpose of recreating the violence that shapes society.

DESCRIPCIÓ DE LA PEÇA

CAÍN – loops I did it again is a “neo-trash” piece, starring the body and movement of a single performer on stage. It’s an arrogant rant on frustration, creation and Redbull.. Cain is a poor murderer, a degenerate, a symbol that laughs at his self-fiction. Based on the myth, we ask ourselves about the relationship that exists between ancestrality (tragedy, theatre, repetition) and contemporaneity (‘trashedy’, performance, washing machines).

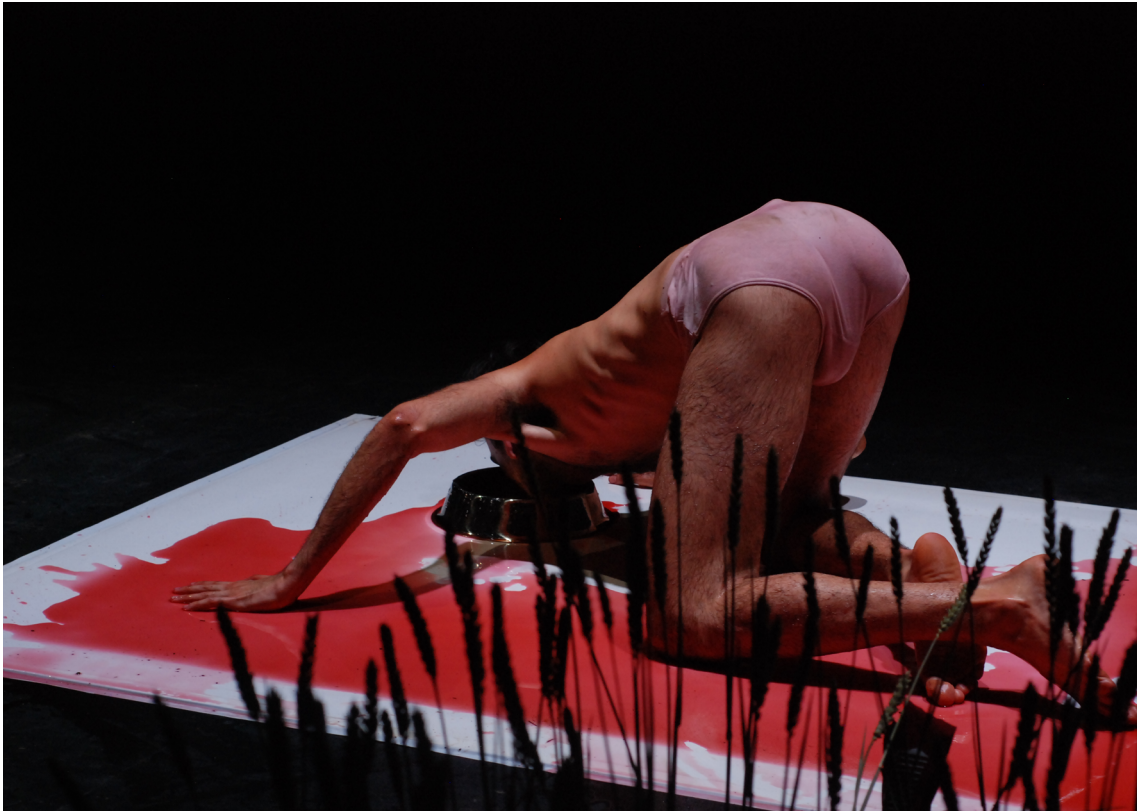
Using nudity and false blood, Caín proposes a performative dialogue in search of a scene that works like a WhatsApp voice note at 1.5x. The piece laughs at autofiction and denounces the sysifical utility of the theater: applauds the pain of others. Formal

experimentation seeks to break the fifth wall of the spectator: his forehead.

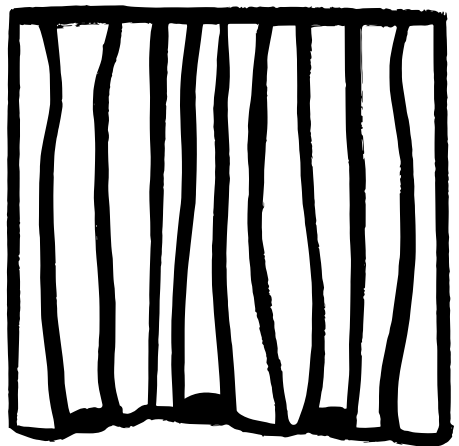
We express the violence on stage to denounce the tender bourgeoisie of the scenarios of our cultural context.

Evil structures the world; pain is the cudgel of power. If there is no talking, violence is perpetuated. Tears and laughter are two sides of a single phenomenon: understanding, that is, communication, that is, contagion. Fleeing solitude is a public and, at the same time, intimate act. We want to stop feeling so lonely.

CAÍN – loops I did it again was created during spring 2023 and it was shown for the first time at the Teatre Jardí (Figueres) through Beca Agita. During autumn of 2023 we did a residency in Sa Talaia in Santanyí (Mallorca), and two exhibitions at the Espacio Inestable (Valencia). During spring 2024 we did a sample in the Espacio Checoslovaquia (Santiago de Chile). The piece premiered on 4 July at the Antic Teatre, as part of the Grec 2024 Festival.

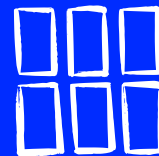


Imatges: © Víctor Coloner



Segunda Juventud

Resident company from 2025 to 2028



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DESCRIPTION OF THE COMPANY

Segunda Juventud is a practical and theoretical research project that explores the aesthetic construct linked to things political, poetical and philosophical. It uses staging and performativity as tools to create fictions and to question the mechanisms that make up reality. The idea is to place a focus on how things work, rather than on what things are, with a view to denaturing or modifying ideas that are presented as natural; questioning constructed realities and therefore making them changeable. This leads us to understand matter in a more plastic way and to be on the look-out for the different possibilities, sometimes unknown, that lie both in front of and within us.

Segunda Juventud, which could also be a post-punk music band, operates like an oxymoron. Youth, understood as a finite period, is repeated, reviewed and spectral, allowing us to rethink what we understand to be linear and true. This company is comprised of the standing members Maria Jurado and David Corral, sometimes accompanied by other artists who orbit the project and work on it as collaborators.

DESCRIPTION OF THE PROJECT

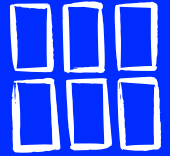
“**Angelical**” is a performing research undertaking that explores the material nature of the present from a contemporary philosophical standpoint. It is configured as a space in suspension, a temporary oasis in which performativity, presence and staging create an ever-mutating landscape. The work is located at a crossroads where time, conversations and nostalgia converge, with a view to questioning the immobility imposed by the structural precariousness and alienation of our contemporaneity.

Coproduction of Mercat de les Flors, residency in Nau Ivanow, Graner and La Briqueterie (París).



Urati Laboratori

Resident company from 2023 to 2026



Contact person: ALBERT CHAMORRO

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DESCRIPTION OF THE COMPANY

Urati Laboratori was created in 2020 for the purpose of building an artistic research laboratory focusing on creation from the stage design perspective. We work on long creation processes, where the main goal is not to come up with cut-and-dried proposals, but rather to conduct research based on common concepts. The company members come from the performing fringes: we are stage designers, plastic, sound and literary artists, audiovisual creators, technological investigators and theoreticians of philosophy. Our work is based on stage design in convergence with the visual arts, literature, research into sound and technological experimentation.

Based on a stance on the social context, our proposals set out to generate autonomous spaces that become a habitat for the audience and where the borders between reality and virtuality become hazier.

DESCRIPTION OF THE PROJECT

“**Cridaran les pedres**” is a research work into the performative forms of power. In 2023, Urati laboratori embarked upon research to ascertain what the stage mechanisms (visual, aesthetic, body and verbal) that articulate power relationships in our setting are, with a view to addressing, through art, the question: is power a natural question, or is it merely an artifice?

Moving from the mouth of hell to contemporary screens, “Cridaran les pedres” performatively explores how power codes develop. The proposal takes different formats (a performative talk, an installation and a stage piece) and mixes seductive sensoriality with ironic intellectuality.

The project enjoys the support of different institutions from home and abroad and is comprised of finished works or works nearing completion:

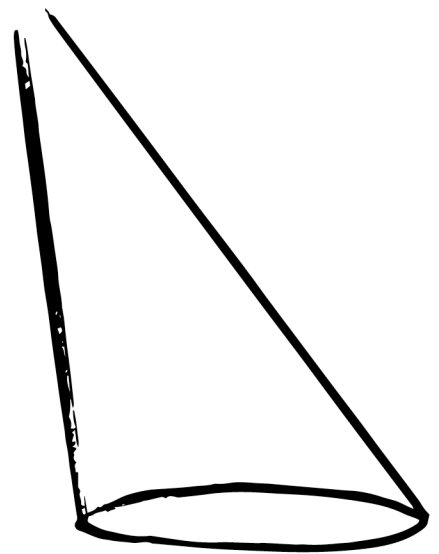
Performative conference, with the support of Fundació Joan Brossa - Centre de les Arts Lliures and Nau Ivanow. Premièred in February 2025 in the Brossa, this small work explores the identity of the screen as an artefact of the relationship with power. It is a proposal that takes the audience on a voyage from sensoriality to intellectuality to oblige them to take a stand on how power and violence are exercised. Within our global project, we regard this first part as a prologue to the research.

Installation, with the international support of Teatro Puerto and Teatro Biobío In Chile, the “Això al poble no li agradarà” festival, L’Animal a l’esquena and Nau Ivanow. The second part of this research takes place in a residency for different Chilean institutions and was presented as part of the performing arts festival of Girona at the end of May 2025. The goal is to address the questions raised in the preceding phase and to generate an installation space which, based on breaking away from the screen and the mouth of hell, gives material form to a landscape somewhere between virtuality and corporeality.

Piece, with the support of Nau Ivanow. The final phase of the research will yield a stage work where the investigation conducted in the talk and the installation phases will result in a play that brings the power relationships generated by the stage mechanism between the audience and the stage into opposition.



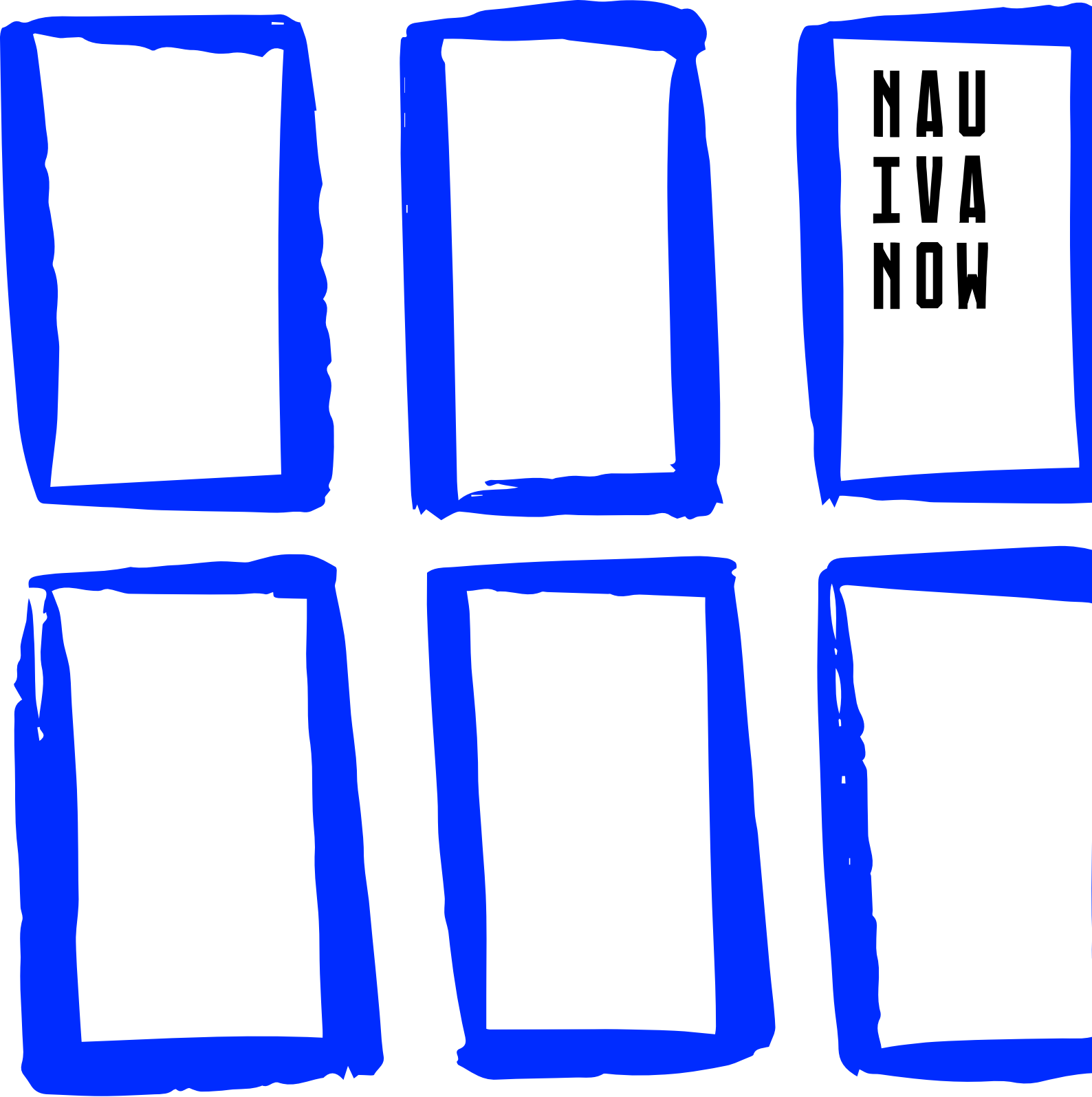
Images: © Marta Lofi





How we do things
comes before **that**
what we do.

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