



**Burning Vision/Visió ardent**

# VISIÓ ARDENT - BURNING VISION

by Marie Clements

Catalan translation by Elisabet Ràfols

Directed by Tom Bentley-Fisher

Co-production with Q-Ars Teatre and Barcelona Grec Festival, 2016



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**“Every child is scared of the dark, not because it is dark,  
but because they know sooner, or later, they will be discovered.”**

**“Un nen sempre té por de la foscor, no perquè sigui fosc,  
sinó perquè sap que tard o d'hora se'l descobreix.”**

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## **CO-PRODUCING COMPANIES WITH GREC FESTIVAL**

### **TANT PER TANT THEATRE**

A Canadian theatre company, Tant per Tant is dedicated to the translation, exchange and production of international plays. The company has introduced Catalan and Canadian playwrights and their work through full productions, workshop productions, and staged readings. Most recently, Tant per Tant completed a three year exchange project, the Catalan/Canadian Connection, working with six Canadian and Catalan playwrights. The company was founded in 2006 and continues to mount plays and exchange programs that help create a dialogue between theatre professionals and various cultures.

### **Q-ARS TEATRE, BARCELONA**

Founded by Anna Güell and Mercè Anglès in 2000, Q-ars Teatre has consistently produced some of the most innovative and respected productions in Barcelona. Their work has been featured at Teatre Nacional de Catalunya, International Festivals, and performance venues throughout the country. Tant per Tant has partnered with Q-ars Teatre on previous projects, including a production of *Jocs de paciència*, by Abla Fahroud, *Connexió Canadenca*, and a production of *Iliada*, performed at the 2009 Grec Festival and the 2010 Festival de Teatro Clásico in Merida.

## OVERVIEW

*Burning Vision* is a play that reaches beyond boundaries and borders. It tells a story that is relevant to all who hope the world will place the health of our global humanity above the interests of a few. It digs into the interior of the human being and shakes the foundation of our perceptions. It is not only about the increasing danger of mass destruction; it is about listening to the quiet interior of ourselves before we self-destruct. It is about listening to languages we may not understand, observing cultures that seem incomprehensibly foreign, and searching for the tools that might move us toward a common understanding.

Seventy years have passed since the bombs *Little Boy* and *Fat Man* (also the names of two characters in the play) were dropped on the Japanese cities. Today we are experiencing a strong resurgence to create more uranium mines and reactors in order to fulfil the crisis of our diminishing energy supplies, as well as an increase in the stockpiling of weapons of mass destruction in various nations of the world. *Burning Vision* is a play that reminds us of the toll that the misuse of uranium took on human life and the toll it still threatens to take.

The play does not pretend to provide solutions. It does not preach. Rather, it takes us to the heart of individuals caught up in the exploitation of war. Traditional Aboriginal cultures in Canada describe the world in four elements – rock, wind, water and fire. The number four is intrinsic to their world: four seasons, four directions, four stages in life. Marie Clements, a Metis playwright, divides the play into four movements, using these elements to trace the chilling story arch of uranium from the mining to the bomb.

Through transformation of time and place, through the spirits of the animal world inherent in Canadian Native culture, the playwright links the world of the Dene to its counterparts in Japan. Told with compassion, humour, and astounding theatricality, her play takes us on a journey of the spirits. *Burning Vision* unfolds in an adventure that reaches out to connect us all.

The play begins with an explosion. It ends with an explosion. And within that utterly beautiful conflagration of fire a chorus of voices from distant corners of the world struggle to live, to comprehend. Whether they are Dene ore carriers slowly dying from radiation, a Japanese fisherman falling from the sky, or a beautiful radium painter whose face glows in the disintegration of her radiant death, Marie Clements creates a world that stirs us to action.

## PROPHECY OF THE FORBIDDEN ROCK

In the late 1880's, before European settlers arrived, a medicine man from the Dene Nation, an aboriginal group who live in the northern regions of Canada, prophesied a 'burning vision'. The man sang to his drum all night so that his people had to stay up without sleep and listen. In the morning he told them:

*"I sang this strange vision of people going into a big hole in the ground – strange people, not Dene. Their skin was white ... I followed them down. They were going into this dark hole in the earth with all kinds of metal tools that made all sorts of noise deep inside. I followed them knowing. They were digging great tunnels."*

*On the surface where they came to live, they made strange houses ... strange houses with smoke coming out of them ... strange houses that looked the same for a people who looked all the same"*

*"I looked up inside my vision. I saw a flying bird, big. It landed and they loaded it with things. It didn't look like it could harm anybody, but it made a lot of noise. I watched them digging something out of a hole in the earth and I watched them raise it to the cool sky until it disappeared and reappeared ... burning."*

*"I wondered if this would happen on our land, or if it would harm our people." Then he said to those around him. "The people they dropped this burning on ... they looked like us, like the Dene. But this vision is not for us now ... it will come a long time in the future. It will come burning from inside."*

In 1945, uranium mined from the land of the Dene nation in Northern Canada was used in the atomic bombs that devastated Hiroshima and Nagasaki. The Dene and the world learned exactly what the material of their land had been used for and discovered how history would be transformed. The burning had begun.

## CHARACTERS

**The Den See-er** – A dene medicine man who prophesized the burning vision in the late 1880's.

**Little Boy** – A beautiful Native child as the personification of the darkest form uranium found at the centre of the earth.

**Fat man** – An American bomb test dummy manning his house in the late 40's and 50's, protecting his piece of the American pie.

**Round Rose** – A Japanese American who creates the glamorous radio personality of “Tokyo Rose”.

**The Widow** – An older Dene woman who keeps a fire of love for her dead Dene ore-carrier husband.

**Rose** – A young Metis bread-maker and a dreamer who walks a line between her white father and Native mother, unable to live as either.

**Koji** – A Japanese fisherman holding on to a cherry branch of hope.

**The Radium Painter** – A beautiful American radium dial painter searching for the meaning of her death as she becomes more and more radioactive.

**Captain Mike** – An Icelandic captain of the *Radium Prince* transporting the uranium on the road to the atom.

**The Japanese Grandmother** – A grandmother walking over a battlefield of cherry blossoms searching for her grandson.

**The Miner** – A white Port Radium miner longing for romance, alone in the depths of the earth.

**The Brothers Labine** – The two brother prospectors discovering uranium at the base of Great Bear Lake.

**The Two Stevedores** – Native boat pilots navigating the boats of ore down the waters.

**Dene Ore Carrier** – The Widow's husband emerging from the fire in her dreams.

Some of the characters are double cast

## ARTISTIC TEAM

Playwright: Marie Clements  
Translator: Elisabet Ràfols  
Director: Tom Bentley-Fisher  
Dramaturgs: Tom Bentley-Fisher, Elisabet Ràfols  
Composer: Eduard Iniesta  
Catalan assistant director and choreographer: Joan Maria Segura  
Canadian assistant director: Lavinia Hollands

### **Catalan cast:**

Miner/Brother Labine1/Captain Mike: Jordi Llovet  
Rose: Clàudia Benito  
Fat Man : Anna Güell  
Koji: Andy Fukutome  
Little Boy: David Santalices

### **Canadian cast:**

Widow: Margo Kane  
Radium painter: Miranda Bentley  
Round Rose/Tokyo Rose/Stevedore: Julie Tamiko Manning  
Brother Labine 2/Stevedore/Dene ore carrier: Deneh Thompson

Set design: Dino Ibáñez and Miquel Àngel Llonovoy  
Video artist: Larry Bauman  
Lighting design: Sylvia Kuchinov  
Costume Designer: Mariel Soria

**MARIE CLEMENTS**  
**playwright**



Marie Clements is an award-winning writer, director and producer who has worked for over twenty years igniting her brand of independent story-making to a variety of mediums including film, t.v., radio, new media and live performance. Her works have been showcased in some of the most prestigious film festivals and live performance venues throughout the Americas and Europe. Marie is dedicated to the craft of story and brings her diverse experience as a performer, theatre-maker and film-maker to the world of inter-related voice and vision.

Her twelve plays including *Copper Thunderbird*, *Burning Vision*, and *The Unnatural and Accidental Women*, have been presented on some of the most prestigious stages for Canadian and international work including the Festival de Théâtre des Amériques (*Urban Tattoo* 2001, *Burning Vision* 2003) in Montreal, the National Arts Centre and The Magnetic North Festival (*Burning Vision* 2003, *Copper Thunderbird* 2007) in Ottawa.

Her work has garnered numerous awards and publications including the 2004 Canada- Japan Literary Award, two prestigious Governor General's Literary Award nominations for *Burning Vision* in 2003 and *Copper Thunderbird* in 2007, and a Jessie Richardson Award for *The Unnatural and Accidental Women*. Marie has produced and toured 12 original productions to national and international showcases, directed ten original productions, written twelve original plays and acted in over 50 theatre productions receiving twenty one nominations, four awards and eighteen publications.

She has been playwright-in-residence at the National Theatre School, the Banff Centre for the Arts, the Firehall Arts Centre, the National Arts Centre, Rumble Theatre and Playwrights Workshop Montreal. Marie was Playwright in Residence at The National Arts Centre 2012, and is currently The Ellen and Warren Tallman Writer in Residence at Simon Fraser University 2012- 2013.

[www.marieclements.ca](http://www.marieclements.ca)

**TOM BENTLEY-FISHER**  
artistic director



Tom Bentley-Fisher has directed over one hundred professional productions in Canada, U.S. and Europe, and has served as the artistic director of five theatres. During his tenure as director of 25<sup>th</sup> Street Theatre in Saskatoon, Toronto's Globe and Mail referred to his revival of the theatre as "one of the most dramatic comebacks in Canadian theatre history."

Founder of theatre festivals and new play development programs across Canada, Tom has also worked extensively in California, most recently as the producer of the *Global Age Project*, an international new play development program in Berkeley. Presently Tom is the artistic director of Tant per Tant, creating and producing international exchange programs between Catalan and Canadian playwrights. His work was last seen at the Grec Festival in 2009 when he directed an all-female version of *The Iliad* for Barcelona's Q-ars Teatre.

Tom Bentley-Fisher has had short stories published in over twenty literary magazines in the U.S. and Canada, is the author of a critically acclaimed *Blind Man's Drum*, and has had his plays produced in Canada and the U.S. Currently Tom is writing the screenplay for his novel, *The Unknotted Tongue*, which has been optioned for a film production that he will also direct.

Having acted for five seasons in theatres across Canada and England, including London's West End, Bentley-Fisher has developed a highly original approach to acting based on the work of Yat Malmgren and Rudolph Laban. He has taught in universities and theatre schools, and conducts master classes in acting throughout North America and Europe.

[www.tombentley.net](http://www.tombentley.net)

**ELISABET RÀFOLS**  
**translator and executive director**



As a Catalan literary translator, Elisabet Ràfols has worked for many of the major publishers in the country. Her recent work includes a translation of Alan Bennett's *The Clothes they Stood Up In* (*Amb una mà al davant i l'altra al darrere*) which was published by Barcelona's Editorial Empúries.

Elisabet has specialized in theatre since her move to Canada in the mid-nineties. She has co-translated the work of Catalan playwrights Manuel de Pedrolo, Manuel Veiga, Gerard Vázquez, and Carles Batlle into English. Her translations of Pau Miro's trilogy *Buffalos*, *Lions*, and *Giraffes* have been seen in Saskatoon, Vancouver, Montreal and Los Angeles. Canadian playwrights she has translated into Catalan include Anne Szumigalski, Gilles Poulin Denis, Abla Fahroud, Catherine Banks, and Marie Clements. Her most recent translation is *Penso en Yu* by Carole Fréchette, premiered at the 2015 Grec Festival.

Elisabet is a founding member of Tant per Tant. During her tenure as executive director she has produced staged readings and full productions of her translations in regional theatres and play development centres throughout Canada. She has organized an annual event, *the International Connection*, featuring translated short stories, poetry, songs, and play excerpts from the international arena. Along with the Tant per Tant team, she has championed the best work from Canada, Catalonia and around the world.

[www.rafol.net](http://www.rafol.net)

**EDUARD INIESTA**  
**composer**



Barcelona's Eduard Iniesta has earned a wide and valuable recognition for his musicianship and compositions, gaining an international reputation. He has more than a 100 recordings to his name, including his solo recordings *Ómnibus*, *Andròmines*, which received the Critics Award for the best recording in 2006, *Secrets Guardats*, and *Nítid*, his homage to the night. Eduard received the award for the best concert in 2012 in the Festival Barna Sants of Barcelona, best recording in the program Hidrogen of Catalunya Ràdio, and placed among the first 15 European recordings for five consecutive months in 2012 in the World Chart Music Europe, *Els set pecats*. In 2012, he was also awarded the best recording for the year for *Marina Rossell canta a Moustaki*.

Known for his outstanding interpretation of various string instruments and vast knowledge of Mediterranean music, Eduard Iniesta's collaborations and experience as a musical director is numerous. His theatre credits include creating compositions for actors Mercè Sampietro, with whom he shares the stage in plays like *Sensualitats* and *9 maletes*, and actor Lluís Soler, who he worked onstage with in *Odissea*, *Canigó* and *Ens hi ha portat la paraula*.

Currently Eduard is composing a piece for Orquestra Nacional i Clàssica d'Andorra, ONCA, and preparing a new solo recording with the title *Escampa la boira*.

[eduardiniesta.com](http://eduardiniesta.com)

## ANNA GÜELL

actress



Anna Güell is a graduate from Institut del Teatre in Barcelona. Thanks to scholarships from UTE and Barcelona's Teatre Lliure, her training continued under teachers like Georges Baal, Antonio Fava, John Strassberg, Konrad Zschiedrich, Penny Cherns and Sue Weston, Declan Donnellan, Tom Bentley-Fisher and Will Keen. She has worked in productions directed by Joan Ollé, Helder Costa, Mario Gas, Ramon Simó, Sergi Belbel, Calixto Bieito, Pere Planella, Lluís Pasqual, Rosa Novell, Tamzin Townsend, Ariel García Valdés, Manel Dueso, Anna Lizarán, Pep Pla, Rafel Duran, Tom Bentley-Fisher and Oriol Broggi among others.

Acting teacher, theatre director, and as an actor she has also worked in TV, radio and cinema. She's been nominated and awarded for different roles through her career.

In 2000 she co-founded with Mercè Anglès the company Q-Ars Teatre, having produced more than 20 productions.

Anna plays the part of Fat Man.

[www.annaguell.eu/](http://www.annaguell.eu/)

## MARGO KANE

actress



Margo Kane (Cree/Saulteaux) is an interdisciplinary artist and a leading figure in Aboriginal performing arts in Canada. Over the past forty years, she has been recognized as a storyteller, dancer, singer, animator, video and installation artist, director, producer, writer, and teacher. Her desire to create work that has meaning for her people is the catalyst for her extensive travels into both rural and urban Aboriginal communities across Canada, and fuels her commitment to performance that is not only socially relevant but empowering, as well.

Margo Kane's work is nationally and internationally acclaimed, especially with the touring of *Moonlodge*, recognized as a Canadian Aboriginal classic in theatre. She has received various awards, nominations and recognition for her performances for TV, film and stage, including the Canadian Achievement Award. She is the founding artistic director of Full Circle: First Nations Performance, and produces the annual two-week *Talking Stick Festival* in Vancouver, a unique showcase for talented, emerging and professional artists, to engage Aboriginal cultural communities, and to introduce Vancouver's many audiences to contemporary Aboriginal artistic practices.

One of the most respected actresses in the country, Margo brings her vast experience to *Burning Vision*.

[www.fullcircle.ca](http://www.fullcircle.ca)

## JORDI LLOVET

actor



Graduated in 2009 from Institut del Teatre in Barcelona, Jordi's recent credits include "La Dama de Reus", directed by Ramon Simó, "Mercader de Venècia", directed by Rafel Duran at National Theatre of Catalonia, "Rei Lear", directed by Lluís Pasqual at Teatre Lliure, and "Un refugi indie", written and directed by Pau Miró at Sala Beckett. He has been a member of Sala Beckett's resident company for Obrador d'Estiu and has appeared in TV3 miniseries "Ull per Ull", directed by Mar Targarona and "13 dies d'Octubre", directed by Carlos Marqué-

Marcet. Jordi was also in the feature "All I see is you" directed by Marc Foster.

## CLÀUDIA BENITO

actress



Graduate from Institut del Teatre de Barcelona. She has participated in several theatre projects like *Com dir-ho?* by Josep M<sup>a</sup> Benet i Jornet, directed by Xavier Albertí, *El Somni d'una Nit d'Estiu* directed by Joan Ollé, at Teatre Nacional de Catalunya, *Cleopatra* escrit i dirigit per Ivan Morales al Teatre Lliure, *Consejos de un Discipulo de Morrisson a un fanàtico de Joyce* de Roberto Bolaó and A.G.Porta, directed by Fèlix Pons and more recently *Romeu i Julieta* directed by Marc Chonet at La Seca Espai Brossa. She has also had the role of Vicenta at TVE's TvMovie, *Habitaciones Cerradas* and the role of Annetta at TV3's

TvMovie *Laia*.

## JULIE TAMIKO MANNING

actress



For the last 20 years Julie has performed across Canada. Selected theatre credits include: *Sister in Pig Girl* (Imago Theatre), Elena in *Butcher* (Centaur), Isabella Bird/Win in *Top Girls* (META nomination-Supporting Actress, Segal), Emilia in *Othello* (META Award-Supporting Actress, Segal/Scapegoat Carnivale), Titania in *A Midsummer Nights' Dream* (META nomination- Best Actress, Repercussion Theatre), Doris Truscott in *Innocence Lost* (NAC/ Centaur), Clarence in *Richard III* (META nomination- Best Supporting, Metachroma Theatre).

She is currently working with co-creator, Matt Miwa, on touring their award winning The TASHME Project: The Living Archives, a verbatim play that traces the experience of the WW2 Japanese Canadian internment, through the memories of their community elders ([www.thetashmeproject.ca](http://www.thetashmeproject.ca)).

## DENEH THOMPSON

actor



Deneh'Cho Thompson - Since 2009, Deneh has been developing an artistic practice that uses devised theatre as its principal component, often blurring the lines that define the roles of director, actor and writer. Recent directing credits include *The Dudes of My Life*, a devised piece, and *The Governor of the Dew*, by Floyd Favel. Deneh trained at Capilano University and, more recently, Simon Fraser University. In 2015 Deneh joined both the Full Circle First Nations Performance Ensemble and the Urban Ink Collective. Deneh recently performed in *The Classroom* at Studio 58 and *Silenced* at the rEvolver Festival. Deneh is also Producer at The Greater Vancouver Professional Theatre Alliance, and Associate Producer at Full Circle First Nations Performance and the Talking Stick Festival.

## MIRANDA BENTLEY

Canadian actress living and working in Los Angeles. She is a founding member of Shifting Axis Theatre, where she recently played the role of Rosannah in *Brilliant Traces* by Cindy Lou Johnson and is looking forward to playing Miss Julie in their upcoming production of the Strindberg classic. Favourite roles include Alma in *The Eccentricities of a Nightingale*, Lady Anne in *Richard the Third*, and Kirsten in *Days of Wine and Roses*. Miranda attended the Neighbourhood Playhouse School of Theatre in New York where she studied the Sanford Meisner technique. She also graduated from the Ruskin school in Santa Monica where she had the privilege of working with many accomplished master class teachers including Ed Asner, David Mamet, Brenda Vaccaro and Paul Sand. Miranda is also a singer/songwriter.



## ANDY FUKUTOME

actor



Japanese actor living currently in Spain. After training in “La Casona” (Barcelona), he has developed his career in Europe in film, as well as in TV series, which include “Sin identidad”(Diagonal TV), “Águila Roja”, “Aída” (Globomedia), “Yo soy Bea” (Grundy Producciones) o "Les dues vides d'Andrés Rabadán"(dir. Ventura Durall). He has also worked in several dubbing projects for commercials and films, becoming the Spanish voice for Jackie Chan in “Karate Kid” or Jay Chow in “El avispón verde” (The Green Hornet).

## **JOAN MARIA SEGURA**

### **Catalan assistant director**



Joan Maria is a graduate from Institut del Teatre in Barcelona. He is a director, choreographer and founding member of the company EGOS teatre. Recently he has directed *Udol* by Q-Ars teatre and *El crim de Lord Arthur Savile* by Egos Teatre, and for this production he was nominated Best Stage Director for *Premios de Teatro Musical* 2011-12 and for the awards Broadwayworld Spain 2011-12

Joan Maria has been assistant director for Josep Maria Pou, Tom Bentley-Fisher, Xavier Albertí, Pep Pla and Esteve Polls.

As a choreographer, he has worked in several productions: with directors such as Lyona, Elisenda Roca, Marc Rosich, Josep Maria Pou, Rafael Duran and Pep Pla. In this production he will be assisting with the choreography.

## **LAVINIA HOLLANDS**

### **Canadian assistant director**



Lavinia Hollands studied playwriting and dramaturgy at the University of Victoria before training under Tom Bentley-Fisher in San Francisco. She directed *The Woolgatherer*, by William Mastrosimone, in Vancouver and has directed various staged readings at Theatre503, Tristan Bates and the New Diorama Theatre.

Lavinia currently lives in London and is cofounder of Constructive Interference Theatre Company. She wrote and directed *Adjusting Water Features* at the Rosemary Branch Theatre. She was dramaturge and director for Peter Norgate's *Euler's Circles*, a new play about disability, at the Brockley Jack Theatre. She directed Governor General Award winning play, *The December Man*, by Colleen Murphy, at the Finborough Theatre and was recently part of the Offcut festival at Riverside Studios in London.

Lavinia Hollands also teaches acting classes in London based on her training with Tom Bentley-Fisher. In 2012 she was in Barcelona participating as assistant director in Tant per Tant's exchange project Connexió Canadencà.

## LARRY J. BAUMAN

### video artist



Larry J. Bauman has written, directed or produced more than seventy-five documentary, drama, performing arts and commercial productions. He has won a variety of regional, national and international awards for productions ranging from television commercials to documentaries and drama. His work has screened in countries around the world. In addition to writing and directing, Larry has also served variously as executive producer, producer, script/story consultant, and scriptwriter on productions ranging from theatrical features to dramas and documentaries for television. Larry studied film history, theory, and production at the University of Regina with legendary European filmmaker and teacher Jean Oser. That unique education led to the establishment of one of western Canada's pioneering film production companies and the creation of early ground-breaking regional dramas and performance documentaries. Larry has instructed a variety of film and video production classes at the University of Regina and University of Saskatchewan and has acted as adjudicator and workshop presenter at several national film and television festivals.

## SYLVIA KUCHINOV

### lighting designer



Sylvia Kuchinov is a graduate of Interior Design and Set design. Although specializing in lighting design through her 20 year career, she has also designed sets for theatre and dance companies, and installations for galleries and museums. She has diversified her work in different settings: exhibitions, architecture, theatre, dance, music, urbanism, installations, and has also taught at the college of architecture and given several lectures on lighting.

In theatre, dance and music, she has worked with directors like Sol Picó, Magda Puyo, Ricard Gázquez, Txiki Berraondo, Pep Duran, Toni Casares, Rafel Duran, Glòria Balanyà, Antonio Simó, Senza Tempo, Toni Mira, Sabine Dahrendorf, Tom Bentley-Fisher, Toti Soler, Àngel Pereira, l'Orfeó Català.

She has designed the lighting for exhibitions at the Forum de les Cultures in Barcelona, Palau Moja, Centre d'Art Reina Sofia in Madrid, Biblioteca Nacional de Catalunya, Centre de Cultura Contemporàni de Barcelona (CCCB), Foment d'arts de Disseny (FAD) and others.

## DINO IBÁÑEZ

set designer



Trained in the field of architecture and industrial design, Dino Ibáñez has been involved in the theatre for the last 36 years and designed more than fifty sets for the following companies: L'Om-Imprebis (22 productions), Els Joglars (15), El Tricicle (2), La Clota (3), La Cubana (1), Iguana (1), Pep Bou (1), Manel Barceló (1) and Lluís Soler (1).

From 1986 to 1992 he was the technical director for the Centre Dramàtic de la Generalitat de Catalunya, Catalonia, and from 1992 to 2000 a theatre consultant with Michael Bantjes for many theatres in Catalonia, Balearic Islands and Valencia. Since 2000, under the company Dino

Ibáñez & Associates, he has been a theatre consultant for new and old theatres in the following cities: Barcelona, Terrassa, Calldetenes, Saragossa, Valladolid and Palma de Mallorca. From 1998 to 2013 he taught set design, first at Institut del Teatre in Barcelona, and then at ESADIB (Mallorca).

## MIQUEL ÀNGEL LLONVOY

set designer

Miquel combines his work in the theatre as an author, actor, graphic designer and set designer with the creation of artistic elements from found objects ([www.llonvoy.com](http://www.llonvoy.com))

He has designed and built the set for the following shows:

*Cavalls verds*, a collective creation directed by Pitus Fernández, *Camarada K*, from texts by Daniil Kharms directed by Joan Carles Bellviure, *Illa Txèkhov*, from texts by Anton Txèhov directed by Joan Carles Bellviure, *Una gavina* by Anton Txèhov, collective direction, *La presa de Menorca*, directed by Pitus Fernández, and Shakespeare's *La comèdia dels errors*, directed by Pitus Fernández and set designed with Dino Ibáñez.



## MARIEL SORIA

costume designer



Illustrator, comic artist and costume designer for theatre. She has worked in theatre, dance and circus productions under directors including Ramon Simó, Magda Puyo, Carme Portaceli, Albert Boadella, Mario Gas, Pavel Khomsky, Luca Valentino, Mar Gómez, Ley Mendoza, Joan Castells.

Recent productions: *Pals*, circus production, Coproducció Festival de Circo de Buenos Aires; Grec 2015, *Purga*, TNC, *Alma i Elisabeth*, Sala

Muntaner, *Per un sí per un no*, *Ball de Titelles*; TNC, *Forever and a day*; Cia de dansa Mar Gómez, *Copenhaguen*; TNC, *Els Dolents (Shakespeare's villains)*, *Ricard II*; FEI, directora: Carme Portaceli. Another upcoming show in this Festival Grec 2016: *Así en la tierra como en el cielo* Compañía de Danza Mar Gómez.

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