

Teatre Lliure, 50 years: past, present and future

22, 23 and 24 October 2026

Location: Universitat Autònoma de Barcelona, Institut del Teatre and Palau Robert



The articles and papers resulting from the symposium will be published in the dossier section of issue 52 of the journal *Estudis Escènics*. The symposium will be mostly in Catalan, except when indicated otherwise. There will not be translation services during the symposium.

Thursday, 22 October 2026

Sala de Graus, Faculty of Philosophy and Arts - Universitat Autònoma de Barcelona

9 h Reception

9.30 h Institutional welcome

With interventions by:

Dr Jordi Cerdà Subirachs, Vice-Rector for Culture and Language Policy at the UAB

Dr Margarida Freixas Alás, Dean of the Faculty of Philosophy and Arts at the UAB

Mr Francesc Casadesús, Deputy Director of Teatre Lliure

Dr Davide Carnevali, Director of the journal *Estudis Escènics* at the Institut del Teatre

Dr Núria Santamaria Roig, member of the Symposium Organising Committee

10 h Opening lecture | Veronica Orazi

1976-2026. Theatre in Europe and the Teatre Lliure

Introduction Francesc Foguet

Faced with the milestone of 50 anniversary of the Teatre Lliure it is strategic to outline its role throughout history, with a multifaceted approach that reflects the nature and objectives of the founders' original project. First, the recovery of what the long dictatorship repressed; second, the repositioning on the international scene, recovering not only a European but global dimension; and, finally, but even more relevant, the reinvigoration and strengthening of a culture and language diminished by the regime, acting as a powerful driving force for the reconstruction of national theatre and its international scope. It is therefore possible to say that the main objective that inspired its founders, "to make a theatre for everyone", was fully realised and continues to grow stronger season after season.



Estudis Escènics International Symposium



11 h

Paper | Joan Sellent**The prevalence of Alexandrian verse in theatre**

Introduction Judit Fontcuberta

In 1982, when the Teatre Lliure premiered Molière's *The Misanthrope*, in a Catalan version by Joan Oliver starring Lluís Homar, many Catalan spectators were able to discover the efficiency of the rhymed Alexandrian verses at the service of comedy. Three years later, this happy discovery was corroborated by the premiere in Catalan, at the Teatre Poliorama, of Edmond Rostand's *Cyrano de Bergerac*, translated by Xavier Bru de Sala and directed by and starring Josep Maria Flotats. The solemnity of the metre and rhythmic cadence of this type of verse mean that it is usually associated with tragedy, but this paper seeks to demonstrate the efficiency and prevalence of Alexandrian verse in comedy with several examples, some of which form part of the speaker's experience as a translator.

11.30 h

Break

11.45 h

Presentations

Introduction Anna Corral

Maria Moreno**The imprint of American drama in the Teatre Lliure**

With the aim of systematically examining the presence and shaping of the performances of American plays at the Teatre Lliure, this analytical journey reconstructs a detailed inventory of the American productions and playwrights that have formed part of its programming. This will allow us to set the foundations for a more global interpretation of the role of American drama in the shaping of the Teatre Lliure's repertoire.

Firstly, there is a summary of the data collected —authorship, direction, seasons, performance venues— in order to delimit the main lines of presence and recurrence. Secondly, we revisit the critical reception of these productions while analysing their interpretative discourses and the reviews by specialised critics. Finally, we study three significant productions: *El dol escau a Electra* [Mourning Becomes Electra], Eugene O'Neill's classic directed by Josep Montanyès in 1992; *Un fràgil equilibri* [A Delicate Balance] (2011), by Edward Albee in a mise-en-scène by Mario Gas; and *El cine* [The Flick], by Annie Baker, directed by Marília Samper in 2023. These cases are paradigmatic examples that will enable us to look at how Catalan creators have interpreted, recontextualised and updated these plays by dialoguing with their own theatre poetics. By combining an overall perspective with the analysis of specific cases, the objective is to outline the forms of circulation, appropriation and resignification of American drama in contemporary Catalan theatre and to have a better insight into the dialogue that the Teatre Lliure has established with one of the most influential theatre traditions of the 20th and early 21st centuries.

Martina Tosticarelli

Avignon-Lliure: inspiration, influences and feedback

Over the last decades, the Teatre Lliure has become a major venue for hosting the most outstanding productions and creators of the Avignon festival, not only during the Festival Grec but also during the season. All the big names of the international scene, such as Angélica Liddell, Romeo Castellucci, Thomas Ostermeier, Jan Lauwers, Robert Lepage, Jan Fabre, Wajdi Mouawad, Stefan Kaegi, Complicité or Lola Arias, without forgetting the current director of the festival Tiago Rodrigues or, in previous years, Peter Brook or Robert Wilson, have been present on several occasions at the Teatre Lliure, emphasising the professionalism of its artistic and technical teams, the multifaceted nature of its auditoriums, and the enthusiastic and highly discerning audience.

At the same time, Avignon has inspired and influenced the local production linked to the Teatre Lliure. A paradigmatic example is Ostermeier's influence on Àlex Rigola's productions during his time as a director of the theatre. Also other cross-over influences that, merged or juxtaposed, have an impact on subsequent generations. In some cases, the Lliure "hallmark" relates to a certain quality —understood as a sensitive texture— of the mise-en-scène, a performative and sensory complexity halfway between rupture and sophistication. In others, it is a clear approach to political and provocative theatre, the latter aimed at social issues concerning equality, gender diversity, ecology, minority groups inclusion, valuing and preserving democracy, and so on.

Carme Planells

In the wake of the Teatre Lliure: scope and influence on the genesis and project of the Teatre del Mar in Mallorca. Between legacy, reflection and the desire for similarity

The Mallorca-based theatre Teatre del Mar (TdM) is one of the examples in which the model of the Teatre Lliure has gone beyond its context and has generated spaces that adopt its artistic and civic-spirited ambition. The Teatre Lliure began a path that the TdM follows, although from the distances imposed by the island context: physical, political-administrative, demographic and temporal. Nevertheless, they represent two complementary theatre models as a national cultural project, a space of aesthetic modernisation, a platform for contemporary creation in Catalan, and a venue with a public and transformative mission.

There are several significant parallelisms: both institutions were born as collective projects linked to processes of theatre renewal and they share a clear conception of public service. Similarly, they have the same desire to renew the theatre panorama by committing to contemporary playwriting, and the establishment of new relations with the audience, distancing themselves from the most conventional mainstream theatre models. They also share a conception of the performance space based on proximity with the spectator. Finally, both the Teatre Lliure and the TdM play a central role in promoting their language and culture, thus contributing to normalising the presence of Catalan on stage and putting local creation in permanent dialogue with international theatre dynamics. We can say that the TdM, rather than a mere reflection, is a reinterpretation that crystallises in a project with an identity of its own within the Mallorca theatre panorama.

1 pm

Paper| Joaquim Ortells**The free spirit of Carles Santos at the Teatre Lliure: history of a meeting**

Carles Santos (1940-2017), composer, creator and artist born in Vinaroz, Castellón, had a close relation with Catalan culture and its main exponents from the late 20th century and early 21st century. Joan Brossa, Pere Portabella, Jordi Cadena or Mestres Quadreny, among others, worked with Santos in that period. His creations and close relationship with the Teatre Lliure, where he premiered several of his pieces, led him to be resident composer. Carles Santos cannot be understood without the Teatre Lliure, and the Teatre Lliure cannot be understood without Carlos Santos.

A person with little attachment to material things, most of his scores have been lost or are incomplete, which prevents a new reproduction of his creations. Work is underway to recover them.

1.30 pm **Lunch****Exhibition hall, Communication Library and General Newspaper Archives, Building N (Plaça Cívica)**3.30 pm **Tour of the Ros Ribas exhibition****Sala de Teatre in UAB (Plaça Cívica)**

4.30 pm

Presentations

Introduction Daniela Palmeri

Maria Zaragoza**The Ros Riba hallmark**

From the outset, the collaboration of the photographer Ros Ribas with the Teatre Lliure has established a point of reference in theatre photography in Catalonia. However, is the Ros hallmark only a personal one or an indissoluble consequence of the Teatre Lliure's character? This presentation provides a first approach to the concept of theatre photography based on his work in the early years of the theatre, and also to the unique case of the creation of the Teatre Lliure as a catalyser of Ros' theatre gaze.

Héctor Mellinas***La senyora de Sade: actresses and stylistic features***

In 1986, following a project by actress Rosa Novell, the Teatre Lliure premiered *La senyora de Sade* by Yukio Mishima starring Julieta Serrano, Carlota Soldevila, Anna Lizaran, Muntsa Alcañiz, Teresa Vilardell and Rosa Novell herself. A cast of different generations and diverse training and backgrounds that highlighted the multiple acting styles that coexisted at the time and that enabled spectators to see the evolving craft of acting.

Based on the documentation of the Fons Rosa Novell held at the Museu de les Arts Escèniques, as well as the material available at the Arxiu Lliure, this presentation seeks to reflect on how director Jordi Mesalles managed to unify different acting trends and how these coexisted and feed each other to the extent of asking ourselves, forty years later, whether the Teatre Lliure actresses successfully established a distinct way of acting beyond personal stylistic features and whether this possible modern model is now feasible for today's Catalan actresses. What really is the legacy of an actress?

Bàrbara Raubert

Dancing in the company store. Changes of venue and economies for late 1970s dance

If we look at the number of performances in its archive, we realise that dance has not been one of the central activities of the Teatre Lliure. However, in its first period, dance contributed to the aesthetic creation of the performing arts promoted by the Teatre Lliure. Fabià Puigserver's imprint can also be seen in this part of the programming. At the same time, focusing on the background of those who were part of it helps us understand that this ecosystem also had political motivations.

5.30 pm Paper | Oriol Pérez i Treviño

The Teatre Lliure chamber orchestra. The music of a possible country

Introduction Jordi Jané-Lligé

In 1985, in the midst of the cultural reconstruction of Catalonia, the Orquestra de Cambra Teatre Lliure was born as an expression of a new way of understanding music, culture and the country. Rather than the history of a music ensemble, this lecture proposes a journey through the political, social and cultural context that made it possible an initiative aimed to become a symbol of modernity, quality and commitment.

Based on the trajectory of the orchestra, we will explore how Catalan culture went from resistance to the construction of solid institutions, capable of dialoguing with Europe with a voice of its own. The presentation reflects on the role of the arts institutions in shaping a collective project and raises a question that prevails forty years later: to what extent can music contribute to imagining and constructing a possible country?

6 pm Talk between Francesc Cortès and Josep Pons

7 pm Alejandro Santaflorientina's poetic report

7.30 pm End of day

Friday, 23 October 2026

Teatre Estudi - Institut del Teatre

9.30 m Institutional welcome

10 am Paper| Iván Alcázar

The site of the Teatre Lliure and how it harmonises with its surroundings

Introduction Marta Rafa

Fabià Puigserver's description of theatre as a "constant struggle between reality and fiction" should help carry out a reflection on references, transformations, conflicts and contradictions present in the different stages and venues of the Teatre Lliure. That "physical and emotional dialectics", as Puigserver used to say, can also be seen in the theatre building, a definable and structured architectural field, which is, "also, and above all, a space of dreams." What are the phenomena, elements, legacies and links that would define this mould? A theatre tool which, although it may have changed scale, situation and configuration, has always retained its core of freedom.

Through different changes in scale and citing some of its creators (with statements taken from unpublished interviews), we will look at the spaces and architectures linked to the Teatre Lliure. This centre of gravity will enable us to pivot and progress from the toy theatre Puigserver had as a child to the "Ciutat del teatre"; from Poland to Italy, and from Italy to Germany; from the cooperative to the Foundation; from handicrafts to technology; from grace to solemnity, and from Gràcia to Montjuïc.

Widening out the historical and urban focus will provide us with a better context for the cultural and spatial richness of the Teatre Lliure by considering a broader panorama: certain episodes of recycling and generational relief, brought about by the historical Catalan institutions, as well as notable initiatives of "Cities of theatre" worldwide.

10.30 h Presentations

Introduction Carles Batlle

Martí Alòs

The birth of the Teatre Lliure as an alternative approach to an institution, halfway between a public service and independence in management (1976-1982)

The period between the death of Franco and the strikes in the performing arts sector and the birth of the Centre Dramàtic de la Generalitat meant a theatre transition in parallel, and closely linked, to the Transition to democracy. In those years of institutional vacuum, several moments and groups presented their shows and projects that ranged between the private world of the companies and the institutional initiatives. In this context, the Teatre Lliure emerged as a unique case, both because of its mission and its management model.

This presentation seeks to situate the initiative within its context and in relation to the changes in the theatre sector in the second half of the seventies and early eighties. At the same time, it explores the underlying reason for its birth and points to the relations with incipient institutions that found an active and mobilised sector, albeit without a clear idea of the theatre sector that they foresaw for a democratic Catalonia.

We will seek to identify the most characteristic elements of this project and define which ones marked its path and, especially, which ones eventually led to tensions with the authorities, relating it to the different conflicts experienced around the conceptualisation of the project as a public theatre of public management. In short, we will endeavour to situate and assess the role and place of the Teatre Lliure and its specificities within the process of democratisation and normalisation of the theatre sector, and to understand this process beyond the theatre field.

Marta Rafa

Fabià Puigserver and theatre costume

Fabià Puigserver attached the same importance to the script as to the visual part of a show. What was heard and what was seen had, for him, the same value. There were also no differences between set and costume design, everything formed part of it, and, for this reason, he addressed it with the same interest and relevance. We see this modern conception of the theatre costume in his artistic practice at the Teatre Lliure, but it is by analysing his contributions to the set design studies at the Institut del Teatre that we can understand it in more depth.

Marc Fernández

Scenic space and performative architecture in postmodernism: the case of the Teatre Lliure in Montjuïc

It is infrequent for the approach to a building designed for theatre performance to arise from the collaboration between the architect and whoever will use it. The friendship between Fabià Puigserver and Manuel Núñez Yanowsky turned the Teatre Lliure in Montjuïc into one of these peculiar cases. Moreover, Núñez Yanowsky's training in performing arts at EADAG and Puigserver's direct intervention meant that, from the outset, the venue was conceived in relation with the performance in an active and performative way, without unlinking the stage from the architectonic container.

This presentation seeks to analyse the architectonic project to remodel the Palau de l'Agricultura in the light of diverse theoretical conceptualisations — Bernard Tschumi's proposals and his notion of event architecture, Dorita Hannah's category of abject space, and Solà-Morales' ideas on fragile architecture— to demonstrate that it is not a neutral container but rather a structure that triggers human actions and relations in a performative way.

Although it has been extensively researched on its relation with the recovery of pre-existing spaces as a mechanism of memory, the project presented in 1991 is a broader intellectual response to the transformations of late 20th-century architecture. These performance needs can also be found in the Serlian window used by Aldo Rossi in the reconstruction of La Fenice (1996) in Venice, in the stage flexibility of Lina Bo Bardi's Teatro Oficina (1991) in São Paulo or in the dialogue with tradition of the Teatre Nacional de Catalunya (1996) by Ricard Bofill.

11.45 am **Break**

12 noon Paper| Esteve Miralles**Theatre and «desartification» (1976-2026)**

Introduction Carles Batlle

In the last half century, the artistic debate has gradually established a process of "deartization" through an unformulated process of sedimentation of successive doxas: unmodernising (anti-intellectual), consumerist (marketing-based) and identitarianist (narcissistic) pseudo-theorisations. Also in the case of theatre, these doxas seem to have naturalised dynamics of artistic gatekeeping —of selection and valorisation— based on non-artistic criteria.

12.30 pm Roundtable | Rethinking leadership in public theatres

With representatives of the following theatres: Katona József Színház (Budapest), Toneelhuis (Antwerp), Thomas Bernhard Institute (Salzburg) and Suomen Kansallisteatteri – Finnish National Theatre (Helsinki)

Moderator: Davide Carnevali*

Throughout Europe and beyond, public theatres are experimenting with new models of leadership: collective governance, female leadership, politically committed artistic direction, and approaches that are more sensitive to the context and socially aware.

- What does leadership mean at a time of institutional transformation?
- How do the collective and non-hierarchical models change decision-making and accountability?
- In what ways does leadership shape artistic risk, diversity and inclusion?
- Can a politically committed leadership coexist with public funding structures?
- How do leaders respond to the growing social, cultural and financial pressures?

1.30 pm Lunch**3.30 pm Roundtable | The relevance of public theatres today**

With representatives of the following theatres: Düsseldorfer Schauspielhaus (Düsseldorf), Dramaten – Kungliga Dramatiska Teatern (Stockholm), International Theater Amsterdam (Amsterdam), Teatro Stabile di Torino – Teatro Nazionale (Turin), and Narodowy Stary Teatr (Krakow).

Moderator: Georgina Oliva*

Public theatres have a two-fold mission: artistic excellence and, at the same time, to continue to be relevant within increasingly more diverse and fragmented societies.

- What does "relevance" mean for 21st-century public theatres?
- How can institutions reach audiences with different backgrounds and cultural expectations?
- Is excellence still a shared value, and who defines it?
- How can theatres balance tradition and innovation without losing their identity?
- What role should public theatres play in times of social and political polarisation?

- 5 pm** **Roundtable | Influence of the legacy and action of the Teatre Lliure on the new generation of Catalan theatre makers**
With Joan Yago, Lucía del Greco, Marc Salicrú and Núria Corominas (Las Huecas)
Moderator: Alícia Gorina
- 6 pm** **Alejandro Santaflorientina's poetic report**
- 6.30 pm** **End of day**

** These conversations will be in English due to their international participants.
Translation services will not be provided.*

10 am

Presentations

Andreu Balius

The graphic identity of the Teatre Lliure

This study reviews the evolution of the Teatre Lliure's graphic communication from its foundation, in 1976, to the present. Based on the study of the posters, programmes, riders and others communication elements, the changes in its graphic identity are analysed throughout these almost fifty years in relation to the different cultural and technological contexts. The study pays special attention to Francesc Espluga, co-founder of the Teatre Lliure and in charge of its graphic communication during the first decades, as well as the creation of the T sign, which would become one of the most recognisable elements of the theatre's identity. Four major moments can be distinguished in this evolution: the construction of the initial graphic system, the opening to new visual languages during the 1990s, the transition towards the digital environment, and a later tendency to systematise graphic identity. These phases cannot be understood as periods of rupture, but as an ongoing adaptation process in which the institutional identity coexists with the expressive freedom of the different communication media. The study shows how the permanence of these elements, particularly the sign and certain ways of using the typography and image, has contributed to building a visual memory of the theatre over time.

Anna Valls

The documentation heritage of the Teatre Lliure through Escena Digital de Catalunya and Arxiu Lliure

When commemorating the fifty years of the Teatre Lliure, it is especially relevant to revise and highlight the importance of the documents, audiovisual recordings and material that have shaped its trajectory. The Arxiu Lliure together with the Teatre Lliure collections held by CDMAE and promoted through Escena Digital de Catalunya (EDC) ensure a key heritage that makes it possible to follow the artistic and aesthetic evolution of the Teatre Lliure and its impact on the configuration of contemporary theatre in Catalonia.

We propose a joint analysis of the documentary heritage held and promoted by both institutions, stressing the strong and weak points, while emphasising their complementarity. We set out how they are put within the reach of the public, research and arts institutions and the type of materials preserved: photographs, programmes, set design sketches, costume models, audiovisual recordings, posters, and related personal items.

The processes of digitalisation and inventorying of the collection are also examined, highlighting the opportunities to enlarge the accessibility, enable interdisciplinary research, and promote new historical readings, the functionalities of the two databases, the interoperability with other repositories, and the pending challenges in digital preservation in the long term.

Finally, we suggest a reflection on the future of theatre heritage and the role of the two archives as guarantors of the living memory of the Teatre Lliure. The combination between heritage preservation and digital technology is paramount to ensure that its legacy continues to be accessible, available for study and inspiring for future generations.

Eloi Alberola

The Teatre Lliure and the genealogy of European public theatre: dialogues with the Piccolo Teatro di Milano and the Théâtre National Populaire

The foundation of the Teatre Lliure in 1976 is framed within a moment of profound transformation of the Catalan and Spanish panorama, marked by the end of Franco's regime and by the need to reconstruct arts institutions with a public spirit. This presentation proposes a comparative reading of the Teatre Lliure's foundational ideals with two European models of reference of public theatre in the 20th century: the Piccolo Teatro di Milano and the Théâtre National Populaire.

Based on a historical and conceptual analysis, it examines the ideological, aesthetic and institutional links between these three projects, highlighting the conception of theatre as a public service, the centrality of the repertoire, the advocacy of artistic excellence as a democratic value, and the role of theatre as a tool of cultural training of the public. It explores how the principles set out by Giorgio Strehler and Jean Vilar, among others, find a specific resonance in the project promoted in Barcelona by creators such as Fabià Puigserver and the founding group of the Teatre Lliure.

The presentation argues that the Teatre Lliure can be understood as a particular interpretation of the European model of public theatre, adapted to a context without a previous solid institutionalisation initially built from an artistic initiative. This perspective makes it possible to situate the Teatre Lliure not only as a key agent of renewal of Catalan theatre but also as a relevant case within the history of contemporary European public theatre.

Pedro Pérez Rothstein

Reimagining the Teatre Lliure's role as a public theatre in the 21st century

Theatres deal with the most fundamental emotions of humanity and the universal challenges we collectively face. They can be considered a reservoir for utopias, dreams and the creation of alternative worlds, pushing the boundaries of what is possible or desirable. Public theatres emerge as a counterpoint to a narrow understanding of theatre venues as mere business endeavours dedicated to commercial entertainment and profit-making or as blunt instruments of propaganda and censorship that reproduce ideologies of those in power.

The Teatre Lliure was founded by young directors, actors and scenographers who believed in a theatre of public service after decades of socio-political repression and cultural dampness under the Francoist regime. It has grown and transformed over the last half century and so has its function and scope as a public theatre in the city: stemming from a European tradition of art as a "public service", it has evolved to encompass broader understandings of "public value", and even "public health" and urban sustainability.

Particularly in the last decade, the Teatre Lliure has actively engaged with initiatives that put neurodiversity, disability and queerness centre stage. This paper examines how projects like Kompanyia Lliure, Theatre on Prescription, UNLOCK THE CITY!, and Ànima Lliure express this constant investigation of what the audience is, who the audiences are and how this service might be conceived, perceived and achieved. Finally, it also poses critical questions for the future and the crucial role that public theatres must play in advocating and reimagining more inclusive and caring societies.

Pepe Zapata

Sustainability of audiences in public theatre: inclusion, equity and cultural rights as a horizon

Audience development has become one of the key strategic functions of contemporary public theatre. However, even the most sophisticated practices (segmentation, loyalty, mediation or participatory programming) can be insufficient if the institutional logics that determine the access, participation and cultural recognition are not questioned. This presentation suggests seeing audience sustainability not as a question of management or quantitative growth, but of rights.

The starting hypothesis is that the democratic sustainability of public theatre depends on its capacity to efficiently guarantee the cultural rights of the public rather than only broadening the potential spectators. The conceptual framework is built based on the Cultural Rights Plan of the Spanish Ministry of Culture (2025), which articulates cultural sustainability around four interrelated dimensions: environmental, social, economic and cultural. The presentation puts an emphasis on the social dimension and on the implications for the theatre institutions: the removal of structural barriers, the recognition of diversity, and citizen participation as a pillar of cultural democracy.

Based on this framework, and with the experience gained in projects with diverse institutions, the lines of work for a real displacement of the paradigm are proposed: from "programming for" to "programming with", from managing attendance to guaranteeing this right, from audience development to recognition. Audience sustainability has not only to do with institutional continuity but with the democratic legitimacy of public theatre.

12 noon

Paper and debate | Florian Borchmeyer and Albert Serra

The future of playwriting and its dialogue with cinema

How are the forms of narrating in contemporary theatre and cinema changing? What remains today of classical playwriting based on conflict, lineal development and the progression of action? And what new possibilities are opening up in an era marked by performance art, immersion and artificial intelligence?

In this paper, Florian Borchmeyer will address some of the decisive transformations of playwriting in recent decades, from the so-called "performative shift" and the practices that have emerged after the paradigm of postdramatic theatre until the new forms of immersive and participatory creation developed by collectives such as SIGNA or Vegard Vinge and Ida Müller.

The focus will be on those theatre experiences that dissolve the borders between actors and spectators and that turn dramaturgy into an open, mutable and partially unexpected process.

Next, in dialogue with Albert Serra, reflection will be extended to cinema. Serra's films, radically distanced from conventional narrative models, provide an original ground to reflect on these new forms of dramatic construction. The talk will explore issues such as the relation between writing, improvisation and editing, as well as the parallelisms and differences between the current transformations of theatre and film dramaturgy.

An invitation to reflect on the future of theatre and audiovisual narration at a time of profound redefinition of their languages.

- 12.45 pm Alejandro Santaflorientina's poetic report**
- 1 pm Poetic event. Dramatized reading with Emma Vilarasau and Jordi Bosch**
- 1.30 pm Guided tour of the Palau Robert exhibition**

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Biographies

Alejandro Santaflorientina

Is a poet, dramaturg and cultural manager specialised in artistic mediation. Graduate in Fine Arts from the Universitat de Barcelona, he holds an international master's degree in Cultural Studies. He has led the project A Tempo, arts i formació of Temporada Alta and Fundació La Ciutat Invisible (2017-2021) and has designed educational and artistic mediation projects for arts venues such as the Teatre Municipal in Girona, Figueres Escena and the performing arts creation centre El Canal in Salt, among others. Since 2021, he has created and developed his own methodology of poetic report that he has put into practice with institutions, arts centres and authorities including the Centre d'Arts Santa Mònica, La Cultivadora, the Plataforma d'Arts de Carrer, and the Department of Culture of the Government of Catalonia.

Alícia Gorina

Graduated in Dramaturgy and Direction at the Institut del Teatre in Barcelona and in acting, voice and body at the Col·legi de Teatre in Barcelona. She has studied the postgraduate programme in Theatre and Education at the Institut del Teatre and has trained in dramaturgy at the Obrador de la Sala Beckett with Paco Zarzoso, Enzo Cormann and David Lescot and in direction at the Venice Theatre Biennale with Romeo Castellucci.

Between 2005 and 2026 she directed shows as *Tinc un bosc al cervell* by Guadalupe Sáez (Sala Beckett, 2026), *Electra* a partir d'Èsquil, Sòfocles i Eurípides (Teatre Lliure, 2025), *Vosaltres, les bruixes* by Jan Vilanova (TNC, 2024), *Ifigènia* a partir d'Eurípides (Teatre Lliure, 2024), *Aquell dia tèrbol que vaig sortir d'un cinema de l'Eixample i vaig decidir convertir-me en un om* by Eleonora Herder (Teatre Lliure, 2021), *Solitud* by Víctor Català (Teatre Nacional de Catalunya 2020), *In Wonderland*, group creation (Festival Grec 2019), *Els ulls dels altres* by Sadurní Vergés (Teatre Principal de Palma 2019), the Catalan participation in the international show *Topographies of Paradise* by Madame Nielsen (Dramaten, Stockholm, 2018), and *Blasted* by Sarah Kane (Festival Temporada Alta, 2017, and Teatre Nacional de Catalunya, 2018).

She has been a director's assistant, producer, and drama teacher, and since 2001 has worked at the Teatre Lliure, currently as coordinator of the education programme. She has been a member of the editorial board of the journal (Pausa.) of the Sala Beckett and founding member of the Associació Artística Indi Gest.

Andreu Balius

Is a type designer, specialised in typeface design. PhD from the University of Southampton, he teaches at Eina (Centre Universitari de Disseny i Art de Barcelona). He began designing typefaces in the late 1980s, when digital technology was opening a new field, and since then he has researched the relationship between form, technology and visual language. In 1990 he set up Garcia fonts & co, an experimental project focused on exploring the expressive possibilities of digital type design, and in the mid-1990s he cofounded the studio Typeware. In 2003 he created Typerepublic, an independent type design foundry from where he publishes his own designs and develops corporate retail and custom typefaces for companies and institutions such as the Diputació de Barcelona, the Government of La Rioja, Victoria's Secret, SEAT/Cupra, Ebro, and Arte TV, among others.

He combines his professional work with teaching and research and regularly participates as a speaker and trainer in congresses, schools and universities in several countries. His work has been recognised with awards such as the European Design Award and the Certificate of Excellence in Type Design of the Type Directors Club (TDC-NY). He has been a member of AGI (Alliance Graphique Internationale) since 2010 and of the Association Typographique Internationale (ATypI), of which he was delegate for Spain between 2005 and 2021. He has written *Type at Work: usos de la tipografia en el disseny editorial* (Bis Publishers / Index Books), as well as several articles published in specialised journals.

Anna Valls

Is the director of the Documentation Centre and Museu d'Arts Escèniques of the Institut del Teatre. Graduate in Documentation and in Catalan Language and Literature, postgraduate in Library Management and Planning (UPF) and in Managerial Skills (UAB). She has published articles on the management of change, management of knowledge, and preservation and promotion of theatre heritage. She led the project Escena digital de Catalunya.

Bàrbara Raubert

Is an arts journalist, art historian and professional spectator. She has edited the books Pere Faura. Discozombi (2021) and Andrés Corchero. En aquest món hi ha d'haver de tot (2023), written based on interviews with their protagonists. She teaches at the Institut del Teatre in Barcelona and makes the podcasts of the Mercat de les Flors.

Carme Planells

is a philologist, a specialist in linguistic advice and a forensic linguistics. As a playwright, she has trained in courses organised by GOIB, ESADIB or the Sala Beckett. Linguistic advisor to Iguana Teatre since 1986, she has been responsible, with Pere Fullana, for many dramaturgies (Sa varietat en sa locura, Twits&Txèkhov, Sopar de noces, etc.). Currently, she forms part of the dramaturgic team of the company (Filles de la Misericòrdia, Mar de fons, Llum trencada, etc.). On two occasions she has received the IEB Creation Grant: King Kong contra Francis (2020, coauthored with Aina Salom) and Enlloc (2024, premiered in Ibiza in 2026). Founding patron of the Teatre del Mar and member of the Associació d'Espectadors of the TdM. Founding partner of ADIB (Associació de Dramaturgs de les Illes Balears) and member of AELC.

Davide Carnevali

Is an Italian playwright, director and theatre theoretician. He is associate artist of the Piccolo Teatro di Milano – Teatro d'Europa and tutor on the workshop "Authors Under 40" at the Biennale di Venezia Teatro. PhD in Performing Arts from the Universitat Autònoma de Barcelona, with a period of study at the Freie Universität in Berlin. As a playwright, he has trained in Italy, Catalonia and Germany, with courses with Laura Curino, Carles Batlle, Martin Crimp, Biljana Srbljanović, José Sanchis Sinisterra, Hans-Thies Lehmann, John von Düffel, Simon Stephens and Martin Heckmanns. In the field of education, he teaches at the Escola Superior d'Art Dramàtic of the Institut del Teatre in Barcelona and at the Scuola d'Arte Drammatica Paolo Grassi di Milano. He also teaches at MUET of the Universitat Autònoma de Barcelona, on the master's degree "Thought and Contemporary Theatre Creation" of the Universidad de Castilla y León and in the school of the Piccolo Teatro di Milano. Currently, he is editor-in-chief of the journal Estudis Escènics of the Institut del Teatre and also contributes to several international publications and forms part of the editorial board of the journals (Pausa.) and Hystrio.

Eloi Alberola

He has developed his artistic career in the field of contemporary performing arts through management and cultural promotion, focusing on the links between theatre and the public. He is co-founder of the collective Nastè Teatre i Cultura and promoter of the project Culturama, where he develops initiatives aimed at access to culture, mediation and the creation of spaces for dialogue.

He has coordinated and taught courses and organised lectures and events on history, thought and contemporary practices of the performing arts, including the season Tertúlies Teatral at the Centre Cívic Parc Sandaru, and is the facilitator of the meetings with the programming teams of the centre.

At the same time, he has participated in selection processes and assessment of projects for calls to creation in the field of local culture, such as the grants Kinètic, Procreació and Perpetracions. He has worked in cultural mediation and coordination of performing arts projects within the programmes of the "Pla de Barris", as well as in the management of audiences in arts venues in Barcelona. Currently he is front-of-house manager at La Villarroel and manager of education and mediation projects such Escena Pilot, promoted by the Teatre Lliure and ICUB, and Tot Dansa, promoted by the Mercat de les Flors, the Institut del Teatre and ICUB. He is studying the bachelor's degree in Art History at the Universitat de Barcelona.

Emma Vilarasau

Actress born in Sant Cugat del Vallès, Emma Vilarasau trained at the Institut del Teatre of the Diputació de Barcelona (1977-1980). She has worked with directors such as Sergi Belbel, Lluís Pasqual, Sílvia Munt, Josep Maria Mestres, David Selvas, among many others, and in theatres such as the Teatre Lliure, Teatre Nacional de Catalunya, Teatre Romea and La Villarroel.

In recent years she has starred in *La truita*, directed by Ferran Utzet (Teatre Poliorama, 2026); *Els fills*, directed by David Selvas (La Villarroel, 2026); *Un matrimoni de Boston*, directed by Josep Maria Mestres (La Villarroel, 2024); *Ifigènia*, directed by Alícia Gorina (Teatre Lliure, 2024); *Lali Symon*, directed by Sergi Belbel (Teatre Romea, 2023), and *Tots eren fills meus* (Teatre Lliure, 2023).

On TV she has recently participated in the series *Ser o no ser* (2022-2023, Playz – RTVE). She had previously starred in productions such as *Ventdelplà* (2005-2010), *Majoria absoluta* (2002), *Nissaga de poder* (1996) and *Secrets de família* (1995). In cinema, her last film was *Casa en flames* (2024), by Dani de la Orden.

Notable among the most recent recognitions are the Premi Gaudí, Premio Feroz and the Premio Días de Cine for lead actress for *Casa en flames* (2025). She has also received the Honour Distinction of the Academia de las Artes Escénicas de España (2023), several Premis Butaca and Premis de la Crítica, the Premio Max for Barcelona (2014), the Premi Nacional de Cultura (2017), and the Creu de Sant Jordi (2015).

Esteve Miralles

Is a writer and lecturer at the Universitat Ramon Llull. Among other books, he has compiled his poetry in *L'Estrany* (2024) and —as a novelist— he has won the Premi Ciutat de Barcelona with *El meu Amic* (2022). He has translated playwrights such as Shakespeare, Molière, Camus and Pinter. He has published the collection of essays *Ansietats teatrals reunides* (2026) on contemporary playwrighting.

Florian Borchmeyer

Is a dramaturg, curator, filmmaker, researcher and literary critic. He studied literature in Berlin, Havana and Paris. In 2006 he got his PhD in philosophy with a thesis on the chronicles of the discovery of America and received the Bavarian Film Award for the documentary *Havanna: The New Art of Making Ruins*. Since 2007 he has formed part of the curating team of the international programme of Filmfest München. From 2013 to 2019 he was head of the Department of Dramaturgy at the Schaubühne in Berlin, where he still curates the Festival International New Drama (FIND). He has been associate artist of the Teatro Due in Parma, the only theatre of Italian repertoire, as a teacher and dramaturg and, since 2024, as co-founder and curator of the meeting of playwrights "Giornate d'autore". In 2026 he took on the codirection, along with the dramaturg Mazlum Nergiz, of the festival Theaterformen Braunschweig-Hannover.

Francesc Cortès

is a professor in the area of music knowledge at the Universitat Autònoma de Barcelona (UAB). Along with his university education, it is worth mentioning his musical training. He got a PhD from the UAB (1994) with a thesis on the musical nationalism of Felip Pedrell and his opera work.

His lines of research focus on the study of Catalan music in contemporary times, especially on lyrical creation and music heritage. He has worked on the recovery of the Catalan lyrical heritage and has edited the opera *La Fattucchiera* (1838), by Vicenç Cuyàs; *Nocturns* and the opera *Els Pirineus* (1891), by Felip Pedrell —along with Edmon Colomer—; the Jubilee symphony *Glosa* (1908), by Felip Pedrell, and *L'aplec del Remei* (1858), by Josep Anselm Clavé. Currently, he directs the inventorying and digitalisation project of the historical archive of the Societat del Gran Teatre del Liceu.

He is the author of over 110 publications, in national and international journals and publishing houses. He has spent time at the University of Melbourne, the Université de Reims Champagne-Ardenes, and the Seconda Università degli Studi di Napoli. He is also a member of the Centre de Recerca and Arts Escèniques (CRAE) of the UAB, as well as of the Societat Verdaguer, and the Reial Acadèmia Catalana de Belles Arts de Sant Jordi.

Georgina Oliva

She holds a bachelor's degree in Direction and Dramaturgy from the Institut del Teatre and a postgraduate degree in Human Rights and Torture Prevention from the Universitat de Barcelona. She has been assistant to the artistic direction of the Teatre Lliure under the mandate of Juan Carlos Martel and director of the Department of Programming and Contents in the same institution since 2019. She has worked as director's assistant in many theatre productions with Àlex Rigola, Àngels Aymar and Fabrice Murgia. She has led the contents and coordination of the "Dones lliures – fòrum de debat artístic" and several education projects with DadàBarcelona. She is co-founder of Kepler Mission Films, an audiovisual company specialising in documentary cinema. She is currently performing arts director at the Centre de les Arts Lliures of the Fundació Joan Brossa.

Héctor Mellinas

Is an actor and theatre director. Among his most recent works we can cite the dramatized reading of *Fedra* by Racine (AADPC), *Si surts amb vida* by Flàvia Company with Anna Güell (Dau al Sec) or *Zittel* based on Thomas Bernhard (La Gleva). Since 2016 he has been associate professor at the Faculty of Education of the Universitat de Barcelona and is currently writing his doctoral thesis on Rosa Novell and her archive at the Universitat Autònoma de Barcelona. He has also edited Joan Brossa's *Poesia Escènica* (Arola) and has published articles on Lluïsa Cunillé, Calixto Bieito and Carles Santos.

Iván Alcázar

Is an architect, holds a master's degree in Theory and History of Architecture, and a PhD in Theory and History of Architecture (Universitat Politècnica de Catalunya). He is a member of the Observatori d'Espais Escènics (UPC), curator (with Antoni Ramon Graells) of the festival "Barcelona: ciutat i teatre" (Barcelona, Mercat del Born, June–August 2026) and of the exhibition "Ateneus: Arquitectures", organised by the Federació d'Ateneus de Catalunya (FAC) (travelling exhibition, since May 2025). He is a member of the Centre de Recerca en Arts Escèniques (CRAE) at the UAB and researcher for the Enciclopèdia dels Arts Escènics Catalanes (EAEC), the Projecte de Recerca dels Arts Escènics Catalans (PRAEC), of the Diputació de Barcelona–Xarxa Vives d'Universitats.

He has participated in several competitive research projects, including Monumentalitat fràgil, Barcelona Ciutat Fràgil (AGAUR, 2020-2022) and Observatori d'Espais Escènics: Cartografia. Espanya (OEE CARTOTEA, 2016-2020). He is a member of the research group ACC (Arquitectura, Ciutat i Cultura) of the UPC and editor of the digital archive DDDarq (Documents Digitals d'Arquitectura). Professor on the university master's degree in Theatre Studies (MUET: UPC - Institut del Teatre - UAB), of the Department of Theory and History of Architecture (ETSAB/UPC) and of the Department of Education of the Government of Catalonia.

Joan Sellent

Is a translator of essays, fiction and, mainly, plays. He holds a bachelor's degree in Catalan Language and Literature from the UAB and a master's degree in Literary Translation from the University of Manchester (England). From 1993 to 2013 he worked as associate professor at the Faculty of Translation and Interpretation of the Universitat Autònoma de Barcelona. He has translated into Catalan Henry James, Salman Rushdie, Paul Auster, R.L. Stevenson, Charles Dickens, William Shakespeare, Oscar Wilde, George Bernard Shaw, J.B. Priestley, Tennessee Williams, Arthur Miller, Harold Pinter, Brian Friel and Alan Bennett, among others.

Joan Yago

Has a bachelor's degree in Direction and Dramaturgy from the Institut del Teatre in Barcelona, is a founding member of the company La Calòrica, and is the author of plays such as *La brama del cérvol*, *Le congrès ne marche pas*, *Tot el que passarà a partir d'ara*, *Breve historia del ferrocarril español*, *De què parlem mentre no parlem de tota aquesta merda*, *Els Ocells* or *Fairfly*, among others. He is the creator and scriptwriter of series such as *Sala polivalent* or *Mai neva a ciutat* and teaches at the Obrador de Dramatúrgia de la Sala Beckett and the lifelong learning master's degree certificate in Writing Audiovisual Scripts (UB - UdL - GAC).

Joaquim Ortells

He studied music at the Higher School of Music in Valencia, where he graduated in Orchestra Conducting, Composition and Orchestration, Musicology and Clarinet, and is a professor of Music Theory. His compositions have been awarded in several contests and competitions. He has conducted over 300 concerts and has received diverse awards. His doctoral thesis "Anàlisi i Catalogació de l'obra de Carles Santos" [Analysis and Inventorying of Carles Santos' Work] (2015), as a member of the Research Group "Patrimoni Musical de Castelló", underpins most of his articles and speeches, in which he explores different aspects of Santos' work. Secondary school teacher since 1990 and professor of Music at the Faculty of Human and Social Sciences of the Universitat Jaume I, Castelló, since 1998.

Jordi Bosch

He began performing at the age of fourteen at the Sala Cabanyes in Mataró in Els Pastorets. At eighteen he went to the Sala del Casal, directed by Carles Maicas. Soon after he was with the Grup de Teatre Xaloc, where among other productions he participated in *La pau retorna a Atenes*, performed at the Festival Grec and at the Teatre Romea. In 1979, aged twenty-two, he stopped studying medicine when he was offered the possibility to debut as a professional actor with the group Ignasi Iglésias in the play *Travessa-deserts*.

In 1983 he began his link with the Teatre Lliure with *Advertència per a embarcacions petites* by Tennessee Williams. That stage became his major training space, and he appeared in outstanding productions directed by names of reference in Catalan theatre such as Lluís Pasqual (*Roberto Zucco*, 1994, and *L'hort dels cirerers*, 2000), Lluís Homar (*Zowie*, 1998) and Fabià Puigserver (*La flauta màgica*, 1985). He has recently premiered and starred in *Mort d'un comediant* by Guillem Clua, directed by Josep Maria Mestres.

He was cast in films such as *La febre d'or* (1993, Gonzalo Herralde); *El perquè de tot plegat* (1994, Ventura Pons); *Boca a boca* (1995, Manuel Gómez Pereira); *La buena vida* (1996, David Trueba); and *Silencio roto* (2000, Montxo Armendáriz). On television, he was Raimon Montsolís in the successful TV series *Nissaga de poder*. He later also appeared on TV3 in the role of Eduard Anglada in *Majoria absoluta*, in the early 2000s, and as Cèsar August in *La Via Augusta*.

Josep Pons

Considered one of the most important directors of his generation, Josep Pons was the music director of the Gran Teatre del Liceu from 2012 to July 2026, with the commission of promoting the orchestra in the international arena. In 1985 he founded the Orquestra de Cambra Teatre Lliure and, in 1993, the Jove Orquestra Nacional de Catalunya. He is honorary director of the Orquesta y Coro Nacionales de España and of the Orquesta Ciudad de Granada, of which he was artistic director and principal conductor. He was also the executive musical director of the Olympics ceremonies Barcelona 92.

Recognised with distinctions such as the Premio Nacional de la Música and the Medalla de Oro al Mérito en las Bellas Artes, he has developed an intensive international career conducting some of the major orchestras in the world and recording an extensive discography recognised by highly prestigious awards.

He regularly conducts major orchestras in auditoriums all over the world. He has established an ongoing relationship with the Orchestre de Paris, the Philharmonia, the City of Birmingham, the Gewandhaus in Leipzig, the Staatskapelle in Dresden, the NHK in Tokyo, or the BBC Symphony Orchestra, with which he has made several appearances at the BBC Proms in London.

Lucía del Greco

is a director and dramaturg; she works both in Rome and Barcelona. After completing her bachelor's degree in Literature and Philology and a master's degree in Comparative Literature at the Sapienza Università di Roma, she received a doctorate scholarship at Oxford University. She later graduated in Direction and Dramaturgy at the Institut del Teatre in Barcelona.

Her work is influenced by literature, philosophy, art and cinema. In July 2026 she premiered *Jo, núvol*, a new opera in coproduction with the Gran Teatre del Liceu and the Festival Grec. In October 2025 she premiered *Little Women* at the Teatre Lliure in Barcelona. She has directed *Mata'm Psicosis* by Dolors Miquel (2025), *Pura passió* by Annie Ernaux (2024) and *Els Encantats* by David Plana (2023). For *Heart's Desire* by Caryl Churchill, the first play she directed, she received the award for breakout artist at the Premis de la Crítica 2023. She currently works on the stage direction of the opening concert of the Mercat de la Música Viva de Vic.

Marc Fernández

He holds a PhD in Linguistic, Literary and Cultural Studies from the Universitat de Barcelona with a thesis on performance spaces by the architect Aldo Rossi. He is associate professor on the degree in Literary Studies and the master's degree in Theory of Comparative Literature at this university. His lines of research focus on the theatre spaces in the 20th and 21st centuries, modern and contemporary drama, and the intersections between literature and theory of architecture.

Marc Salicrú

Intermedia artist, set designer, lighting designer and drummer. He is also trained in soundpainting and as a bell ringer. His career moves between the performing arts and the visual arts, exploring the creation of hybrid spaces where spectators, willing or not, enter to abstract themselves in foggy realities that distort everyday experiences and expectations.

In 2024 he created *Interferències de Teatres de Campanya* and his *Brigades de Confusió Popular*, with which he activates his imagination in large-format stage and musical pieces. His first three actions, *Interferència 01*, *02* and *03*, were presented at the *Festes de la Mercè* in Barcelona (2024), at the *Grec Festival* (Arc de Triomf) and as the inaugural show of *FiraTàrraga 2025*. He is a founding member of the *VVAA Collective* and a musician in *The Free Fall Band*.

As a set designer and illuminator, he has created nearly a hundred theatre, dance and opera shows with creators such as Marcos Morau (*La Veronal*), Jaume Plensa (*Macbeth*, Liceu 2023), Andrés Lima, Sílvia Delagneau, Jordi Oriol (*Indigest*), *Íntims Produccions*, Albert Arribas and Ferran Dordal. He has been awarded the *Premi Especial Teatre Barcelona 2025* and the *Premi Núvol 2025*, as well as several *premis de la Crítica* and nominations for the *Butaca* and *Premios Max*.

Maria Moreno

She is Serra Húnter assistant professor of Contemporary Catalan Literature at the Universitat de Barcelona. She holds a bachelor's degree in Literature and Comparative Literature and a PhD on Catalan Language and Literature and Theatre Studies from the Universitat Autònoma de Barcelona.

Since 2022 she has been a member of the editorial board of the journal *Els Marges*. She currently forms part of the research project "*Nuevo Teatro Político: modelizaciones del teatro político contemporáneo en el espacio cultural catalán, valenciano y balear (PID2023-146807NB-I00)*", led by Francesc Foguet at the Universitat Autònoma de Barcelona. Specialist in contemporary Catalan literature and in theatre, her main lines of research focus on 20th- and 21st-century Catalan drama, particularly in the study of theatricality and metatheatricality, contemporary tragedy, as well as the relations between literature, theatre and cultural memory. She has published several studies and articles on writers such as Salvador Espriu, Joan Sales, Josep M. de Sagarra, Manuel de Pedrolo and Josep M. Benet i Jornet.

Maria Zaragoza

She holds a bachelor's degree in Catalan Philology from the UAB, a postgraduate degree in Theatre Theory and Criticism, and a master's degree in Theatre Studies from the UAB and the Institut del Teatre; she is currently working on her doctoral thesis, focusing on Ros Ribas and theatre photography. She has worked at the Sala Beckett in Barcelona, with the dance companies *Metros* and *Trànsit*, and at the Festival Internacional de Teatre de Sitges (STI under Joan Ollé; STI-CC under Magda Puyo). She has been a scriptwriter for the cultural affairs programme *Escena* (TV3-BeNeCé) and has worked with the websites *Teatralnet* and *Contemporary Performance*. During the 1997-1998 season, she was secretary for the *Orquesta Cambra del Teatre Lliure*. In 2004, she joined the theatre's production department, and since 2005, she has been its Head of Content and Publications.

Marta Rafa

Is a costume designer for the performing arts, including theatre, opera, and music. She has worked continuously since 1997, collaborating on projects with Carlota Subirós, Glòria Balaña, Marc Chornet and the company Projecte Ingenu, Àlex Rigola, Toni Casares, Carme Portaceli, Magda Puyo, Roberto Romei, and Joan M. Segura, among others. She has a higher degree in Theatre Studies (specialising in Acting) from the Institut del Teatre (Diputació de Barcelona) and a degree in Art History from the Universitat de Barcelona. She also studied costume design for performance at the Escola d'Arts i Tècniques de la Moda in Barcelona and holds a master's degree in Advanced Studies in Art History from the Universitat de Barcelona. In the field of education, she has been a member of the Theatre Design Department at the Institut del Teatre since 2011, having served as Director of the Theatre Design Department and Head of the Character Design Unit.

She was the curator for Catalonia at the Prague Quadrennial of Performance Design and Space in 2019 and 2023. On both occasions, Catalonia received an award for the project presented in the Countries and Regions exhibition. In 2024, she published Fabià Puigserver. Pensar amb les mans as part of the collection "Converses" by the Institut del Teatre of the Diputació de Barcelona.

Martí Alòs

Is a predoctoral researcher holding a FPU contract at the Department of Art History of the Universitat de Barcelona, where he earned his degree in History. Winner of the Premi Teresa Cunillé 2023 in the category of research on Catalan drama, he recently published the book *El Grec-76 i l'Assemblea d'Actors i Directors* (Edicions digitals de l'Institut del Teatre de la Diputació de Barcelona) and curated the exhibition *Una explosió teatral en temps de canvi* at the Museu de les Arts Escèniques. He has also recently published an article on Grec-76 in the indexed journal *Cercles. Revista d'història cultural* and has participated in various national and international conferences, presenting papers on the recent history of Catalan drama. Furthermore, he is a co-founder of the Grup Tram22, which works to bring the performing arts into university and secondary education.

He is part of the work teams of the national research projects "La Europa Próxima: la contribución del municipalismo español en la construcción democrática de la Unión Europea (1977-1998)" and HISTOFOR "Historiar el giro forense. 25 años de exhumaciones en la España contemporánea y su impacto historiográfico, cultural, material y social", and of the EURODEM_WORKSIPG European project "Democracy at work in Europe: actors, cultures and models in historical and comparative perspective, 1973-2023".

Martina Tosticarelli

She holds a PhD in Performing Arts (UAB 2016) and is an art historian and set designer. She is a professor of Theory and History of the Performing Arts in the Department of Art History at the UB and in Eòlia CSAD. In 2026 she has been invited for a research stay at the Laboratoire ICTT (Identité Culturelle, Textes et Théâtralité) of the Université d'Avignon and in the archives of the Maison Jean Vilar within the framework of the project ALIAS (Avignon Lié à l'International par les Arts du Spectacle). Her relationship with Avignon, however, began in 2001-2002 when she was a scholarship holder of the French Government and the Fondo Nacional de las Artes de Argentina at the Institut Supérieur des Techniques du Spectacle, the Avignon Festival and Les Hivernales.

Through an exchange with the Institut del Teatre in Barcelona, she moved from Avignon to the Teatre Lliure, where she worked for two years. After a varied career, in 2017 she obtained the Premio Internacional de Ensayo Teatral of the Instituto Nacional de Bellas Artes de México and in 2021 she returned to the Teatre Lliure to direct the performative roundtable "Presencia y Alteridad" of the Katharsis season, interviewing Romeo Castellucci, Stefan Kaegi, Gabriela Carrizo and Susanne Kennedy. Her research focuses on the visibility of vulnerability and otherness on stage, as well as the study of institutional policies that promote diversity and inclusion.

Núria Corominas

She holds a degree in Acting from the Institut del Teatre in Barcelona and a degree in Philosophy from the Universitat de Girona. A playwright and actress, she is a co-creator of the theatre group Las Huecas —a resident company at the Festival TNT and El Canal with the production *Aquells que no han de morir*. She has directed productions including *Un xai ha creuat el desert* (Sala Beckett, 2025) and *Què més vivia en aquell lloc, tret de nosaltres?* (Temporada Alta, 2021). She currently combines theatre creation with teaching and facilitating community-based creative processes.

Oriol Pérez i Treviño

Is a musicologist and essayist who devotes his career to teaching and writing. Throughout his professional life, he has combined research with directing major national projects, such as the *Xarxa de Músiques a Catalunya*, the Festival de Torroella de Montgrí, the Centre Robert Gerhard, the Acadèmia 1750, and L'Auditori. In recent years, he has been immersed in research concerning mysticism, spirituality, and music, while collaborating with various academic and cultural institutions in Catalonia. He is currently working on an essay about the reception of Johann Sebastian Bach alongside the writer Miquel de Palol. He is a music critic for the newspaper *El Punt Avui*.

Pedro Pérez Rothstein

Is a theatre-maker, lecturer and researcher. He holds a BA in Political Science and an MA in Cultural Management (both from the Universitat de Barcelona), an MA in Dramatic Writing (University of the Arts London) and a PhD in Drama (Queen Mary University of London). His doctoral thesis focused on analysing the links between theatres, cities, and mental health by looking at case studies in London (Arcola Theatre), Barcelona (Teatre Lliure) and São Paulo (Teatro Oficina). Furthermore, he is a country expert (Spain) for the Compendium of Cultural Policies & Trends, a member of the International Center for Artistic and Academic Research on Antonin Artaud. Pedro currently works as a Research Associate at People's Palace Projects and as a Performance Tutor at Mountview Academy for Theatre Arts.

Pepe Zapata

Is an independent cultural management consultant specialising in audience development, communication strategy, and cultural innovation. He built his professional career at institutions and projects such as the Mercat de les Flors, Grup Focus, and Teknecultura before establishing himself as a freelance consultant.

He has been curator and organiser of the International Congress of Theater Spectators and has actively participated in the development of the Ministry of Culture's Cultural Rights Plan (2025) and the White Book of Arts Audiences. He is currently the president of the Associació de Professionals de la Gestió Cultural de Catalunya (APGCC) for the 2026-2029 term. He works on projects related to audiences, mediation, and cultural strategy for institutions such as the Picasso Museum in Barcelona, the Teatre Nacional de Catalunya, the Palau de les Arts in Valencia, Teatros del Canal, Azkuna Zentroa, and Málaga City Council, where he coordinates a city-wide audience development project.

He is a proponent and implementer of the ACED (Audience-Centred Experience Design) methodology and an associate professor at the Universitat de Barcelona, teaching on the Bachelor's degree programme in Communication and Cultural Industries, as well as on various master's and postgraduate programmes. He serves on the External Advisory Committee of the Faculty of Humanities at the Universidade de Santiago de Compostela and regularly contributes as a cultural analyst for Cadena SER Catalunya. He combines his work as a consultant with a career spanning over thirty years as an actor, playwright, and theatre producer.

Veronica Orazi

She holds a PhD in Ibero-Romance Philology from the Università di Firenze, where she graduated in Iberian Literature. Currently, she is professor of Spanish Literature and Catalan Language and Literature at Università Ca' Foscari Venezia. She is a corresponding Member of the Institut d'Estudis Catalans, Vice-President of the Asociación Internacional de Teatro del Siglo xxi and of the Associació Internacional de Llengua i Literatura Catalanes, Coordinator of the Fòrum Internacional de les Associacions de Catalanística and was President of the Associazione Italiana di Studi Catalani. She is the Editorial Director of the Revista Italiana di Studi Catalani and received the Premi Serra d'Or de Catalanística for the volume "Història de la filla del rei d'Hungria" e altri racconti catalani tardomedievali. She is dedicated to the study of contemporary theatre and was the IP of the Identity Heritage and Cultural Memory project. The Elaboration of the Past through the Theater of Democratic Spain (1975 to present), financed by the Italian Ministry of Universities and Research (2033-2026).