



Life is a Dream

by Pedro Calderón de la Barca

barbican
Artistic Associate

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Cover Photo: Alfredo Noval © Javier Naval

Welcome

Welcome to *Life is a Dream*. We are delighted to present our first Spanish language production here at the Barbican, our London home. This is also our first collaboration with Madrid's Compañía Nacional de Teatro Clásico (Spain) and we would like to thank Lluís Homar and Miguel Cuervo from CNTC and LAZONA respectively, without whom this production would not have been possible. We are also especially grateful for the enthusiasm and unwavering support of Toni Racklin, Leanne Cosby, Simon Bourne, and the entire Barbican team.

We are grateful for Art Council England's support in creating this production.

We hope you enjoy the show.

Declan Donnellan and Nick Ormerod

Welcome

Welcome to the Barbican Theatre for the eagerly anticipated return of Cheek by Jowl, one of our prestigious Artistic Associate companies. Since 1981, Artistic Directors Declan Donnellan and Nick Ormerod have chosen the finest European classics and revitalised them for audiences all around the world with their electrifying theatrical style. Their critically acclaimed and award-winning productions are often performed in the writer's original language, tapping into the rhythm and very essence of the source texts. We are excited to share with you the UK premiere of *Life is a Dream* (*La Vida es Sueño*), the company's first Spanish-language production. This is a rare opportunity for us in the UK to experience the Spanish Golden Age, in a riotously entertaining performance by an ensemble of magnificent Spanish actors. Our grateful thanks to The Polonsky Foundation for their support of this production. Thank you for joining us and we hope you enjoy the show.

Toni Racklin, Barbican Head of Theatre & Dance

Life is a Dream

La Vida es Sueño

by Pedro Calderón de la Barca
in a version by Declan Donnellan and Nick Ormerod

Cast in alphabetical order:

Ernesto Arias **Basilio**
Prince Ezeanyim **Courtier**
David Luque **Clotaldo**
Rebeca Matellán **Rosaura**
Manuel Moya **Astolfo**
Alfredo Noval **Segismundo**
Goizalde Núñez **Clarín**
Antonio Prieto **Courtier**
Irene Serrano **Estrella**

Creative team:

Declan Donnellan **Director**
Nick Ormerod **Designer**
Josete Corral **Assistant Director**
Ganecha Gil **Lighting Designer**
Fernando Epelde **Sound Design & Composer**
Amaya Galeote **Movement Director**
Pedro Vállora **Dramaturgy Advisor**
Alessio Meloni **Assistant Designer**

Elisa Fernández **Company Manager**
Raúl Sánchez **Technical Director**
Alex Stanciu **Stage Manager**
Elena Colmenar **Costume Assistant**
Gastón Horischnik **Sound Assistant**
Javier Hernández **Lighting Assistant**
Sira González **Props**

Juan Ollero **Interpreter & Surtitles**

Javier Naval **Publicity Designer & Photography**

Presented by the Barbican.

Co-produced by Cheek by Jowl, Compañía Nacional de Teatro Clásico (Spain) and LAZONA; in collaboration with the Barbican, London and Scène Nationale d'ALBI•Tarn, France.

Cheek by Jowl is very grateful to the Embassy of Spain in London for their kind support of *La Vida es Sueño* (*Life is a Dream*), and to Acción Cultural Española (AC/E) who provided a grant towards the presentation of the production in London.

Barbican presentation generously supported by The Polonsky Foundation.

With thanks to: Anna Dominican, Saxon Mudge, Marie Couvert-Castera, Paula Paz, Anna Kolesnikova, Will Hudson, Teya Lanzon, Manwah Siu, Folabomi Amuludun, Melissa Ayala-Estrada, Isobel Griffiths, British Council (Spain), and Instituto Cervantes in London.

The first performance of *Life is a Dream* was on 14 October at Teatro Lope de Vega, Seville, Spain.

**Life is an
illusion,
a shadow,
a story.**





About the play

The Spanish Golden Age

Between the 16th and 18th centuries the Spanish Empire controlled vast territories on five continents, including the Americas, the East Indies and many disparate regions of Europe. It was the first to be named since ancient times an “empire on which the sun never sets”. During this time, Spain’s royal dynasty – the Habsburgs – were among the most dominant military and political superpowers in the world.

The Spanish Golden Age of arts and literature emerged during the Habsburgs’ period, which produced many remarkable writers, painters and intellectuals. The era saw the rise of renowned figures such as religious reformer Teresa of Ávila, politician and poet Francisco de Quevedo, painter and sculptor El Greco, as well as dramatists and writers Lope de Vega and Miguel de Cervantes.

Pedro Calderón de la Barca (1600 – 1681) was not only a playwright, but also a soldier, priest and high profile courtier to three consecutive Spanish Habsburg kings. Despite his many accomplishments, he experienced personal tragedy, including the deaths of his wife and children.

He is considered one of the most distinguished writers of the Spanish Golden Age, primarily for his plays. These works are considered the culmination of the Spanish Baroque theatre, building on the foundations made by Lope de Vega. As such, Calderón is regarded as one of Spain’s foremost dramatists and one of the finest playwrights of world literature.

Is life a dream?

by Arantxa Vela Buendía

Simply the title, *Life is a Dream*, makes the ground shake under our feet. What is real? The title blurs the border between vigil and dream, between consciousness – all that we can bear – and all that we keep silent about and deny. We only need to hear the title to doubt our own existence.

Life is a Dream connects with another of Calderón's plays, *La hija del aire* (*Daughter of the Air*) and a much older play from Ancient Greece: Sophocles' *Oedipus Tyrannus*. Princes and princesses locked up, exiled, expelled from their community for a curse, impossible to break, because they will become kings and queens at the end. Hidden desires, unspeakable fears, games of power, and false identities. The world is a stage and theatre is a staging of the world: reality as a dream and identity as disguise are archaic themes. But, are they only archaic themes?

It is clear that if all these plays are still being performed in our theatres, it is because these subjects, so important in 17th Century European society, are still dear to us.

How? Personally, I can't help the feeling that some of these texts – written by Lope de Vega, Shakespeare or Calderón de la Barca – take us to an oneiric, dreamlike landscape: that these plays contain and shape a part of ourselves that is still a mystery to us. We can wonder about those fateful voices that curse Segismundo and Semíramis, or those prophecies that tempt Macbeth or warn the Knight of Olmedo. We can wonder about those words that seem to be from before and after the characters' own lifetimes, which raise a question about our ability to inhabit time, and, with that question, we go to a place where reality melts: a place close to a dream, where reason does not help, where we can live with the unknown, at least, for a couple of hours.

The way directors are obliged to deal with the space in these texts also helps produce that oneiric sensation in me. In these classic plays, the plots take us continuously from the palace to the woods, from the woods to the prison and back to the palace again... so it is better to find an empty stage with just a few props to avoid fixing the action and the audience imagination in any certain place. Sometimes we see the characters lost in a kind of limbo where only what distresses and threatens them matters. Their emotional state, neat and naked, faces the other characters. Then the stage turns into a psychic space and the characters' troubles become contemporary, timeless.

Another theme that appears quite often, sometimes very clearly in *Life is a Dream* and other times as part of the plot games, has to do with identity: the identity as a disguise. A heroine who wears men's clothes and is taken for her twin brother as in *Twelfth Night*. A queen who looks so much like her son that she can replace him as Semíramis does in *Daughter of the Air*. All these games bring us back to that same dreamlike state because we cannot trust in what we see.

'The king dreams he is a king, and lives in this deception commanding,' says Calderón in *Life is a Dream*; and the rich one dreams of his riches, and the poor dreams he suffers misery and poverty and both dream who toils and pretends, and who grieves and offends 'and in the world, in conclusion, they all are thus what they dream although no one will so see it'. With these words, Calderón separates us from our own identities, from all what we think we are, or what others think we are and, in doing this, he leaves us alone facing our consciousness. A look comes over us. A look without surnames, without attributes, that lets us feel ourselves, lets us know that we are just that: as if we were in dreams walking amongst fantasies absolutely astonished, looking without understanding.

This confusion caused by consciousness weighs heavily on us in its lightness, its emptiness. We see Segismundo struggle with this confusion in his first speech: 'What crime have I committed? What am I being punished for?...You were born, that's the worst crime you could ever commit.' Then he compares himself with animals and nature and feels he is losing out. He sees

himself with more soul, more instincts, intelligence... and yet he has less freedom. It is reminiscent of Adam and Eve's expulsion from Paradise. Those are words for exclusion: How is it that having more I have less? Segismundo's question is our own. We are happy to feel our existence and anguished to know that life has an end. We also have more and less.

Playwrights' motivations behind the writing are a mystery even for themselves, but we could guess that Calderón invites us to some kind of religious or mystical transcendence. But the contemporary audience, always tempted by reason, can feel confronted by a desperate emptiness.

I propose not to deceive ourselves with the obvious. It's not just a play that talks about kings and princes and how to rule a kingdom. The characters and what happens to them are not strange to us. Theirs are questions we are still asking and issues we are still facing today.

Arantxa Vela Buendía has worked with Spanish national broadcasting company TVE since 1984, specialising in theatrical programming from 2000. She was Deputy Director of La Mandrágora (2008-09); Director and Producer of *My Kingdom for a Horse* (2010-13); Deputy Director of the cultural magazine *Atención Obras* (2013-17), and currently the Performing Arts Specialist. In 2022, she directed the documentary feature film *Wielding the Soul: Rehearsals with Lluís Pasqual*. With Declan Donnellan, she co-wrote *Donnellan on Shakespeare*.



Perhaps I am
dreaming,
Although
I see myself
awake?





Goizalde Núñez, Alfredo Noval, Prince Ezeanyim

The Company

Ernesto Arias **Basilio**

After graduating Asturia in 1994, Ernesto joined Teatro de la Abadía and has remained there ever since, working on over 20 shows with renowned directors including José Luis Gómez, Hansgünther Heyme and Miguel del Arco. He received the Best Actor recognition at the Premios Teatro Riojas 2021 and at the METjores at the Teatro Madrid 2020 for his work in *Nekrassov* (Dam Jemmett).

He has also worked with the Compañía Nacional de Teatro Clásico, Centro Dramático Nacional (CDN), and Teatro Español, among others, and has collaborated with directors such as Lawrence Boswell and Ainhoa Amestoy. In film, he has appeared in *Amar es para siempre*, *Isabel*, and *Una bala para el rey*, among others. Most recently, he has worked on Shakespeare's *Antonio and Cleopatra* (José Carlos Plaza for the CNTC) and *Peligro de las buenas compañías* by Javier Gomá, directed by Juan Carlos Rubio.

Declan Donnellan **Director**

Declan Donnellan is joint Artistic Director of Cheek by Jowl. He formed the company in 1981, with his partner, the designer Nick Ormerod, for which they have created over 40 productions, performing in over 400 cities, across six continents.

Aside from Cheek by Jowl his productions include: *Fuenteovejuna*, *Sweeney Todd*, *The Mandate*, both parts of *Angels in America* (National Theatre); *Le Cid* (Avignon Festival); *The Winter's Tale* (Maly Drama Theatre of St. Petersburg); *Shakespeare in Love* (West End). Opera: *Falstaff* (Salzburg Festival). Ballet: *Romeo and Juliet*; *Hamlet* (Bolshoi). Film includes: *Bel Ami*.

For lifetime achievement he has received the Stanislavski Award, the Golden Mask, the Charlemagne Prize and the Golden Lion of Venice. His book, *The Actor and the Target*, was first published in Russian in 2000 and has subsequently been translated into fifteen languages.

Fernando Epelde **Sound Design & Composer**

Fernando has worked in the music industry since 1998, experimenting with other disciplines such as film, composing, performance and theatre. As a musician he has won the Proyecto Demo 2013 award, organised by the F.I.B. and Radio 3, with his band Modulok. As an artist he holds the Residencia Sonora in Madrid's Nave de Música and has received the scholarship Sound-in Stampa for sound artists. He has participated in various collective exhibitions and sound design projects.

In his varied experience as a playwright, he has received national and international recognition (Marques de Badromin, Tirso de Molina, Premio SGAE). His most notable works include *Garage Calypso*, and *La Tempestad* directed by Marta Pazos (Voladora Company) and other pieces like *O Mundo Persistente* directed by Tito Osorey for the Proyecto Nos (a project presented in Lisbon, Oporto and Galicia).



David Luque



Goizalde Núñez

Prince Ezeanyim Courtier

Prince graduated from Acting at the la Escuela Superior de Arte Dramático and from Dance at the Euskadi (DANTZERTI). He finished his training with professionals such as Andoni Larrabeiti, Armando Buika, Claudia Coelho and Pablo Ibarluzea.

His recent work includes *Gazoline* by José Luis Arrellano, *Primer Acto* by Josep María Mestres and *Cien viajes en ascensor*, directed by Óscar Alvarez. Recently, he has appeared in the Netflix TV series, *El tiempo que te doy*.

Amaya Galeote Movement Director

Amaya is a multidisciplinary choreographer with training in classical and contemporary dance from institutions including the Madrid Royal Conservatory, Victor Ullate, and Carmen Senra, as well as an Art History degree from Universidad Complutense of Madrid. Her work as a choreographer includes *La niña farola* (Teatro Español), *In the grass* (Carmen Roche Ballet), and *Destino/destino*, with the collective Casidanza.

She has worked as a choreographer and movement director for Centro Dramático Nacional on productions such as *La rosa tatuada* and *Séneca*. She has choreographed for productions with Español Theatre, Fernán Gómez Theatre, Teatros del Canal, and Teatro Real-Teatro Español, and has been recognized for her work with nominations for best choreography at the Teatro Musical Awards in 2016, and as a finalist for Best Show at the Max 2020 and at the International Opera Awards 2020.

Ganecha Gil Lighting Designer

Ganecha has twenty years of theatrical experience as a lighting designer, lighting technician and technical director. Ganecha studied photography at the IEFC and technical performance at TTE. She has worked on shows like *Gelazzo*, *Sol Picò*, *Leandre Ribera*, *Petit Liceu*, *Àlex Rigola*, *Carme Portacelli*, *Joan Ollé*, *Julio Manrique*, *Silvia Munt*, *David Espinosa*, and *Carles Santos*, among others.

She has also worked with theatres and companies like Temporada Alta, GrandSlam, Teatre Nu, Balañá, Focus, Nostromo Live, Teatre Nacional de Catalunya and el Teatre Lliure.

Her latest works include: *Historia de un jabalí o alguna cosa de Ricardo* (Gabriel Calderón/ Bitò produccions), *La dona del tercer segona* (Ivan Benet/Teatre NU), *L'oncle Vania* (Oskaras Korsunovas/ Bitò Produccions), *Qui no s'atreveix a tremolar* (Aura Foguet/ Círcol Maldà), *Al final, les visions* (Llàtzer Garcia/ Sala Beckett) and *Quant temps em queda?* (Marta Buchaca/ La Pocket), which premiered at the Goya Theatre.

David Luque Clotaldo

David is the first Spanish actor to work for the Royal Shakespeare Company. He started his career as a bilingual actor, before becoming a company member at the Teatro de La Abadía. He has participated in productions by José Luis Gómez, Hansgünther Heyme, Ana Vallés and Hernán Gené.

His recent work includes Segismundo in *Life is a Dream* (Pablo Vilar), *Nekrassov* (Dan Jemmet), and *Der Fal Babel* (Matias Rebstock for SWR Festspiele, Germany). He has been nominated for Best Actor at the Offies for *The Swallow* directed by (Paola Paz/Cervantes Theatre), and received the award for Best Actor at the Max awards in 2004 for *Sobre Horacios y Curacios*.

His film projects include *Adults in the Room*, *El Comensal* and *La Influencia*, alongside television series such as *Teresa*, *El Ministerio del tiempo*, *The Head*, *Feria*, *La Luz Más Oscura*, *Antidisturbios*, and *Vergüenza*. In 2011, he founded Los Lunes with director Fefa Noia, producing works including *Wild Wild Wilde*, *Cuerda*, *Ayuda*, and *Pais*.

Rebeca Matellán Rosaura

Rebeca is a Spanish actress with a wide training in physical theatre. She studied at the Real Escuela Superior de Arte Dramático in Madrid (RESAD), expanding her knowledge through film and workshops. She has performed in film, television and especially theatre, where she worked with a variety of companies. Her latest work includes *Swimming Pools* (Sleepwalk Collective / La Abadía Teatro), *André y Dorine* (Kulunka Theatre), *Eco y Narciso* (Miseriayhambre and Montenegro/ CDN).

As part of her work with the company La Intermerata, she was awarded Best Performance in *La donna immobile*. Other theatrical work includes *Descampao*, *Una novelita lumpen*, *Aleluya erótica* and *Lucientes*.

On film she has worked alongside Borja Cobeaga in *No Controles* and with Daniel Monzón in *Celda 211*. Her TV projects include *La que se avecina*, *Centro Médico*, *Cuéntame cómo pasó*, *El Comisario*, and most recently *Intimidación*.

Manuel Moya Astolfo

Manuel studied drama at RESAD, Madrid. Under the direction of Tomaz Pandur, he performed in *Hamlet* and *Barroco*. He starred in the series *De Repente los Gómez* and Antena 3's *Toledo*, before working on several short films: *2 y 2 son 4 y tres son multitud*, *Metal Intervention* (in which he was nominated for best actor) and *Mamen* (Winner of the Paramount Festival). In 2017 he appeared in *Estoy Vivo* for TVE.

In 2018 he premiered *El Ángel Exterminador*, directed by Bianca Portillo, and *Desengaños Amorosos* by Nando López, directed by Ainhoa Amestoy, which is currently on tour. He has collaborated with the Teatro Español Lecturas on the play *La calle*, directed by Judith Puyol. He has also performed in *Siempre que lo cuento*, a short film directed by Roberto P. Toledo for the webseries *Indetectables*. On film he has appeared in *Caronta y La Valla*.

He has worked with the Centro Dramático Nacional on several occasions and with directors like Manuela Cherubini, Pilar G. Almansa and Natalia Menéndez.

Alfredo Noval Segismundo

After finishing his studies of the Dramatic Arts at the ESADCyL in Valladolid, Alfredo won a scholarship to study Acting in St. Petersburg State Theatre Arts Academy. Upon graduation, he cofounded the Spanish company Malalengua, premiering *Ha Llegado Isaías*, *Un cabaret del Fin del Mundo* and *Woyzeck!!!*

In 2014, he moved to Madrid to join the cast of *Don Juan Tenorio* (Bianca Portillo), and became part of the IV Promotion of the Joven Compañía Nacional de Teatro Clásico. Since then he has acted in productions such as *El Perro del Hortelano* (Helena Pimenta), *El Ángel Exterminador* (Blanca Portillo), the Calderón de la Barca Award-winning *Los Amos del Mundo* (Almudena

Ramírez-Pantanello), *Firmado Lejárraga* (Miguel Ángel Lamata and Vanessa Monfort), and *Trojanas* (Adriana Ozores).

In film he has appeared in *Servir y Proteger*, *Las Chicas del Cable* and *Élite*, among others.

Goizalde Núñez Clarín

Born in Viszcaya, Goizalde began her professional career in the 1990s with *Talem* (Begoña Valle), and has been working ever since. She has received multiple awards for her work, including the Best Actress in Television Award at the Premios de la Unión de Actores for her role in the TV series *Estoy Vivo* and Best Supporting Actress for her performance in *La Gaviota*, directed by Amelia Ochandiano.

Her latest work in theatre includes: *El salto de Darwin* and *Mi niña, niña mía*, (Natalia Menéndez); *Bette & Joan* (Carlos Aladro); *Juventudes* (Nacho López); *No te vistas para cenar* (José Troncoso), *Pioneras* (Gabriel Olivares) and *Contraacciones* (Pilar Massa).

On TV she has appeared in such shows as *Desaparecidos*, *Cuerpo de élite*, *Buscando el norte*, *Olmos y Robles*, and *Los Serrano or Cuéntame cómo pasó*. Her most recent film work includes: *El fantasma de la sauna ¡A todo tren!* *Destino Asturias* and *Padre no hay más que uno*; *García y García* and *Villaviciosa de al lado*.

Nick Ormerod Designer

Nick Ormerod is joint Artistic Director of Cheek by Jowl. He has designed set and costume for the company's productions since its inception in 1981. Since then, he and Declan Donnellan have taken work to over 400 cities, and received awards across the world.

Aside from Cheek by Jowl his productions include: *Fuenteovejuna*, *Peer Gynt*, *Sweeney Todd*, *The Mandate*, both parts of *Angels in America* (National Theatre); *The School for Scandal*, *King Lear* (RSC Academy) and *Great Expectations* which he also co-adapted (Royal Shakespeare Company); *The Rise and Fall of the City of Mahagonny* (English National Opera); *Martin Guerre* (Prince Edward Theatre); *Hayfever* (Savoy Theatre); *Antigone* (The Old Vic); *Falstaff* (Salzburg Festival); *Shakespeare in Love* (West End). Ballet: *Romeo and Juliet*; *Hamlet* (Bolshoi). Film includes: *Bel Ami*.

Antonio Prieto Courtier

Graduating from Dramatic Art at RESAD, Antonio's professional career began with Microteatro por Dinero, where he wrote, directed, and performed in a variety of productions. More recent work includes *La vida es Sueño* and *Hado y divisa de Leonido y Marfisa* (Nuria Alkorta), *Antígona* (Charo Amador), *La Gaviota* (Josete Corral), *El año que mi corazón se rompió* (Pablo Martínez Bravo), and *Amador* (Mariano Gracia).

He is currently a member of the company Colectivo Állatok with which he has performed in Lope de Vega's *El animal de Hungría*, directed by Ernesto Arias.

Irene Serrano Estrella

Irene is a Spanish actress who graduated from RESAD and studied Audiovisual Communication at the Universidad Complutense de Madrid. She trained at Teatro La Abadía and has collaborated with various professionals in the industry.

She currently works with Los Números Imaginarios under the direction of Carlos Tuñón premiering plays such as *La última noche de Don Juan* (Clásicos en Alcalá), *Hijos de Grecia* (Festival de Otoño) and *Lear (desaparecer)* (Teatros del Canal).

Her credits for the Centro Dramático Nacional include *Supernormales* (Iñaki Rikarte) and *La Tumba de María Zambrano* (Jana Pacheco). As a lead in the Compañía Nacional de Teatro Clásico, she has acted in plays like *La vida es sueño* (Helena Pimenta) and *El desdén con el desdén*. She has also worked with Nao d'amores in plays such as *Animales nocturnos* and *Günter, un destripador en Viena*, by María Velasco.

Pedro Villora Dramaturgy Advisor

Pedro is a professor of Literature Theory at the Universidad Complutense de Madrid and Theory of Theatre at RESAD.

From Calderón he has adapted *The Phantom Lady*, directed by Miguel Narros, and *Life is a Dream* directed by Perez de la Fuente, which was performed at Piccolo Theatre, Milan, the Volksbühne, Berlin, and the Romea, Barcelona, among others.

He has written numerous works, including plays such as *Auto de los inocentes*, *Barrio de las Letras*, and *Lear/Cordelia o las cosas persas*, as well as adaptations of texts by authors like Pardo Bazán, Galdós, and Ibsen. He has also worked on zarzuelas and musicals such as *Los chicos del coro* and *Into the Woods*, as well as novels, poetry, essays, and memoirs. Pedro has been awarded scholarships in Oxford, Rome and Venice, directed the magazine *Acotaciones*, and received the Medalla al Mérito Cultural de Castilla-La Mancha, among other recognitions.

About Compañía Nacional de Teatro Clásico (Spain)

The Compañía Nacional de Teatro Clásico is a production unit of the National Institute of Performing Arts and Music (INAEM), supported by the Ministry of Culture and Sports. Founded in 1986, it is the foremost classical theatre for the performance of pre-20th theatre with a special focus on presenting work from the Golden Age and classical verse prosody.

In 2019, the artistic direction of the Clásico was taken over by Lluís Homar, formerly an actor in films by director Pedro Almodóvar including *Broken Embraces* and *Bad Education*, in addition to a long career as a theatre actor where he performed in many classical theatre productions.

Artistic Director **Lluís Homar**
Dramaturg **Xavier Albertí**
Deputy Artistic Director **Lola Davó**
General Manager **Manuel Martín**
Technical Director **Carlos Carrasco**
Production Manager **Lorena López**
Artistic Coordinator **Fran Guinot**

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About LAZONA Productions

Since its creation in 2003 LAZONA has produced 14 feature films and more than 50 plays, combining both box office and critical hits and awards.

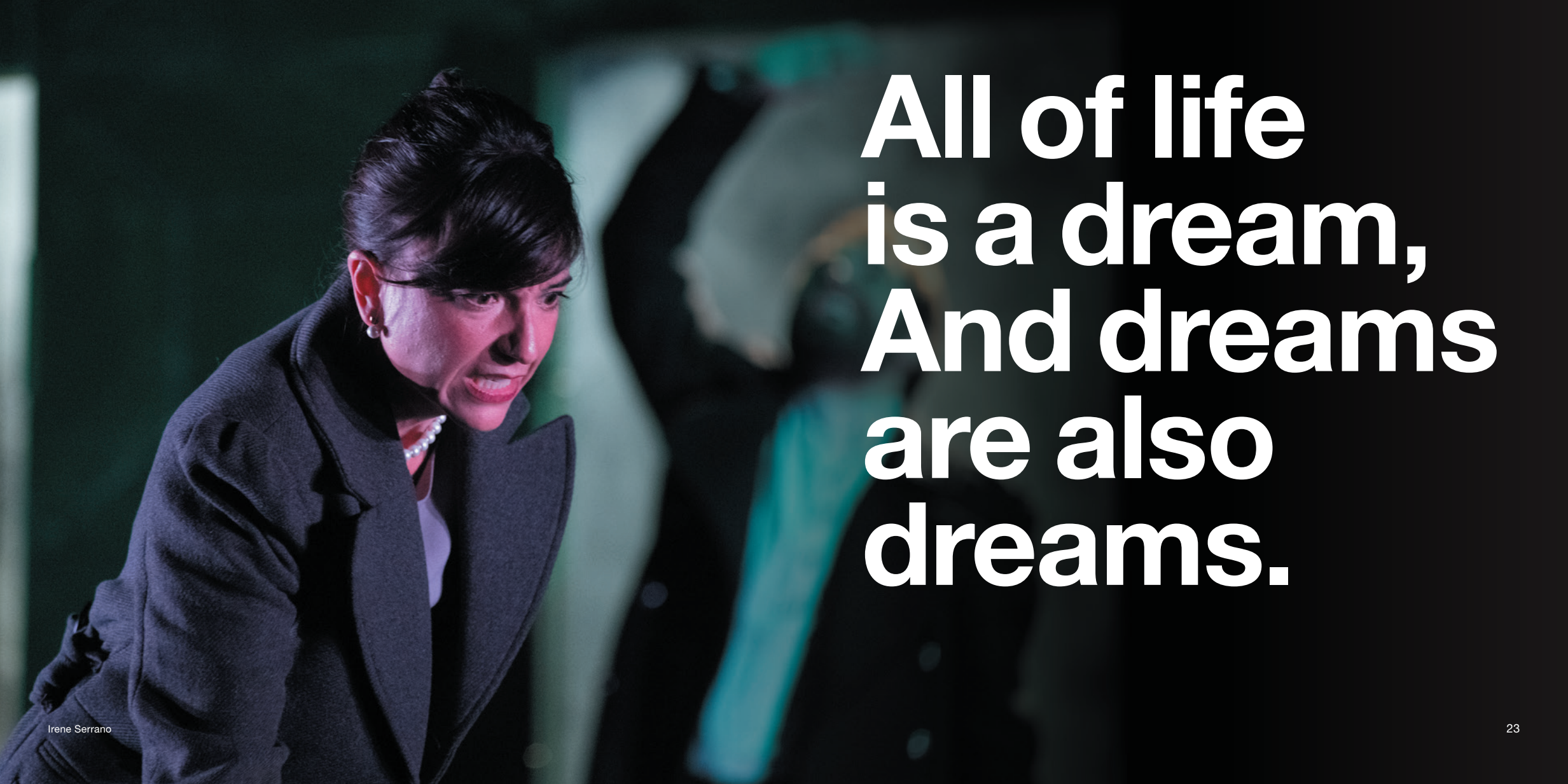
The theatre production arm of LAZONA stands out for its critical successes of new work in Spain such as *La Piedra Oscura* by Alberto Conejero – winner of five MAX awards including best theatrical show, and *La Ternura*, written and directed by Alfredo Sanzol – current Artistic Director of Centro Dramático Nacional, Spain.

Executive Producer **Miguel Cuervo**
Production Assistants **Jair Souza-Ferreira, Sara Brogueras**
Marketing Officer **Pepa Rebollo**
Marketing Assistant **Ana López-Rúa**

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A woman with dark hair, wearing a dark coat and a pearl necklace, is shown in a close-up, looking down with a pained or distressed expression. The background is dark and out of focus, with some teal-colored light reflecting off surfaces.

**All of life
is a dream,
And dreams
are also
dreams.**

Performance Dates

14-16 October 2022

Seville, Teatro Lope de Vega,
Spain

22-23 October 2022

Girona, Teatro Municipal, Spain

12-13 November 2022

Valladolid, Teatro Calderón, Spain

19-20 November 2022

València, Teatro Principal, Spain

2 December 2022

Avilés, Centro Niemeyer, Spain

15 December 2022

-26 February 2023

Madrid, CNTC Teatro Clásico,
Spain

9-10 March 2023

Albi, Scène Nationale, France

13-16 April 2023

London, Barbican, UK

5 May 2023

Alicante, Teatro Principal, Spain

2-3 June 2023

Budapest, National Theatre,
Hungary

15 June

Sofia, National Theatre, Bulgaria

9-10 July 2023

Barcelona, El Grec, Spain

17-18 July 2023

Almada, Teatro Municipal
Joaquim Benite, Portugal

21-22 July 2023

Gijón, Teatro Jovellanos, Spain





1981 **The Country Wife** Wycherley
1982 **Othello** Shakespeare
1983 **Vanity Fair** ^{BP} Thackeray
1984 **Pericles** Shakespeare
1985 **Andromache** ^{BP} Racine
1985 **A Midsummer Night's Dream** Shakespeare
1985 **The Man of Mode** Etherege
1986 **The Cid** ^{BP} Corneille
1986 **Twelfth Night** Shakespeare
1987 **Macbeth** Shakespeare
1988 **A Family Affair** ^{BP} Ostrovsky
1988 **Philoctetes** Sophocles
1988 **The Tempest** Shakespeare
1989 **The Doctor of Honour** Calderón
1989 **Lady Betty** ^{BP} Donnellan
1990 **Sara** ^{BP} Lessing
1991 **Hamlet** Shakespeare
1992 **As You Like It** Shakespeare
1993 **Don't Fool With Love** de Musset
1993 **The Blind Men** ^{BP} de Ghelderode
1994 **Measure for Measure** Shakespeare
1995 **As You Like It** (revival) Shakespeare
1996 **The Duchess of Malfi** Webster
1997 **Out Cry** ^{BP} Tennessee Williams
1998 **Much Ado About Nothing** Shakespeare

BP British première
C Produced by Chekhov International Theatre Festival
in association with Cheek by Jowl
B Bouffes du Nord in association with Cheek by Jowl
A An Avignon Festival production
P Cheek by Jowl with Pushkin Theatre, Moscow
M Presented by Cheek by Jowl and Piccolo Teatro di Milano
Teatro d'Europa
MD Presented by Cheek by Jowl, Compañía Nacional
de Teatro Clásico (Spain) and LAZONA

1999 **Le Cid** ^A Corneille
2000 **Boris Godunov** ^C Pushkin
2002 **Homebody/Kabul** ^{BP} Kushner
2003 **Twelfth Night** ^C Shakespeare
2004 **Othello** Shakespeare
2005 **Three Sisters** ^C Chekhov
2006 **The Changeling** Middleton & Rowley
2007 **Cymbeline** Shakespeare
2007 **Andromaque** ^B Racine
2008 **Troilus and Cressida** Shakespeare
2009 **Macbeth** Shakespeare
2011 **The Tempest** ^C Shakespeare
2011 **'Tis Pity She's A Whore** John Ford
2012 **'Tis Pity She's A Whore** John Ford
2013 **Ubu Roi** Jarry
2013 **Measure for Measure** ^P Shakespeare
2014 **'Tis Pity She's A Whore** John Ford
2016 **The Winter's Tale** Shakespeare
2018 **Périclès, Prince de Tyr** Shakespeare
2018 **The Knight of the Burning Pestle** ^P Beaumont
2018 **The Revenger's Tragedy** ^M Middleton
2022 **Life is a Dream** ^{MD} Calderón

(Dates represent the year each production premiered)

Oedip Rege

Oedipus

by Sophocles

‘The ultimate simplicity of
the production... the empty
space engulfs us like a god
who devours his children’

Călin Ciobotari, Teatrul Azi

Directed by Declan Donnellan
Designed by Nick Ormerod

In repertory at the Teatrul Național
“Marin Sorescu” Craiova, Romania
In association with Cheek by Jowl

In Romanian

For more details of the production, please visit cheekbyjowl.com

Ramona Drăgulescu and Claudiu Mihail, *Oedip Rege* (2022). © Albert Dobrin



Not True, But Useful...

A Cheek by Jowl Podcast

Join Cheek by Jowl's Artistic Directors Declan Donnellan and Nick Ormerod in Not True, But Useful... a podcast series all about theatre, acting, directing and life.

Started in 2020 during the first Covid lockdown, the podcast currently runs to 38 episodes and has listeners in over 100 countries worldwide. You can find all five currently available series at cheekbyjowl.com/podcast or wherever you usually get your podcasts.

A Cheek by Jowl Podcast, produced, hosted and edited by Lucie Dawkins.

'Audio binging on Cheek by Jowl's 'Not True, But Useful...' podcast today – opening up completely new ways to look at text and performance. Highly recommended'

Listener Review

'Declan and Nick once more give a zest to the process!'

Listener Review



Learning

Cheek by Jowl is committed to developing the theatregoers and theatre practitioners of tomorrow.

You can find a host of resources and an extensive media library of archival materials on our website. Students and audiences can access nearly forty years of Cheek by Jowl production history, via interviews, photographs, rehearsal notes, prompt scripts, digitised designs, talks and films.

Education packs

We provide free education packs for students and teachers on:

- ***Measure for Measure***
- ***As You Like It***
- ***The Winter's Tale***
- ***Approaching Shakespeare***

These include special access to professionally recorded performances, interviews and behind the scenes footage. Visit our website for more details.

Digital Theatre+

Members of Digital Theatre+ can now watch our production of Alfred Jarry's *Ubu Roi*, filmed in 2015 at the Lincoln Center Festival, New York.

Workshops

We conduct practical drama workshops for:

- **A-Level Drama students**
- **Students in Higher Education**
- **English and Drama Teachers (CPD)**
- **Groups of professional actors**

Our practitioners bring the dynamic methods and energy of Cheek by Jowl's rehearsal room to the drama studio. Through professional exercises and guided discussions, they explore key elements of performance: text, plot, movement, scene work, études, acting techniques, rehearsal exercises and using 'the space'. The workshops give participants the tools to approach Shakespeare and classic texts with confidence.

If you are interested in finding out more about our education offers, please visit our website cheekbyjowl.com/learning or contact our office: info@cheekbyjowl.com +44 (0) 207 382 2391



Thank you

Cheek by Jowl is a registered charity. Its unique process has been an inspiration for both audiences and the artists with whom we collaborate.

We are proud to have nurtured many emerging talents at the start of their careers – Gwendoline Christie, Tom Hiddleston, Marianne Jean-Baptiste, Adrian Lester, Matthew Macfadyen, Michael Sheen and Olivia Williams are amongst the names who have worked with us.

With the changes unfolding for the UK's relationship with Europe, our international performances and touring programme have never been more important. It is your support that helps us to continue our work, doing what we do best: taking creative risks, nurturing new talent, providing educational resources of the highest quality and ensuring that, in whatever language, we produce world-class theatre.

Without the generous help of our donors, Cheek by Jowl's online archive, in which we document over forty years of the company's history, would not exist. This archive is updated with each new production, providing audiences, academics, artists and students detailed insight into our production process.

You too can help us deliver innovative education projects, create our next productions, and perform across the globe, by joining one of our three fundraising schemes or making a donation.

Become a Friend

- Priority booking for UK performances
- Access to pre-show talks
- A complimentary production programme
- Early bird access to new releases of our podcast 'Not True, But Useful...'

To become a Friend of Cheek by Jowl costs just £35 per year.

Become a Patron

- All benefits of Friends
- Named credit on our website and production programme
- A complimentary programme signed by the cast
- An invitation to a series of events: Our Artistic Directors talking about their vision for the production; Attending a rehearsal; Drinks with the cast and team after a performance.

To become a Patron of Cheek by Jowl costs just £750 per year.

Cheek by Jowl would like to thank our Patrons who generously support our work throughout its creation and performance:

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Become a Production Patron

We also offer bespoke packages for individuals or businesses to become a patron of a production.

For more information, please contact Harrison at harrison@cheekbyjowl.com or on **+44 (0)20 7382 7304**

cheekbyjowl.com/support-us

Cheek by Jowl has performed in...

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The Barbican sparks creative possibilities and transformation for artists, audiences and communities – to inspire, connect, and provoke debate.

As a not-for-profit, we need to raise two thirds of our income through fundraising, ticket sales, and commercial activities. With the help of our generous supporters, we are able to share the work of some of the most inspiring and visionary artists and creatives, enabling the widest possible audience to experience the joy of the arts.

There are many ways you can support the Barbican, including by making a donation, joining our programme as a sponsor, or becoming a Member. To find out more and join our community, please visit www.barbican.org.uk/join-support/support-us or contact development@barbican.org.uk

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**This theatre
season hits
different**

**Complicité
Simon McBurney
Cheek by Jowl
Giles Terera
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Katie Mitchell
Lydia West
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Lydia West in A Play for the Living in a Time of Extinction. Photo by Michael Wharley

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The Barbican is committed to making a difference locally, nationally and internationally through the voices and ideas of artists and communities. Our Patrons help us keep our programme accessible to everyone, allowing us to continue investing in the artists and communities we work with, all while celebrating their love of the arts through closer engagement with our programme.

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Middle row: Josete Corral, Declan Donnellan, Nick Ormerod, Ernesto Arias

Front row: Antonio Prieto, Irene Serrano, Manuel Moya



For Cheek by Jowl

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