

Nuria Legarda's pieces shift between two worlds: the blunt everyday life and effervescent inner world of her characters. And this very clash between these two worlds is the pivot of all her stage poetics.

Play with movement, with gesture, could apparently only outline the inner world but in her creations the border between the two universes is always difficult to define. And this is precisely what she plays with: when are we in the territory of the transparent, that is, the real, the direct; and when are we in that of the translucent, that is, what we only perceive beneath the epidermis?

Play in her creations lies in this clash. The characters rave between the two worlds, as does the aesthetic of the piece: between the visual and the textual. Stage conflict.

The word interrupts the gesture to assert itself. Or the gesture emerges from the word or the word from the gesture. Legarda exploits several possibilities to slowly construct the outline of her characters.

Her pieces do not necessarily have a lineal plot, but rather flow according to the logic of the inner world of their protagonists. To this end, she uses several stage codes, from gesture to play with objects, text or screenings. All elements are used as dramaturgical driving forces (the video in *Écumes*; the short monologues in *Ven que te cuento*). Each new staged code makes a domino fall.

What is there beyond form? Legarda's creations call to the monster we all carry inside, the monster of obsession, of passion, of the desire for violence, of tortuous memory, of oppressive family... Her characters conceal these phantoms and their struggle to keep them enclosed always unleashes conflict.

The viewers will have to put together the pieces they have before them, through fragments of feeling, of reality and of theatrical play.

Carles Mallol, 2008