

LA TRISTURA

# FUTURE LOVERS



“The old believe  
everything; the  
middle-aged suspect  
everything; the young  
know everything.”

—Oscar Wilde







In **FUTURE LOVERS** six young people born around the year 2000 talk to each other and to the world. It's a summer night outside the city, and a group of friends, maybe in-between high school and college, have met to drink, dance, talk, kiss.

With Future Lovers, we want to get closer to this new generation, which is growing up in our new hyperstimulated and technological world. A world that is changing the ways we relate, communicate, touch and love each other. We want to look at it without judgement, because we are also part of this world, and because that way we can detect the instances where youth is still something similar to what it was 10, 20, 50 years ago.

There are moments in life that, though they appear simple, mark our character and our path. Looking at them as they talk and behave like no one is watching, we want to create a bubble, a nest, that, looked at from the outside, will speak to us directly, will somehow force us to go back to that time in our own lives. The piece invites each viewer to find the seven differences with their own adolescence, their youth, so they can decide how to relate to this ever-difficult question:

What were your expectations in regards to your own life? Were they met? Were you wrong then, or are you wrong now?

A few years ago, with Materia Prima, we had the opportunity to work with four kids around the age of nine. It was one of the most inspiring processes in our lives. However, some new issues needed to be dealt with, and during this time they kept coming back to us. What happens years later, when violence and sexuality become part, from then on, of your own body? What are those first years like, when you start feeling all those changes? How do you relate to others from that new place? How do those first decisions relate to the rest of your life? Is it different to be a teenager now than when we were? Why? Where does that take us?

We understand the stage as a place for investigation, where we can amplify life's possibilities. If it's not easy to find a situation in which to relate in a real and deep way with teenagers, the future leaders and future lovers, we'd like to do it on stage, trying to generate a common experience that, with some luck, will reveal something about our past and our future.

**Creation** Celso Giménez, with dramaturgic and scenic advice from Itsaso Arana and Violeta Gil

**On stage** Pablo Díaz, Manuel Egozkue, Gonzalo Herrero, Itziar Manero, Siro Ouro y Sara Toledo

**Artistic advice** Marcos Morau

**Executive production** Alicia Calôt

**Lighting design** Carlos Marquerie

**Set design** Ana Muñiz

**Sound** Eduardo Castro

**Wardrobe** Pedro Lobo

**Wardrobe assistant** Alejandra Zaragoza

**Technical direction** Roberto Baldinelli

**Almighty helper** Emilio Rivas

**Technical assistant** Miguel Ruz

**Props** Beatriz Muñiz y Corpórea escultura

**Press and communication** Grupo Duende

**Photography** Mario Zamora

**Graphic design** Porelamordedios™

**Produced by** Teatros del Canal, Comunidad de Madrid y La tristura.

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**Length: 1 hour 25 minutes**







“The history of La tristura is that of 21st-century Spain, that of the ultimate theatre. One of the most obsessive, daring, and, in the best sense of the word, pretentious adventures in our theatre.”

**EL PAÍS**

“One of the Spanish theatre companies holding more creative force and deeper understanding of what real theatre is.”

**EL MUNDO**

“I really think that with Future Lovers they’ve drawn coordinates for themselves in time and space that theatre needed to address. The viewers who feel questioned in their search of their own personal aleph, will leave the theatre happily touched.”

**KRITILO**

“La tristura, raw and pantheist theatre. They were forged in the ways of ancient techniques, placing themselves where nobody had before. One of the most innovative and daring groups in our scene.”

**EL CULTURAL**

“With Future Lovers La tristura addresses the depths of their own name, with a startling poetic energy.”

**CULTURAMAS**





“The lucidity of their vision causes an inescapable pain and a vital commitment they accept in all of its intensity. One of the most relevant companies of the new European scene.”

### **UBÚ SCÈNES D'EUROPE**

“La tristura, a model of comprehensive scene creation from which to inhabit the world in a different way; the stage as the ultimate space for creation where we can stop to look at each other and listen closely again, where we can imagine and say how we want to live, and do it in a collective way.”

### **REVISTA ARTEZ**

“Ultimately, a deep work, capable of finding an equilibrium between search and discovery, between new narrative forms and political engagement; it challenges the audience to “do their job” without falling into impenetrability. Loving it’s what’s modern.”

### **EL DIARIO**

“A generation emerging over the Berlin wall ruins, that becomes present in the recovery, full of freshness, of a personal and artistic ethics. These young Spanish bet on legitimising the greatness of art, the powers of theatre.”

### **EL EXCELSIOR DE MÉXICO**









**“Up until now, philosophers and artists have tried to interpret situations: what needs to be done now is to transform them. Because we are products of the situations we live by, what’s important precisely is to create human situations. And every time the individuals define themselves by their situation, they aspire to create situations worth of their desire. It is under this perspective that poetry must take place.”**  
—Internationale Situationiste

**LA TRISTURA** works with scenic arts, always trying to generate human situations both on- and off-stage. They face the stage by looking for the limits of representation, showing their interest for contemporary theatre, and with an engagement with new ways of doing things through investigation and words. La tristura works with mystery, desire and intimacy.

During this time, La tristura shows their work in different prestigious contexts, national and international, like Théâtre de La Ville in Paris, Cena Contemporânea in Brasilia, the Festival de Otoño a Primavera in Madrid, the International Theatre of Finland and the Scenes d’Europe Festival in Reims.

Some of their previous works include CINE, Materia Prima and Años 90. Nacimos para ser estrellas. They are currently a company-in-residence at Teatros del Canal in Madrid.



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