

THÉÂTRE DIJON BOURGOGNE
CENTRE DRAMATIQUE NATIONAL

MAGICO IF

**Concept, direction
and interpretation**

Jorge Eiro, Pedro Granato,
Florença Linder, Lucia Miranda,
Maëlle Poésy

CREATION

Théâtre en mai 2027 Festival
Théâtre Dijon Bourgogne

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PRESENTATION

We are a group of five directors from Uruguay, Spain, Brazil, Argentina and France.

We began our collaborative work in 2014 during Lincoln Center's Director Lab in New York, where we each represented our countries as directors. It was there that we forged a friendship and a strong artistic collaboration.

Three years later, we premiered *País Clandestino* at FIBA (Buenos Aires International Festival) in 2017. From 2017 to 2021, the show toured at MIT (São Paulo International Mostra) in Brazil, Festival FIDAE in Uruguay, Almada Festival in Portugal, Guadalajara Festiva in Mexico, Santiago a Mil Festival in Chile, Théâtre en mai Festival in France, Madrid Drama Center in Spain.

In this self-documentary play, we questioned the notion of inheritance, that which we had received from the political history of our countries through our family histories. **We wondered about the multiplicity of these pasts (personal and collective), which make up what we have become.**



NOTE OF INTENT

Magico if will be a **piece of autofiction, about the impermanence of our existences and the strength of our survival instincts.**

Drawing on real-life stories and possible futures, we explore the tiny moments that can transform entire lives. Those few seconds that can turn a destiny on its head, those series of chance events that can transform lives forever.

What is a decisive moment in a life?

What is a defining moment for humanity?

How have these crucial turning points defined who we are today? How can they define what others will be tomorrow?

Sometimes it only takes a few minutes for everything to change in the birth of a child, and sometimes it only takes a few centimetres to escape a suicide attempt. Through intimate stories, we evoke these moments in which eros and thanatos mingle and question our survival instincts..

In our play, we take the audience through these moments of intimate and collective tipping points, and ask: **what do we do with the "what ifs" of our lives? What ifs from our past that have determined our present, what ifs from our present that will determine our future, and what ifs from our imagined futures that question our present decisions.**

Through our five stories, we hope to delve into the intimacy that bears the seeds of collective questions about the multitude of possible futures.



PHOTOS OF OPEN RESEARCH LABORATORY TO THE PUBLIC



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CREATION PROCESS

Five of us are writing, directing and performing this show.
Our work is based on personal archive and documentary.

It will initially take shape outside the performance hall, with the spectator's first sensory experience via headphones. This audio tape, listened to by each of the spectators as they walk down the street together, invites the spectator to take a different look at the city and the people who live there, and to gradually enter into certain personal narratives.

This movement through the city is accompanied by an audio journey. Our group of directors/performers guide the audience through the streets, following a pre-established itinerary on the outskirts of the theater until they enter the auditorium.

Once inside, we meet the audience in a space filled with flowers.

The place where we meet the audience could be that of an upcoming party, or of a celebration after a death. A space where these temporal and symbolic intersections become possible.

Flowers which, according to the stories told to the public, are all at once symbols of life, death, celebration, mourning...

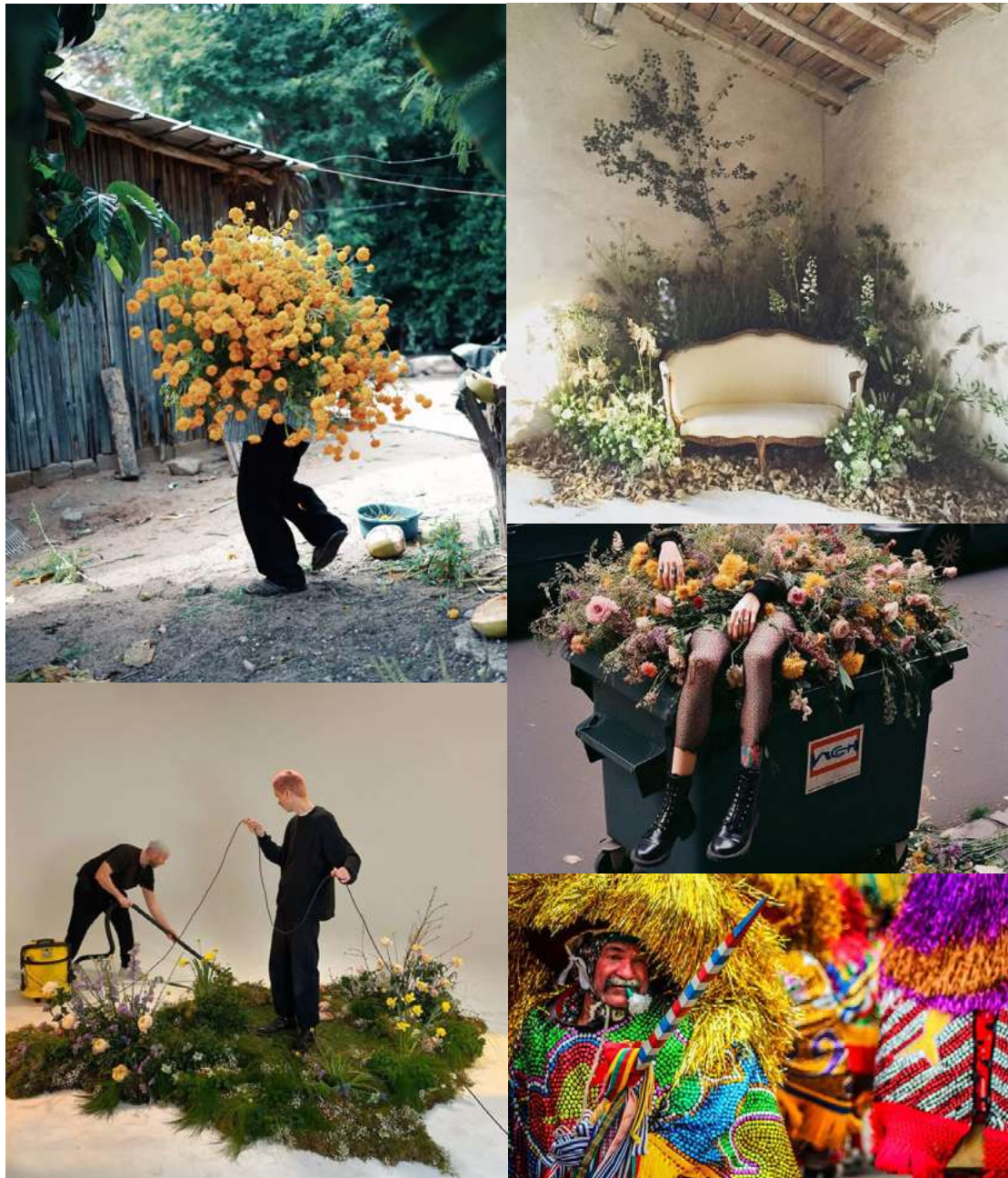
They are the scent of memories, a direct access to our senses.

They are also, as they often have been, symbols of political struggle (Flower Power, Carnation Revolution, Prague Spring...) or poetic resistance.

« YOU CAN CUT
ALL THE FLOWERS
BUT YOU CANNOT KEEP
SPRING FROM COMING. »

Pablo Neruda, 1973

SCENOGRAPHIC REFERENCES



« THEY TRIED TO BURY US. THEY DIDN'T KNOW
WE WERE SEEDS. »

Mexican proverb

EXTRACTS FROM MAGICO IF

EXTRACT 1

JORGE :

En algún momento lo manda a dormir
a mi hermano y me quedo con él.
Se charla, me arregla el pelo
y pone música.
En medio de los juegos y de los chistes,
me acuesto con él en la cama.
Se baja un poco el pantalón, la saca
y se la toqueteo un rato.
Después intentamos dormir la siesta.
No pego un ojo.
No digas nada que mató a tu vieja,
bromea.
Otros días es más tierno.
Mojarme el pelo lacio, peinarlo
y mirarnos en el espejo.
- Parecés Gardel.
risas.
Y por qué no decirlo: yo un poco
enamorado de Carlitos y de sus juegos que
a veces me gustan más
y otras veces menos.
Eso fue un período.
Realmente no sé cuánto duró.
No sé cuántas veces dormí
la siesta ahí, pero fueron muchas.
Él tenía 18 años.
Yo 8 años.

JORGE :

At some point he sends him to sleep
my brother and I stay with him.
They chat, he fixes my hair
and plays music.
In the middle of the games and jokes,
I lie down with him on the bed.
He pulls down his trousers a bit, pulls them
off and I grope them for a while.
Then we try to take a nap.
I don't sleep a wink.
Don't say anything that killed
your old lady, he jokes.
Other days it's more tender.
Wetting my straight hair, combing it
and look at us in the mirror.
- You look like Gardel.
Laughs.
And why not say it: I'm a little
in love with Carlitos and his games
that sometimes I like more
and sometimes less.
That was a period.
I really don't know how long it lasted.
I don't know how many times
I took a nap there, but it was a lot.
He was 18.
I was 8 years old.

EXTRACT 2: PEDRO / VOICE OF ROSA, 5 YEARS OLD

ROSA :

Ela me fez pensar alguma coisa...
Hum...
Ela me fez pensar alguma coisa...
E se as florestas caírem e virarem cidade?
Se as cidades fossem destruídas,
eu não ia gostar...

PEDRO :

Mas o que é a coisa que mais te preocupa
no futuro? Quando você olha pro futuro,
você fala, qual o maior medo
do que possa acontecer?

ROSA :

que um meteoro caia na gente.

ROSA :

She made me think something...
Um...
She made me think something...
What if the forests fell down and became
cities? If the cities were destroyed,
I wouldn't like it...

PEDRO :

But what's the thing you're most worried
about? About the future? When you look to
the future, what's your biggest fear?
of what might happen?

ROSA :

That a meteor will fall on us.

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EXTRACT 3

FLORENCIA :

Lo encontré todo lleno de cables.
Pensé: papá se quiso matar
Era verdad, papá se pegó un tiro en el
corazón y la bala salió por la espalda.
Supe con que arma lo hizo.
Quise matar al hombre que fui
- Me dijo
El vive, pero alguien murió ahí.
5 centímetros, es el espacio que se
necesita para quedar en vida...
Necesito preguntar, desmitificar,
escribir mis propias verdades
¿Si hubieras muerto? ¿Y si no hubieras
estado para contarme esto?
¿Quién sería yo?

FLORENCE :

I found it all full of wires.
I thought: dad wanted to kill himself
It was true, dad shot himself in the heart
and the bullet went out the back.
I knew with what weapon he did it.
I wanted to kill the man I was
- He told me
He lives, but someone died there.
5 centimetres, that's the space it
takes to stay alive...
I need to ask, to demystify, to write
my own truths If you had died?
What if you hadn't been there
to tell me this?
Who would I be?

EXTRACT 4

***Se oyen carreras, gentes que se meten
prisa, un sonido de alarma.***

LUCIA :

Mientras veo cómo preparar la uci
neonatal, la ginecóloga me mira
y me dice:
tienes 7 minutos.
No dice tenemos.
No dice tenéis.
Dice tienes.
Las palabras importan.
Las palabras nos construyen.
¿Y si no qué? pregunto yo.

PAUSA, 1 corazón (audio)

LUCIA :

7 minutos.
El tiempo de batir una tortilla
francesa y hacerla.
El tiempo que se tarda en caminar
de la plaza de Sol a Jacinto Benavente.
El tiempo de correrme
si me masturbo yo.
7 minutos. Según algunos científicos,
la actividad cerebral de una persona
después de declararla muerta
dura 7 minutos.
7 minutos
para que mi hija viva.

***You hear running, people hurrying,
a sound of alarm.***

LUCIA :

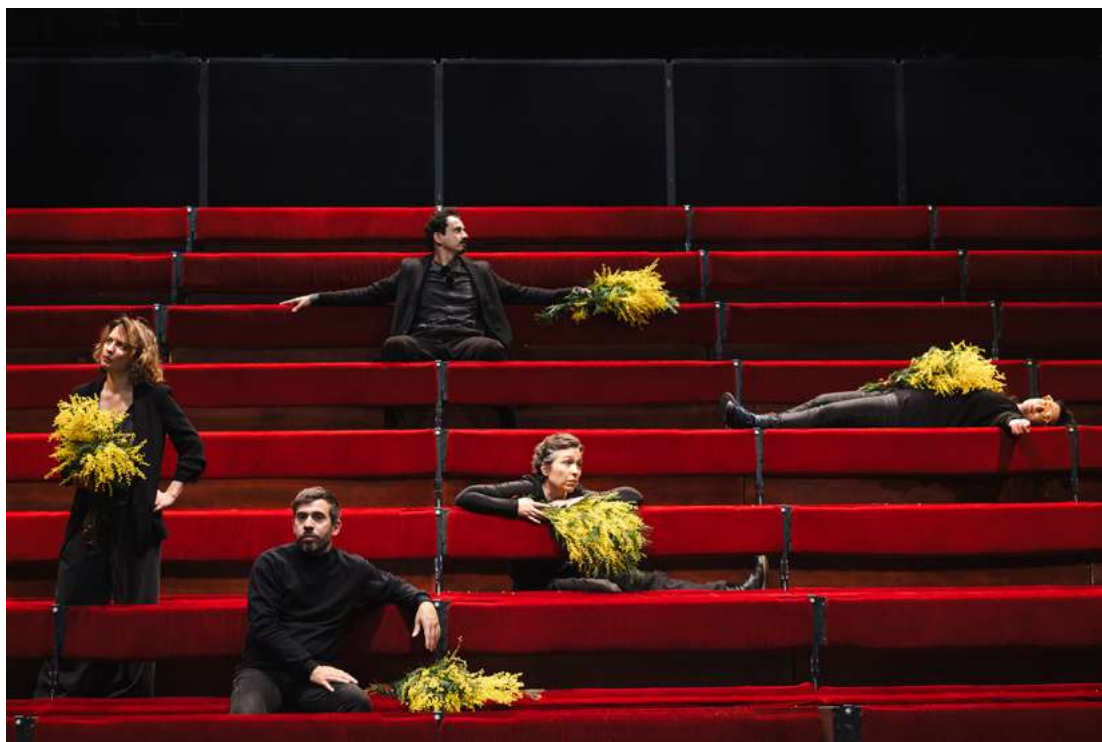
While I'm looking at how to prepare the
neonatal ICU, the gynaecologist looks at
me and says:
you have 7 minutes.
She doesn't say we have.
She doesn't say you have.
She says you have.
Words matter.
Words build us.
What if they don't? I ask myself.

PAUSE, 1 heart (audio)

LUCIA :

7 minutes.
The time it takes to whip up a French
omelette and make it.
The time it takes to walk
from Plaza de Sol to Jacinto Benavente.
The time it takes me to cum
if I masturbate myself.
7 minutes. According to some scientists,
the brain activity of a person
after being declared dead
lasts 7 minutes.
7 minutes
for my daughter to live.

THÉÂTRE DIJON BOURGOGNE CENTRE DRAMATIQUE NATIONAL



JORGE EIRO

Jorge Eiro is a director, writer and teacher. He is a graduate of the playwriting course at EMAD (Escuela Metropolitana de Arte Dramático) and the master's degree in creative writing at UNTREF (Universidad de Tres de Febrero). He has written and created, alone or in collaboration, more than ten plays that have premiered in Buenos Aires and been presented at festivals abroad.

With his first opera *Sudado*, he took part in the 9th edition of the Festival Internacional de Buenos Aires (FIBA, 2013) and the Bienal de Arte Joven 2013, where he received the Best Director Award, which led to a fellowship at New York's Lincoln Art Center in July 2014 and participation in the Encuentro de Jóvenes Creadores de las artes escénicas Festival Transamériques (May 2014 - Montreal, Canada).

In 2016, he created *Descenso* (ARTEI award, Fiesta INT CABA, Fiesta Nacional Mendoza INT, Rafaela Festival). In 2017, he co-wrote and performed in *País clandestino* at the 11th FIBA, a work that took part in the Santiago a mil (Chile), MIT of Sao Paulo (Brazil), Théâtre en mai de Dijon (France) and MET Jalisco (Mexico) festivals, Almada Festival (Portugal), FIDAE - International Festival de Artes Escénicas (Uruguay) and Centro dramático nacional (Madrid). He was awarded the FNA individual creation grant for the writing of *El placer*.

In the summer of 2021, he created the play *Fuego y Pasión* at the 14th FIBA and the plays *De la mejor manera* and *Noches Blancas* at the Festival Rafaela 2021. In 2024, as part of FIBA, he conceived and created the Telos project, an in situ proposition involving interventions in the city's motels. In 2025, he continues his actor training and stage creation workshops, as well as performances of the play *De la mejor manera* at Rodney bar, with which he took part in FIBA (2023), the Rafaela Theater Festival (2023), the Santiago Off Festival (Chile) and Recife (Brazil) in February 2025.

THÉÂTRE DIJON BOURGOGNE CENTRE DRAMATIQUE NATIONAL



PEDRO GRANATO

Pedro Granato is a director, playwright and teacher, with a degree in film and video from ECA-USP (Escola de Comunicações e Artes da Universidade de São Paulo). He was selected for the Directors LAB at Lincoln Center in New York, alongside directors from all over the world.

He has directed and written plays presented in over 10 countries: France, Spain, England, Mexico, Argentina, South Africa, Portugal, Chile, Uruguay and the United States, and nominated for the Shell Awards, APCA Awards and Aplauso Brasil.

He is the founder of Teatro Pequeno Ato, a creative space located in central São Paulo for the past 11 years, which trains hundreds of artists and produces dozens of shows. The theater has twice won the APCA award (São Paulo Art Critics Association) and has staged productions that were among the best of the year according to Folha de SP, Estado de SP and Veja.

He has directed award-winning shows by Clarisse Abujamra (Bibi Ferreira award for *Veraneio*), Maurício de Barros (APCA award for *Pousada Refúgio*) and Denise Weinberg (APCA award for *The Testament of Maria*). He composed and performed the music for the soundtrack to the documentary *José e Pilar*, nominated for the "Best Soundtrack" award at the Grande Prêmio do Cinema Brasileiro.

In 2017, he co-wrote and starred in *País clandestino* at the 11th FIBA, a work that participated in the festivals Santiago a mil (Chile), MIT de São Paulo (Brazil), Théâtre en mai in Dijon (France) and MET Jalisco (Mexico), Amalda Festival (Portugal), FIDAE - Festival Internacional de Artes Escénicas (Uruguay) and Centro dramático nacional (Madrid).

As coordinator of cultural centers and theaters, where he doubled the city's historical audience average; inaugurated the Cultural Center of Diversity and Cine Sabotage in Grajaú; and renovated the Paulo Eiró and Arthur de Azevedo theaters. As coordinator of cultural training, he implemented the expansion of EMIA (Escola Municipal de Iniciação Artística) - 4 new municipal schools for artistic initiation, PIAP - Programme d'Initiation Artistique pour la Petite Enfance, CRIA, and Território Hip Hop. He taught for ten years at Celia Helena Centro de Artes e Formação. Since 2016, he has been planning coordinator at Acervo Ivald Granato and director of the Pequeno Ato company since 2013.



FLORENCIA LINDER

Florencia Linder is a researcher in the performing arts, director, teacher and playwright. She is an independent, interdisciplinary artist who focuses on the construction of immersive languages and the creation of specific methodologies. She teaches theater in the field of mental health, in particular schizophrenia, ASD (autism spectrum disorder) and psychosis.

For her master's degree in art and visual culture at MACV, she produced the project *Un recuerdo entre nosotros*. She is a researcher and teacher at UdelAR (University of the Eastern Republic of Uruguay), FHCE (Faculty of Humanities), TUD (Technical Diploma in Dramatic Art) and FADU (Faculty of Architecture and Urban Planning).

In 2017, she co-wrote and performed in *País clandestino* at the 11th FIBA, a work that took part in the festivals Santiago a mil (Chile), MIT de São Paulo (Brazil), Théâtre en mai in Dijon (France) and MET Jalisco (Mexico), Amalda Festival (Portugal), FIDAE - Festival Internacional de Artes Escénicas (Uruguay) and Centro dramático nacional (Madrid).

She is currently developing a research project entitled *Territorio deseo* CSIC, FADU. Award-winning and published, in 2025-2026 she will direct the Comedia Nacional with the adaptation of *Ellas dicen*.

"My current desire lies in processes aimed at collective and interdisciplinary creation. Today, I'm moved by the construction of immersive pieces that start from personal experience and culminate in a collective experience. I like to describe my research as true fiction. In this sense, I'm stretching the boundaries between fiction and reality as I create experiences on the ground."



LUCÍA MIRANDA

Lucía Miranda is a director, playwright and teacher. She is the founder of Cross Border, a reference company in Spain for performing arts work with communities.

She has won the 2018 RNE "El Ojo Crítico" theater prize, the Leonardo BBVA grant and the Fulbright grant, among others. Her shows have premiered at the Thalia Theatre in New York, Teatro Sánchez Aguilar in Ecuador, Microtheater Miami, Teatro de La Abadía, Teatre Lliure in Barcelona, Veranos de la Villa or Centro Dramático Nacional de España, winning the ACE and HOLA awards in New York or the UN Women of Latin America award against gender violence.

As a playwright, she has published *Fiesta, Fiesta, Fiesta* (finalist for Best Playwright Max Awards 2019) for Ediciones Antígona and directed *Casa* (presented in Dijon at the Théâtre en mai 2022 Festival). In 2017, she co-wrote and acted in *País clandestino* at the 11th FIBA, a work that participated in the festivals Santiago a mil (Chile), MIT de Sao Paulo (Brazil), Théâtre en mai de Dijon (France) and MET Jalisco (Mexico), Amalda Festival (Portugal), FIDAE - Festival Internacional de Artes Escénicas (Uruguay) and Centro dramático nacional (Madrid).

As an arts educator, she has coordinated applied theater projects in the United States, Latin America, Europe and Africa. Since 2020, she has been pedagogical coordinator of Nuevos Dramáticos, the CDN's project for children, and co-founder of Yo Cuento, the theater laboratory at Niño Jesús Pediatric Hospital. She holds a master's degree in theater and education from New York University and is a member of the Director's Lab at Lincoln Center in New York.



MAËLLE POÉSY

Maëlle Poésy was appointed Director of the Théâtre Dijon Bourgogne, Centre dramatique national, in 2021. After training at the École du Théâtre national de Strasbourg, she went on to perform in theater and film in France and abroad. As an actor, writer and director, she explores a "theater of confrontation" that questions society and its individual components.

In 2011, she directed her first show, *Funérailles d'hiver* by Hanokh Levin, followed by *Purgatoire à Ingolstadt* by Marieluise Fleisser, *Candide, si c'est ça le meilleur des mondes...* from Voltaire, which she co-adapted with Kevin Keiss, *Ceux qui errent ne se trompent pas* by Kevin Keiss in collaboration with Maëlle Poésy (Avignon Festival opening, 2016), *Inoxydables* by Julie Ménard. As part of the Buenos Aires International Festival, she performed, co-wrote and co-directed *País clandestino* (2018), which toured several international festivals in South America and Europe, including Théâtre en mai in 2018. She created *Sous d'autres cieux* from Virgil's Aeneid, coadapted with Kevin Keiss (Festival d'Avignon 2019), *Passé Présent Futur*, co-written with Kevin Keiss (2020), conceived *Gloire sur la terre* by Linda McLean (2022) and *ANIMA* performance created in collaboration with visual artist Noémie Goudal (Festival d'Avignon, 2022).

At the Comédie-Française, she directed Chekhov's *Le Chant du cygne* and *L'Ours* (Prix de l'Association professionnelle de la critique de théâtre, de musique et de danse) in 2016 and Stefano Massini's *7 minutes* in 2021. At the Opéra de Dijon, she directed Gluck's *Orphée et Eurydice* (2018). She directed the short films *Time Flies* (2020) and *Sans Sommeil* (2021). She also teaches at the École régionale d'acteurs in Cannes and Marseille, and at the Théâtre national de Strasbourg.

In autumn 2023, she created *Cosmos* at Théâtre Dijon Bourgogne, co-written with Kevin Keiss. In 2025, she will bring together Spanish, Uruguayan, Argentinean and Brazilian artists for a fortnight's research and work with the *À la croisée des routes* project.

