**Ibsen in Spain, a director’s take: When Nora was my grannie in the Francoist dictatorship.**

Spanish playwright Lucia Miranda will talk about her play Nora 1959 that premiered in the National Drama Center of Spain in 2015, and continues being played in different cities in Spain, with excellent reviews. Miranda will explain her own take on Ibsen’s classic Et Dukkehjem (A Doll’s House, Casa de muñecas): what she has preserved and what has she changed on her adaptation of the script, and how she built her play on Spanish collective memory, women’s history and the world of radio that brought mass entertainment inside the dark cluttered sitting rooms of Franco’s time that were like jails for the Spanish women who were not allowed to work or have property of their own without their male tutor’s permission, passed on from their father’s into their husband’s hands. In the play Nora’s door-slamming is interpreted as a theatrical experience under the light of feminist theories from Virginia Woolf’s A room of one’s own (1929), and Carmen Martin Gaite’s Desde la ventana / Looking through the window (1987).

Miranda was inspired by her grandmother’s shocking separation in the late 1950s (divorce was not allowed in Spain until 1981), her childhood memory of her grannie explaining how she one day took one suitcase in one hand and her two children in another and decided to start a life of her own, facing bravely the Francoist catholic society’s prejudices. The play was built on her wondering “What if my grandmother was indeed Nora? How many Noras were in Spain during the Francoist dictatorship?”.

The play constitutes an example of experimental social theatre built upon the collaboration of several theatrical labs (The Cross Border Project, Laboratorio Rivas Cherif and Laboratorio de Creación LaZonaKubik), actors, and common citizens – for five months, the acting team trained in brainstorming workshops with women from that generation, and finally curating a whole multimedia display that makes Nora 1959 a unique piece of documental theatre (<http://lazonakubik.com/nora-1959/>).

With this play Miranda is continuing the thread started by other Spanish feminists such as María Lejárraga de Martínez Sierra (1874-1974) or Ana Diosdado (1938-2015) that made use of Ibsen’s play to comment and critique on the conditions of Spanish women – with projects such as Mamá (1912, Hispanized adaptation – 1931, film), Casa de muñecas (1917, feminist edited translation), “Nora” (monologue, 1975), Casa de muñecas (1983, heavily adapted translation and staging), or ¿Qué hizo Nora cuando se marchó? (What did Nora do when she left? - 1994, Association of Stage Directors). The Spanish feminist uses of Ibsen’s Et Dukkehjem are currently being studied by Iris Fernández Muñiz, PhD candidate at ILOS – Traveling Texts (<http://www.hf.uio.no/english/research/theme/traveling-texts/>).

Lucía Miranda has directed and participated in the adaptation of several plays from a gender and social perspective: Perdidos en Nunca Jamás by Silvia Herreros de Tejada (Lost in Neverland), is her take on Barrie’s Peter Pan, focusing on youth unemployment in Spain; De Fuenteovejuna a Ciudad Juárez by Sergio Adillo (From Fuenteovejuna to Ciudad Juárez) is a revision of Lope de Vega’s Spanish Renaissance Classic set in the Mexican bordertown sadly known for the ongoing femenicide crisis; Las burladas de don Juan (Don Juan’s fallen women) by Sergio Adillo revisits the Don Juan myth focusing on the consequences for women who fell victim to the libertine; El clan Luzzini (The Luzzini Clan) is an immersive play about official development assistance (ODA) inspired by Intermon Oxfam campaigns. On her own she has written and directed the following: ¿Qué hacemos con la abuela? (What shall we do with grandma?) deals with how Alzheimer and caretaking policies affect family life; Las chicas no fuman igual (Girls Don’t Smoke the Same) discusses the normalisation of control through social media and the myth of romantic love.

For her directing Lucía Miranda has obtained the Award for Young directors of Spain (Lost in Neverland) and the ONU Woman Award of Latin America, the Fulbright scholarship and the Young Idea scholarship for young professionals in theatre. She is very interested in the pedagogical possibilities of theatre – with an M.A. in Educational Theatre (New York University) and another M.A in Arts Management (Complutense University, Madrid) she has taught Spanish from a theater perspective in the USA (Vassar College) and has led workshops using Applied Theatre (Forum Theatre and Ethnodrama) in Spain, the USA, Senegal, Ethiopia, Ecuador, France, and now Norway (<http://www.uio.no/studier/emner/hf/ilos/SPA1100/h16/taller-con-luc%C3%ADa-miranda.html>). She has trained with the SITI Company in Suzuki and Viewpoints and she is a member of the Director´s Lab, Lincoln Center, New York. She currently leads The Cross Border Project, a theatre company, school and idea lab (<http://www.thecrossborderproject.com/en/> ). Lucía Miranda’s TEDx talk (in Spanish) <https://www.youtube.com/watch?v=Cys0zuExx-Q>