

# SILENCIO EN LA SALA QUE EL FUEGO VA A HABLAR

THEATRE - MUSIC - PERFORMANCE

BALLARTE  
ENSEMBLE





# SILENCIO EN LA SALA QUE EL FUEGO VA A HABLAR

B A L L A R T E  
E N S E M B L E

A forest fire covering thousands of hectares. The campfire where stories are told. The candle that allowed us to see the day the power went out on the entire street. The cremation of a dead person. The volcano that destroyed my home. The spark that starts a car engine or lights the gas so I can take a hot shower. The fire that boils the water that sterilises the needle that helps save a life. The fire that disfigured my face in that accident.

The session begins. In the vicinity of the County, a strange event triggers a series of catastrophic consequences in the routine of its inhabitants. The matter smells fishy and leaves behind a mysterious trail of sounds and testimonies, clues that seem key to unravelling the mess. Faced with the growing urgency of the matter, which threatens never to be resolved, it is decided to set up an investigation committee to help clarify the event and restore peace to the valley. However, how can agreement be reached on something that defies explanation?

In the dock, sitting, the fire. A jury, a court, the figure of the judge. A community celebrating the trial of the most controversial element of our nature, the creator and destroyer of life. Sentence: lock up the guilty party, tame him.  
Let him go free.

SYNOPSIS





BALLARTE  
ENSEMBLE

Original 60-minute production by Ballarte Ensemble. 'Silence in the room, the fire will speak' is essentially a **trial by jury**, structured around the three usual parts of a trial: statements, deliberation and voting. A trial by jury and therefore **participatory**, in which the audience is responsible for voting and deciding the innocence or guilt of the accused: **fire**.

**Both a generator and destroyer of life**, fire is one of the most controversial natural elements in the social imagination. It is the central axis of our rituals and our gatherings. Unpredictable, it is in a constant struggle for control.

**Appearance as a legal value**, the protocols (rituals and performances) of a trial, the interpretation of justice, the accessibility/inaccessibility of a legal text, or **language as a tool of power** are starting points that can offer us different perspectives on: how do we relate to fire as elements of the same territory? Where does the destructive power of fire begin, and where does its regenerative capacity begin? And where does that of human beings begin? **Is fire an element that we can judge?** Would we be capable of blaming fire? How can we interpret the relationship of control and lack of control between fire and human beings within the same territory?

CONTEXT - CONCEPT





**IRENE SERRANO**

Actress. She has worked in several productions at the National Drama Centre and has been a member of the National Classical Theatre Company for the last five years. In recent years, she has also worked with the Nao d'amores theatre company and is a member of the company [los números imaginarios], directed by Carlos Tuñón. She is currently part of the cast of La vida es sueño, directed by Declan Donnellan (Cheek by Jowl, La Zona, CNTC), which is touring nationally and internationally.



**LUIS SOROLLA**

He is a playwright, director, actor, translator, teacher, and creator. He is a member of the theatre company [los números imaginarios] and the theatre company Los Precursores, where he is director and playwright. He has been resident playwright at Dramático (22-23). He has written plays such as Los muertos vivos (CDNM), Leviatán, El Terror (LNMI), and La Gran Cenobia (CNTC), among others. As an actor, he has appeared in Play! (CDN), Oveja perdida (Cuarta Pared) and El mal de la montaña (Teatro Español).



**MARÍA DEL BUEY**

Artist and researcher. Her creative work focuses on questions of globalisation, ecology, and human and non-human identities through writing, performance, and sound installation. She has collaborated with Catalyst Arts, Medialab-Prado and the Instituto Cervantes in Dublin, and participated in Listening Biennial (2021 and 2023) and IN-SONNORA (2022). She is a member of the board of directors of AMEE (Association of Sound Art and Electroacoustic Music in Spain).



**NACHO LAGUNA**

Tiorbista, guitarist and sound artist. He regularly works with artists such as Amandine Beyer, Philippe Jaroussky and Anne Teresa de Keersmaecker, among others, touring extensively in Europe, America, Africa and Asia. His interest in collective artistic creation led him to found Ballarte Ensemble and to collaborate with artists from disciplines such as theatre, circus, dance and performance.