

BEGOÑA CAPARRÓS

ACTRESS - WRITER - PRODUCER

THEATER WORK PORTFOLIO



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ARCHIPELAGO

CONCEPT & ARTISTIC PROPOSAL

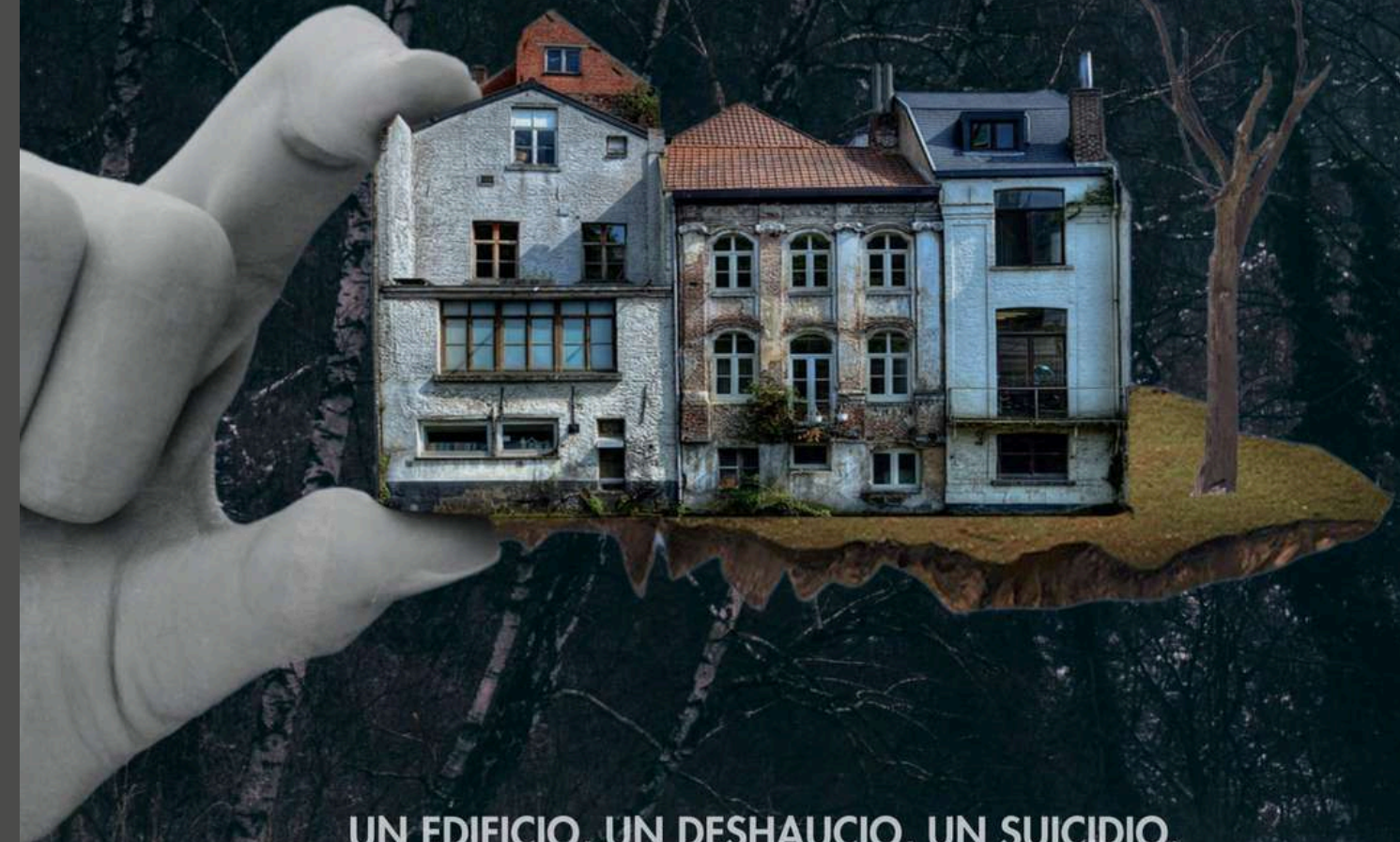
Archipelago is a 60-minute solo performance that explores the systemic violence of eviction and the fragility of "home". Inspired by the tragic real case of a 65-year-old woman in Madrid, the story unfolds as a dystopian fable to ask a disturbing question: For those with limited means, how much longer until this dystopia becomes their only reality?

Artistic Language: Using cinematic language, the action takes place in a single sequence, from beginning to end, in which the characters follow one another and where the costume and set changes are made in full view of the audience, without interruption.

Background & Support: Developed through international residencies and supported by the General Society of Authors of Spain (SGAE) for its English translation. The piece weaves together movement and writing to reflect on social marginalization.

ARCHIPIÉLAGO

Proyecto escénico de Begoña Caparrós



UN EDIFICIO, UN DESHAUCIO, UN SUICIDIO.
UN MUNDO DISTÓPICO, QUIZÁ NO TAN LEJANO,
EN DONDE **TODO** PUEDE OCURRIR.

A BUILDING, AN EVICTION, A SUICIDE.
A DYSTOPIAN WORLD, PERHAPS NOT SO FAR AWAY,
WHERE **ANYTHING** COULD HAPPEN.

ARCHIPELAGO

TECHNICAL & SCENIC APPROACH

Written, Directed and Produced by Begoña Caparrós

Language: Spanish with English subtitles

Format: Solo performance / Contemporary Drama

Cast: 1 actress (performing three characters)

Set Design: Minimalist & Symbolic

Portability: Highly Portable. All scenic elements fit into a single suitcase, allowing for quick setup and high adaptability to different venues.

Duration: 60 minutes



ARCHIPELAGO

PERFORMANCE HISTORY

Madrid (2023-Present): Sala Tarambana, Teatro Lara, La Usina.

International Tour (2025): Casandra Festival (Miami, USA), FITERD (International Theater Festival of the Dominican Republic), Seminar at the University of California.

Upcoming (2026), Colombia: Medellín (XII Festival Kamikazes en Escena), Bogotá (Teatro del Barrio), El Carmen del Viboral, Antioquia (Teatro Estudio)

DOCUMENTATION & LINKS

Teaser: <https://vimeo.com/793114311>

Dossier (English Version):

<https://www.begonacaparros.com/single-post/archipi%C3%A9lago>



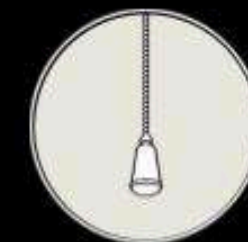
FLUSH: A LITTLE DUCK IN MY TOILET TANK

CONCEPT & ARTISTIC PROPOSAL

This performance work is a collective contemporary theatre project that explores success, precarity, and resilience in today's society through female characters and humor as a critical tool. Using a symbolic and multidisciplinary dramaturgy, the piece depicts an unstable world—like a toilet cistern—where individuals rise and fall like buoys at the mercy of external forces.

Artistic Language: Through absurdity and comedy, the work proposes art and solidarity as forms of collective resistance and survival, while questioning the structures that define our social standing.

Background & Support: This group of people of different ages and backgrounds, thanks to the support of the Tetuán Cultural Center, has had the opportunity to begin the creation of the piece and to carry out a process opening, holding the question: In a world that constantly flushes us away, is laughter the only way to keep our heads above water?



flush project

apertura de proceso - ensayo abierto

Un patito en mi cisterna

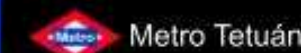
manual de supervivencia para un desagüe llamado éxito



Síguenos



3 Julio 2025 - 19.00h
Centro Sociocultural Tetuán
C./ BRAVO MURILLO, 251
28020 MADRID



Infórmate

FLUSH: A LITTLE DUCK IN MY TOILET TANK

TECHNICAL & SCENIC APPROACH

Format: Collective Creation / Contemporary Comedy

Cast: 3 actresses on stage (including Begoña Caparrós)

Text & Direction: Anselmo Peñas

Set Design: Minimalist and multidisciplinary. Designed for high adaptability to different theatrical environments.

Portability: Touring-friendly. The initial process and work-in-progress showings were developed using accessible, low-cost materials and a simple aesthetic, perfectly aligned with the comedic spirit of the piece. This "lightweight" approach defines our touring philosophy, ensuring high adaptability to different venues while the production continues to evolve.

Duration: 90 minutes



FLUSH: A LITTLE DUCK IN MY TOILET TANK

PERFORMANCE HISTORY

Work in Progress (2025): Centro Cultural Tetuán, Madrid.

Upcoming Season (2026): Production and rehearsals are scheduled for 2026 to further develop the piece for its full-scale premiere.

Production: Flush Colective

Documentation & Links

<https://www.flushproject.org/#proyectos>



DOMESTIC CREATURES

CONCEPT & ARTISTIC PROPOSAL

Criaturas Domésticas is a tragicomedy inspired by Jean Genet's "The Maids". The piece takes the audience through the darkest corners of human relationships, focusing on themes of systemic violence, romantic love, and submission.

Background & Support: A collective creation that emerged during the COVID-19 pandemic. It is the result of an intensive research process developed in the basement of a hostel in Madrid.

Artistic Language: Through a physical and non-linear dramaturgy, the work explores the relationship between the body, the space, and the rituals of everyday life under confinement.



DOMESTIC CREATURES

TECHNICAL & SCENIC APPROACH

Format: Collective Creation / Site-Specific Tragicomedy.

Cast: 3 actresses on stage (including Begoña Caparrós).

Text & Direction: Lucía Trentini.

Set Design: Adaptive. Originally designed for a hostel basement for an audience of six due to pandemic restrictions.

Portability: Site-Specific Flexibility. The piece is designed to be performed in non-conventional spaces, making it exceptionally adaptable for international touring without the need for a traditional stage.

Duration: 45 minutes



DOMESTIC CREATURES

PERFORMANCE HISTORY

Madrid (2020–2022):

Bastardo Hostel, Club Matador, Club Noviciado 7

Festivals in Spain: Festival El Gallinero (Navarra).

International Festivals: FITA - Festival Internacional de Teatro do Alentejo (Portugal), Festival É-Aqui-in-Ócio (Póvoa do Varzim, Portugal), Festival Temporada Alta (Montevideo, Uruguay).

Production: Criaturas Domésticas

DOCUMENTATION & LINKS

Teaser. & Dossier: <https://www.begonacaparros.com/single-post/criaturas-dom%C3%A9sticas>



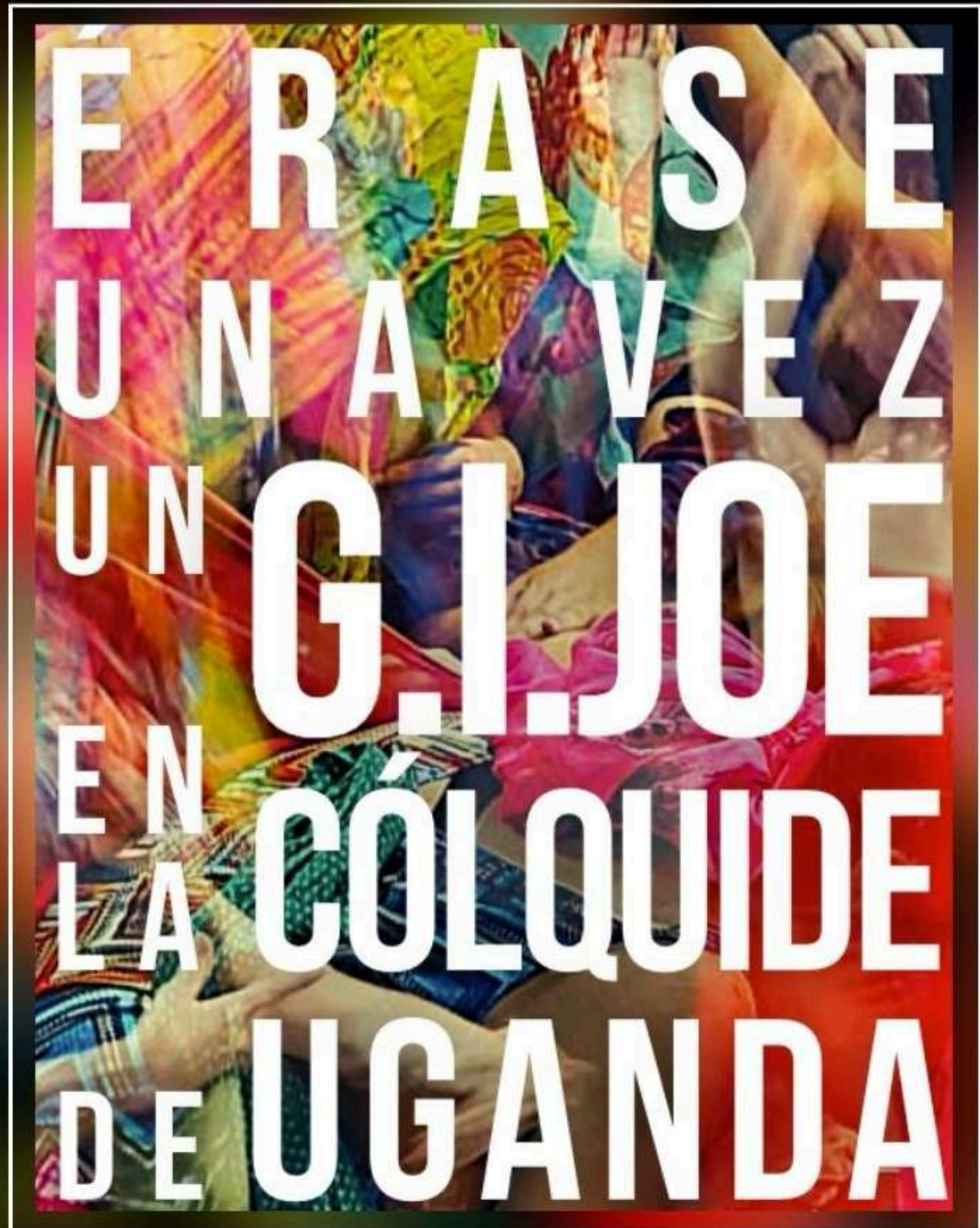
ONCE UPON A TIME A GJOE IN UGANDA'S COLCHIS

CONCEPT & ARTISTIC PROPOSAL

A multidisciplinary performance (theatre, dance, and music) centered on the "Kony 2012" viral campaign and its global impact. The story connects the activist Jason Russell's trajectory with the classical Greek myth of Jason and Medea.

Background: Developed through a long-term research process at the ETC (Espacio de Teatro Contemporáneo de La Cuarta Pared) in Madrid. The production also evolved under the direction of Rakel Camacho and by my personal experience leading arts education projects in Uganda.

Artistic language: Using a multidisciplinary approach, the piece reflects on colonialism and international aid. It seeks to question the "colonial unconscious" and our inherited gaze toward global conflicts.



ONCE UPON A TIME A GJOE IN UGANDA'S COLCHIS

TECHNICAL & SCENIC APPROACH

Format: Multidisciplinary / Contemporary Drama

Cast: Large ensemble cast, featuring Begoña Caparrós as a Narrator and Master of Ceremonies.

Direction: Ana Contreras

Set Design: Symbolic and minimalist, designed to evoke both classical myths and modern media.

Portability: While the staging is adaptable, the production involves a large cast and technical team, making it a high-impact piece for professional stages.

Duration: 90 minutes



ONCE UPON A TIME A GJOE IN UGANDA'S COLCHIS

PERFORMANCE HISTORY

Venues (Madrid): Premiered and performed at Sala La Cuarta Pared and Teatro del Barrio.

Research & Development: Result of the artistic research within the ETC program (Cuarta Pared's Contemporary Theater Space in Madrid), focused on analyzing globalized cultural practices and propaganda.

Production: Becuadro Teatro, Madrid

DOCUMENTATION & LINKS

Teaser: <https://drive.google.com/file/d/1D9IPAx-YmCG-FAR0IAyKLzWHUvPiEtTj/view?usp=sharing>



THE HEART AMONG NETTLES

CONCEPT & ARTISTIC PROPOSAL

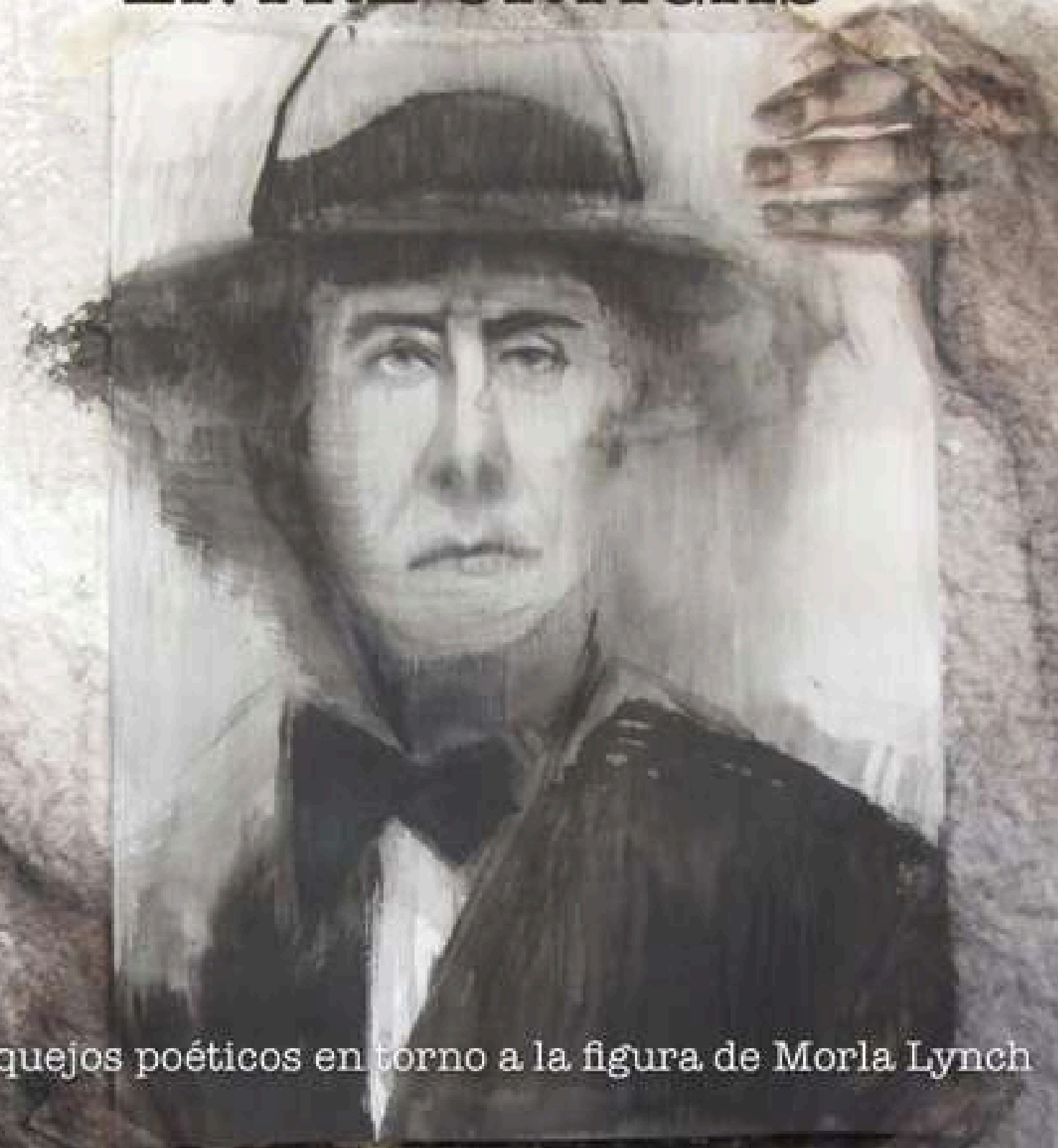
Set against the backdrop of the Spanish Civil War, the play reflects on universal horrors through the figure of Chilean diplomat Carlos Morla Lynch, who saved over 2,000 refugees by turning the Chilean Embassy in Madrid into a neutral sanctuary. A poetic, non-political exploration of human integrity, examining the "nettles" of history—the fear and anguish—and the courage to prioritize humanity over ideological trenches.

Background & Support: A self-produced work by Teatro Tribueña, which hosted the development of this piece under the direction of Paco de La Zaranda.

Artistic Language: A Baroque-inspired aesthetic combining word, symbolism, and abstraction. Built through interwoven images and a fragmented dramaturgy, the piece is noted for its "bleeding message" and its integration of Chiaroscuro lighting and symbolic set design to evoke fear and anguish.

TEATRO TRIBUEÑA PRESENTA:

EL CORAZÓN ENTRE ORTIGAS



Bosquejos poéticos en torno a la figura de Morla Lynch

TRIBUEÑA / PACO DE LA ZARANDA / EUSEBIO CALONGE

THE HEART AMONG NETTLES

TECHNICAL & SCENIC APPROACH

Format: Contemporary Drama / Ensemble Performance.

Creative Team: A unique collaboration between Teatro Tribueña, Madrid, and the renowned expressive force of Paco de La Zaranda.

Direction: Paco de La Zaranda

Dramaturgy: Eusebio Calonge

Cast: An ensemble of 12 performers, featuring Begoña Caparrós, portraying the collective memory of the survivors and the fallen.

Portability: A high-impact production designed for professional theatre circuits, prioritizing visual contendency and precise scenic movement.



THE HEART AMONG NETTLES

PERFORMANCE HISTORY

Venues: Premiered and performed at Teatro Tribueña, Madrid

Timeline: It remained in the repertoire from 2016 to 2018

Production: Teatro Tribueña, Madrid

DOCUMENTATION & LINKS

Teaser: <https://youtu.be/DVy-JXxS8Bw>



UNDER THE LAW

CONCEPT & ARTISTIC PROPOSAL

A rural, post-apocalyptic science fiction piece set in the year 2047 in the Iberian Peninsula. In a future devastated by war and climate change, a tribal community lives under strict rules that forbid affection until the arrival of a stranger disrupts their daily life.

Background & Support: Developed through a long-term research process at the ETC program (Cuarta Pared's Contemporary Theater Space in Madrid).

Artistic Language: A dystopian fable that maintains a harsh and uncomfortable tension, born from a deep artistic exploration within a research laboratory.



ESCRITA POR
SERGIO MARTÍNEZ VILA
DIRIGIDA POR **JUAN OLLERO**

ÁNGELA BOIX BEGOÑA CAPARRÓS
FABIÁN AUGUSTO GÓMEZ BOHÓRQUEZ
CARMEN MAYORDOMO CARLOS TROYA

EN LA
LEY

ESPACIO ESCÉNICO Y VESTUARIO: DAVID ORRICO
ESPACIO SONORO: NERVAL

UNDER THE LAW

TECHNICAL & SCENIC APPROACH

Format: Science Fiction / Contemporary Drama.

Cast: Ensemble cast of 5 performers, including Begoña Caparrós.

Direction: Juan Ollero

Dramaturgy: Sergio Martínez Vila

Set Design: An expressive and devastated space where the audience is positioned around the action to enhance the unsettling atmosphere.

Portability: Adaptable to professional stages and research-focused theatre circuits.

Duration: 75 minutes



UNDER THE LAW

PERFORMANCE HISTORY

Venues (Madrid): Premiered and performed at Sala Cuarta Pared

Timeline: The production took place during 2016 and 2017

Development: Created within the ETC Laboratories (Dramaturgical and Scenic Research Laboratory) promoted by Cuarta Pared Theatre.

Production: Sala Cuarta Pared, Madrid



SUTRO BATHS

CONCEPT & ARTISTIC PROPOSAL

A site-specific performance developed at the ruins of the Sutro Baths in San Francisco. The work brings the public into dialogue with the landscape, using the concrete foundations and overgrown flora as a stage to explore the history of the turn-of-the-century bathhouse.

Background & Support: The concept and material for these multi-day performances were developed collaboratively by all participants during working periods at Sutro Baths.

Artistic Language: An integrated performance that uses the senses and the body to engage with the environment. It combines physical working of the terrain—ranging from subtle movements to virtuoso dance—with images of shipwrecked figures, blindfolded exploration, and dancers suspended over the water. Physical investigation, the engagement of the senses as a way to inhabit a place, and the transformation of a historical site into a frame and medium for contemporary art.



SUTRO BATHS

TECHNICAL & SCENIC APPROACH

Format: Site-specific Performance / Dance & Live Music

Cast: Ensemble cast of 25 performers (dancers and musicians), including Begoña Caparrós.

Direction: Olive Bieringa and Otto Ramstad (The Body Cartography Project).

Set Design: The natural and ruined landscape of the Sutro Baths site (Bay Area, CA), featuring large-scale group dances on ledges, sculptured earth, and ropes for aerial movement over the ocean.

Portability: Site-specific; designed to be immersive and integrated into the unique topography of the location.

Duration: Full-day engagement including rehearsals and public performance.



SUTRO BATHS

PERFORMANCE HISTORY

Venues (USA): Performed at the Sutro Baths, Golden Gate National Recreation Area (San Francisco, California).

Timeline: The project had several phases in 2000, with the final full performance taking place on May 6, 2001.

Production: Produced by The Body Cartography Project

DOCUMENTATION & LINKS

Web Portfolio: [BodyCartography - Sutro Baths](#)





CONTACT

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