



Over the years, **Begoña Caparrós** - a Spanish actress and promoter of performance arts projects - develops her professional career in Spain, several Latin American countries, California and Uganda. She holds a Master of Theatrical Creation from the Carlos III University - Madrid, 2019 - and she is a graduate in Laban Movement Analysis - Berkeley, CA 2001, as well as in the Meisner Technique Program - Barcelona, 2010.

She lives in Madrid and works all around Spain in theater, film, advertising and television.

Begoña's theatrical activity is as varied and enriching as the countries she worked in. During her years in San Francisco, she does dubbing and voice over work, and is a member of various performance groups. She has worked as a movement teacher and provided consulting on movement at Stanford University, among other places.

In 2003, she founds in Uganda the project *In Movement: Art of Social Change*, a successful arts education project for young people from disadvantaged backgrounds, in collaboration with local artists.

Some plays in which Begoña Caparrós stands out are *El corazón entre ortigas*, by La Zaranda, *En la Ley*, by Sergio Martínez Vila, directed by Juan Ollero, *S.I.N.G.E.L.S.*, directed by Javier Roig and Pepe Cabrera, and *El día que Chejov bailó con Elvis*, directed by David Planell.

On television, *Madres*, *Amar es para siempre*, *La víctima número ocho*, *Así no es el fútbol*, and *Centro Médico*, and in film *Cien años de perdón*, by Daniel Calparsoro. She has participated in Microteatro on several occasions, i.e. *T.I.N.D.E.R.*, *Esperando a Manuel*, *Sin Papeleo*, *Ampollas*.

In 2020, Begoña promotes and stars with two other colleagues the collective creation *Criaturas Domésticas*, directed by Lucia Trentini, and the play runs in Spain and internationally.

In 2021, Begoña Caparrós is selected by Sala Cuarta Pared in a project directed by Rakel Camacho with dramaturgy by Paloma Arroyo, *Érase una vez un GI Joe en la Cólquide de Uganda*. Now it's been presented at the SURGE festival in Madrid under the direction of Ana Contreras and in November will be in Theatre Cuarta Pared.

In 2022, it is directed by Laila Ripoll in a dramatized reading of the play *Las raices cortadas* by Jerónimo López Mozo, at the National Library of Madrid and at the Fernán Gómez Theater

With her own playwriting project *Archipiélago*, a monologue performed by Begoña, she receives an artistic residency in Colombia, later she obtains a scholarship from the Carlos III University and showed a work in progress. The piece is finished and it is currently being shown in Theatres in Spain.

She is working on a project on the Romancero Español, supported by the Fundación Menéndez Pidal, which has recently begun with a dramatized reading on Maria Goyri and the Romancero at the Biblioteca Nacional, with dramaturgy and direction by Albert Tola and Eva Hibernia.