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IRELAND
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SAMUEL

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7–21
BERGGRUEN
PALAZZO

JUNE
ARTS &
DIEDO

2026
CULTURE
VENICE

**PALAZZO
DIEDO**

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PRESENTS**

H O W

**A PRODUCTION BY
GARE ST LAZARE IRELAND**

I T I S

BY SAMUEL BECKETT

**DIRECTED BY JUDY HEGARTY LOVETT
WITH CONOR LOVETT AND STEPHEN DILLANE
COMPOSER AND SOUND DESIGNER MEL MERCIER
LIGHTING DESIGNER SIMON BENNISON**

SAMUEL
BECKETT

HOW

Samuel Beckett's novel *How It Is* is performed live, verbatim and in its entirety, in a collaborative installation of performance, music, sound, light and visual art.

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IT

Samuel Beckett (1906-1989)
Author

Judy Hegarty Lovett
Director

Conor Lovett and Stephen Dillane
Performers

Mel Mercier
Composer and Sound Designer

Simon Bennison
Lighting Designer

Michael Craig-Martin
Design Collaborator

Caoimhín Ó Raghallaigh
Guest musician
(Selected performances)

Kelly Claudette
Stage Manager

Megan Riordan
Line Producer

David 'Dobz' O'Brien
Production Manager

IS

Morgan Dunne
Sound Technician

Louis Hegarty Lovett
Production Assistant /
Invigilator

Grant Gee
Videographer

Arran Mac Gabhann
Construction

Maura O'Keeffe
Line producer,
Gare St Lazare Ireland

Christina Kennedy
(Senior Curator, Irish
Museum of Modern Art)
Project Collaborator

Produced for Gare St Lazare
Ireland by **Judy Hegarty Lovett,**
Conor Lovett and **Maura O'Keeffe**

Marsilio Arte
Staff

WORD PERFORMANCE IMAGE: A RECIPROCAL ARRANGEMENT

Christina Kennedy
Project Collaborator,
Senior Curator, Irish
Museum of Modern Art

Among the producers today of Beckett's plays and writing, Gare St Lazare Ireland (GSLI) has honed intersections between disciplines and 'categories' of medium – performance, art, sound, choreography and more – to cohere a multi-disciplinarity of form that renders Beckett's work extraordinarily tangible and open. GSLI has worked on *How It Is* for over ten years, one of Samuel Beckett's most enigmatic and linguistically stunning works, a narrative without punctuation marks, that blends form and content to create a language artform of intensely visceral and visual effect.

While *How It Is* is live in front of a live audience, it is not Performance Art *per se*, a form which tends to refer to artists who make their work using their own body in the moment rather than respond to another's script. Nevertheless GSLI's production succeeds in imparting to the work a sense of actioning the here and now, of creating images in their moment of doing and of conveying through the protagonist the notion of the self as site. This unfolding by doing further choreographs its reception by the audience. In addition, not only does GSLI's staging straddle multiple art forms, it also includes the audience as intrinsic to the event.

To see this work produced and performed in a gallery/exhibition context rather than a theatre structure, is evidence of GSLI's unique capacity to convey the power of Beckett's transferability across media. They have evolved forms of working that have distilled the 'structural play' (in Brian O'Doherty's words) of Beckett's intention.

Beckett's interest in art and film, his interest in evoking detritus and dust and the notion of things broken and decaying, have had reciprocal potency for numerous artists throughout the 20th and 21st century. Beckett may himself have observed Man Ray's *Dust Breeding* (1920), a photograph of dust gathering on Marcel Duchamp's *Large Glass*.

Mud is the medium to which we return: 'ashes to ashes, dust to dust' and in which the protagonist drags himself in the darkness with a sack of tins and a tin-opener. Mud here may also imply paint and the idea of painting in motion, using the body as a paint brush.

Beckett was particularly absorbed by the fluctuating images in the paintings of Bram van Velde and of Jack Butler Yeats, in which the viewer finds it impossible to stabilise a position in relation to pictorial space. Seeming to exist between figuration and abstraction, what one sees in the painting keeps changing – the crisis in the subject-object relation which characterises all of Beckett's writing. Beckett reduces his character's loca-

tion, movement and sound, paring back and binding all to an impotence that undoes itself, at times comically so.

Working with artist Michael Craig-Martin as design collaborator for the staging at Palazzo Diedo has resulted in a new component to the production of *How It Is*: a magenta tableau upon which the protagonist becomes the ‘enunciation’ of living language and visual form all in one.

How It Is, like all art, reveals the grain of its making, its labours, thoughts, practices, ideas and stories over time – the ultimate achievement of GSLI in this production. Beckett’s art is shown to contain marginalised or silenced experiences that never fall out of time and point to the need today to provide outlets and support for voices and visions still struggling for expression.

HOW IT IS A NOTE

Colm Tóibín
Writer

In 1937, in his father's office in Clare Street in Dublin, Samuel Beckett wrote a letter in German in which he outlined how he might proceed as a novelist. "It is becoming more and more difficult, even senseless, for me to write an official English," he wrote. "And more and more my own language appears to me like a veil that must be torn apart in order to get at the things (or the Nothingness) behind it." Beckett had already written some poems, an unpublished novel, a collection of short stories and the novel *Murphy*, which would be published in 1938. He was determined to destroy or at least dismantle the conventions governing novel writing: "Grammar and Style! To me they seem to have become as irrelevant as a Biedermeier bathing suit or the imperturbability of a true gentleman. A mask. Of course, for the time being one makes do with little. At first, it can only be a matter of somehow inventing a method of verbally demonstrating this scornful attitude vis-à-vis the word. In this dissonance of instrument and usage perhaps one will always be able to sense a whispering of the end-music or of the silence underlying all."

What is striking is how little of this programme Beckett actually realised in most of the novels he subsequently published. For example, *Watt* (1953) and his trilogy *Molloy*, *Malone Dies* and *The Unnamable*, written between 1951 and 1953, are all composed in sentences that follow the rules of grammar, if reluctantly and with a certain wilfulness. Style was reduced to the bone; there was nothing ornate or elegant in the writing. Instead, there was a sour humour, a comic impotence, a tonal reduction. Beckett understood, as he himself said, "that Joyce had gone as far as possible in the direction of knowing more, [control] over his material... I realised that my own way was in impoverishment, in lack of knowledge and in taking away, in subtracting rather than adding."

Yet even in the plays, nouns, verbs, prepositions, pronouns, adverbs and adjectives connected. Despite his interest in subverting order, in tearing decorum, Beckett's theory betrayed him and, strangely, he drew considerable energy from this losing battle. The tension between following rules and attempting to break them gave Beckett his minimalist style and the pained tone used by his characters, especially once he began to use the first person singular in the novel *Molloy*. ("I am in my mother's room. It's I who live there now. I don't know how I got there.")

In 1961 Beckett set about writing the novel *How It Is*, intent on making every possible effort – like someone pushing a rock uphill – to abandon grammar and style, to use scattered words and phrases instead of

precise sentences. The aim is disconnection, fragmentation, a refusal to obey. The text, written first in French and then translated into English by Beckett himself, comes in the form of paragraphs with no punctuation marks and no capital letters.

While the words and phrases do not connect easily or offer immediate meaning, they also do not constitute a set of free associations, a jumble put down randomly on the page. Rather, the dictation has an aura of urgency, the aura of a voice, or competing voices, forced to speak in a series of pangs. It often seems like a set of interruptions. It is all enunciation, all fragmented voice.

Language pushes compulsively towards a reality that is somehow there, beyond the words that have been freed from their conventional moorings. The anchor has been lifted, but they do not drift; instead they float according to a set of invisible and enigmatic rules.

The background to the narration, if it is a narration, is mud, perhaps primordial mud, which someone is dragging himself through. There are characters called Pim, Pem and Bom. There is a struggle, but it is a struggle to know, to name, to say, to deliver into existence. More important than the soul, or the mind, is the body, whose parts appear again and again – the hand, the buttocks, the kidney, the legs, the skull, the armpits. To pay some ironic tribute to order, or to distil the chaos, the text is full of numbers, of additions and subtractions, as if to suggest that if I can count, then I probably exist.

Beckett could have yielded to lyricism, or let clear syntax win a few battles, or allowed small moments of beauty, or included brilliant epigrams; yet there is something austere, implacably firm about the tone, a hardness in the language. In letters to friends, especially when he was working on the English version, Beckett expressed the great difficulty he experienced as he laboured to finish the text.

How It Is was written at Ussy, the cottage outside Paris that was Beckett's writing retreat. He lived there with the minimum, often eating tinned food, so that a tin-opener was an essential part of his life. Perhaps this is why the tin-opener plays a role in the story. But this does not mean that *How It Is* is autobiographical in the way that a text like *Company* (1980) is based on personal memory. *How It Is* is not concerned with character or self, with scene or plot, with memory or desire. It takes no prisoners. It sets out to renew, to realise a programme, to sense, as Beckett wrote in 1937, "a whispering of the end-music or of the silence underlying all."

DIRECTOR'S NOTE

Judy Hegarty Lovett
Director

I see my work in staging Beckett's trilogy of novels – *Molloy*, *Malone Dies* and *The Unnamable* – as a direct progression towards *How It Is*.

The first two narrators of the Beckett Trilogy, Molloy and Malone, become the unidentified narrator of *The Unnamable*, who in turn takes on different forms and in the subsequent 13 *Texts for Nothing* it seems that the narration is given over to a disembodied voice that seems to 'appropriate' various characters and their lives.

Likewise the environments narrow progressively: "I am in my mother's room," says Molloy, even though the story he tells belongs to earlier times; Malone is confined to his room and his stories allow him only occasional escape. *The Unnamable* seems to start in some mental landscape around which other characters orbit, yet even this is eventually denied. It is from this point of dissolution, where protagonist and story have crumbled away, that Beckett departs in *How It Is*, pushing novelistic form towards radical transformation.

In *How It Is* the environment is reduced to the essentials of mud and darkness, and the plot simplifies into three parts: the journey, the couple and the abandonment in a landscape of mud and obscurity. In a very simple reading of *How It Is*, a mind hears its own life narrated by an inner voice that it previously believed was external. It travels (part one), finds a companion, Pim (part two), whom it torments until Pim abandons it. From the position of the abandoned one (part three) it recounts the life before Pim and the life with Pim, but also speculates about a future, a possible part four, in which it could become the victim of a tormentor, Bom, who, like Pim, has abandoned his tormentor and must now imitate his own oppressor; the speculation therefore includes the possibility that the narrator was in Pim's position before the life before Pim. One imagines a procession of all those who travel, alternately tormentors and victims. In the final pages another possibility is raised: the narrator wonders whether the voice it hears belongs to another or may in fact be its own, "questions I am said to ask myself and answers I am said to give myself," and from this the conclusion is reached that there was no one else: no Pim, no journey, no couple, no abandonment, not even the sack or the tins. However horrible this seems to the narrator, it remains information "I am said" to have reached and remains therefore inconclusive.

In the second part there is a very intense sequence in which Pim's weakness is mirrored by his tormentor, whose "teaching" and torment eventually

wear him down. Pim, however, evidently has the strength to endure the torture on the basis that one day he will be able to escape. The tormentor seems to have to invest in his victim a minimum of intelligence needed to give it, so that he himself, the tormentor, can remain human. In his view, Pim is not a fool, just slow.

The whole work could be read as an allegory of hell, or of human existence in epic form; but if it addresses the individual mind reckoning with its own solitude in the world, and with the alluring images (dreams and/or memories) of a previous life, a life with the attention of others (the mother, the lover, the babysitter), it also looks at the cyclical ways in which oppressors and the oppressed can imitate each other, in a form of symbiosis that Beckett began to explore in *Waiting for Godot*.

During the creation and research we discussed the idea of *How It Is* managing to break many of the rules associated with the novel. We considered the notion of abandoning character in order to arrive at a more stripped, less identifiable voice than any previous presentations. An interesting challenge for actors and directors to grapple with.

What remains for an actor when character and place are stripped away? How to have the audience imagine a voice without source? Even with a minimum of mind, how to understand or believe in who is speaking? We know that the voice remains, but what will it have to say if it is without precise origin or direction? All we know is that the voice was “once without” and is now “in me”. Who is speaking now and where does the voice come from? These questions are posed in this novel but are without answer. The novel posits an untraceable source of voice, allowing us readers, listeners, to push beyond the storm and consider how the mind might function outside of time, a space where what remains of existence condenses into voice, and that voice is heard, weighed, questioned.

We are in uncharted territory and are asked to consider existence, as opposed to the “human condition” encountered in staging the Beckett Trilogy. What theatrical language exists for this, if any? With doubt and suspicion about existence as central elements of the narrating voice, we find ourselves seeking another way to represent character and place. We are in unknown territory, and it is here that we are free to invent.

All of this has the potential to open a dialogue with the audience, the reader and here the listener, who may find a truly stimulating point of access. Our journey with this work is eleven years long and we continue to

discover new treasures with each new approach. Our Beckett productions increasingly seek to blur the boundaries between actor, text and audience. Mirroring Beckett's form (and perhaps the content), we have placed doubt and questioning at the centre of our work. We have always wanted the audience to ask: whose words are these, whose is this voice, and by whom is it told? From *Molloy* to *Malone Dies* to the nameless character in *The End*, we intend that those listening will never know with certainty whether the words belong only to the actors or to Beckett, or whether they are mediated by some other nameless force.

As it was for Beckett, so *How It Is* is for Gare St Lazare a decisive stylistic shift. In the staging we seek to grapple with a difficult text that unfolds in non-linear syntactic form, fusing sound and design with a dislocation of the speaking voice, to arrive at meaning through fragmentation rather than despite it. We invoke a present that is no longer present – because it has already been consumed in theatrical time – and through the text and staging we find a way to return this work to the audience.

SAMUEL BECKETT (1906-1989)

One of Ireland's great artists and one of its five Nobel Prize winners for literature, as well as a leading figure in international theatre and literature, Samuel Beckett was born in Dublin and spent most of his life in Paris. Best known for his landmark drama *Waiting for Godot* – which has had probably the most profound influence of any theatrical text in the 20th century – his work has been translated into over thirty languages and is performed worldwide. He studied languages and literature at Trinity College Dublin and at the École Normale Supérieure in Paris, where he formed a friendship with James Joyce, who would go on to exert a profound literary influence on him.

Although he had written six novels before *Waiting for Godot*, the success of that work propelled him into the theatrical world, opening the way to numerous invitations to write for radio, film and television, as well as opportunities to collaborate with other artists. Although more widely known for his theatrical masterworks, Beckett considered his novels and prose the true “important writing.”

GARE ST LAZARE IRELAND

Gare St Lazare Ireland (GSLI) is an Irish theatre company led by co-artistic directors Judy Hegarty Lovett and Conor Lovett and associate producer Maura O’Keeffe. For over thirty years it has toured its work throughout Ireland and around the world. With over nineteen Samuel Beckett titles in its repertoire, the company has established itself as one of the foremost interpreters of the Irish Nobel Prize-winning author’s work, with a particular focus on his prose and novels. Described by the *New York Times* as “peerless Beckett champions”, the company is committed to premiering productions in Ireland and then touring abroad. In 2018 its seven-venue Irish tour of *Here All Night*, with text by Samuel Beckett and music by Paul Clark and Caoimhin O’Raghallaigh, was the company’s 18th national tour. GSLI has performed in over eighty-three cities in twenty-five countries, forging strong links with festivals and theatres around the world. In the USA, GSLI has ongoing relationships with the Rubicon Theatre in Ventura, California, the Signature Theatre in New York and the Lincoln Center’s White Light Festival. In 2024 it co-produced a major production of *Waiting for Godot* at the Geffen Playhouse

in Los Angeles, while in 2027 it will bring its new hybrid version of Beckett and Mihalovici’s opera *Krapp’s Last Tape* to the REDCAT, also in Los Angeles. Gare St Lazare has had three off-Broadway seasons in New York: in 1999 *Molloy* ran for four weeks at the Irish Arts Center, in 2009 *First Love* played at the Public Theater, and in 2012 Will Eno’s *Title and Deed* toured for six weeks Off-Broadway in co-production with the Signature Theatre Company. These were joined by three productions at the Lincoln Center’s White Light Festival, in 2015 and 2017. On the European front, in 2014 *Title and Deed* at the Edinburgh Festival won the Stage Award for Acting Excellence at the Fringe, while *First Love*, in the same year at the Arcola Theatre in London, was nominated for Best Director and Best Actor at the OffWestEnd Awards. In 2013 the company worked with composer Paul Clark and musician Caoimhín Ó Raghallaigh to create *Here All Night*, a show that combines music, song, theatre and visual arts to celebrate the musicality in Beckett’s work, which then toured to Brighton, London, Paris, New York, and Boston, before premiering in Ireland at the Abbey Theatre and on tour in 2018. In 2015 composer and

sound designer Mel Mercier joined director Judy Hegarty Lovett and actor Conor Lovett with the long-term plan to stage, verbatim and in three productions, all three parts of *How It Is*. A year later actor Stephen Dillane joined. Part 1 was staged in 2018 and Part 2 in 2019 at the Everyman Theatre Cork; both then transferred to the Coronet Theatre in London. In 2021 Simon Bennison, long-standing GSLI collaborator, designed the lighting for the film of all three parts. In 2026, for the first time, all three chapters are brought to the stage live at Palazzo Diedo, Venice. Award-winning American playwright Will Eno wrote *Title and Deed* especially for the company. In 2023 his *The Realistic Joneses*, a co-production with Rubicon and Laguna Playhouse, was staged at the Dublin Theatre Festival. Director Judy Hegarty Lovett won the Best Director prize at the Irish Times Theatre Awards and the cast was nominated for Best Ensemble. In 2025 GSLI commissioned Eno to write a new piece for the company, to be produced in 2027. In 2023, Gare St Lazare established Atelier Samuel Beckett, an artists' retreat in Méricourt, France. The program invites creators across all disciplines to engage

with Beckett's artistic legacy in his adopted country while advancing their own contemporary practices. Situated in a unique architectural setting overlooking the Seine, the residence provides access to a comprehensive library of Beckett's writings and an extensive collection of critical scholarship.

JUDY HEGARTY LOVETT

DIRECTOR

Judy Hegarty Lovett holds an MA in Dramatherapy from the University of Hertfordshire (UK) and a BA in Fine Art (Performance art/mixed media) from Crawford College of Art & Design in Cork, Ireland. She is the director of thirty productions for Gare St Lazare Ireland, including the Beckett titles: *Molloy*, *Malone Dies*, *The Unnamable*, *Lessness*, *Enough*, *Worstward Ho*, *Texts for Nothing*, *First Love*, *The End*, *The Calmative*, *Ill Seen Ill Said*, *How It Is*, *Here All Night*, *Waiting for Godot* (three productions) and *Rockaby*. In 2006 she directed all seven of Samuel Beckett's radio plays – *All That Fall*, *Embers*, *Words and Music*, *Cascando*, *Rough for Radio 1*, *Rough for Radio 2* – in a Gare St Lazare/RTE Radio One co-production to mark the centenary of the writer's birth. In 2024 she directed *Waiting for Godot* at the Geffen Playhouse in Los Angeles, in collaboration with Gare St Lazare Ireland. In 2022 Judy directed Will Eno's *The Realistic Joneses* for Gare St Lazare in co-production with Rubicon Theatre and Laguna Playhouse. In 2012 she directed Michael Frayn's *Copenhagen* at the Rubicon Theatre in Ventura, California.

In 2021 she directed the 6 hour 17 minute film of Beckett's novel *How It Is*, based on her stage production for Gare St Lazare Ireland. In the same year Judy received a PhD for her research into the staging of Beckett's prose at the University of Reading (UK).

Judy won the Best Director prize at the 2022 Irish Times Theatre Awards for her production of Will Eno's *The Realistic Joneses*, and was nominated for Best Director at the Irish Times Theatre Awards for *How It Is* (Part 2) in 2019 and for Best Production for *How It Is* (Part 1) in 2018. The latter also won the award for Best Soundscape (Mel Mercier) and Best Lighting Design (Kris Stone) at the Irish Times Awards. *Waiting for Godot* at the Geffen Playhouse was nominated for Best Sound Design (by Mel Mercier). In August 2026 Judy will direct *Krapp's Last Tape*, an opera by Marcel Mihalovici with text by Samuel Beckett, at the Kilkenny Arts Festival.

CONOR LOVETT

ACTOR

Conor Lovett trained at École Jacques Lecoq, Paris. He is co-artistic director, alongside Judy Hegarty Lovett, of Gare St Lazare Ireland. He has performed over twenty-four Beckett roles, including *Molloy*, *Malone Dies*, *The Unnamable*, *Lessness*, *Texts for Nothing*, *First Love*, *The End*, *The Calmative*, *How It Is*, *Here All Night*, six productions of *Waiting for Godot* (in the roles of Lucky, Pozzo and Vladimir), *A Piece of Monologue*, as well as the radio plays *All That Fall*, *Embers*, *Cascando*, *Words and Music*, *Rough for Radio 1*, *Rough for Radio 2*. Conor has also worked with Tim Crouch in *An Oak Tree* and has performed with Druid Theatre / Royal Court in *Leaves*, and with companies Fabulous Beast (now Teac Damhsa) in *The Bull*, Corcadorca in *Leonce & Lena*, Clod Ensemble in *The Feast During the Plague*, and The Gate Theatres in Dublin (*Acts Without Words 1 & 2*, *Waiting for Godot* and *What Where*), and in London (*The Oginski Polonaise*).

He has performed Beckett's work in over eighty-five cities around the world and at over sixty theatres in Ireland. In 2011 playwright Will Eno wrote *Title and Deed*, a solo play for Conor, to be directed by Judy Hegarty Lovett, and it was performed at Kilkenny Festival, Signature Theatre New York and The Assembly Halls in Edinburgh where Conor won The Stage Award for Acting Excellence. He has also appeared in Eno's *The Realistic Joneses* for Gare St Lazare Ireland, and the company have just commissioned Eno to write a new play called *The Green Room*, with the role of Mason written for him. Recent film and TV work includes *Versailles*, *Endeavour*, *Marie Antoinette*, *The Three Urns*, *The Man in the Hat*, *De Gaulle* (2020), and *Charles de Gaulle* (Part 2) (2026). Conor also appeared on TV in *Father Ted*.

STEPHEN DILLANE

ACTOR

Stephen Dillane trained at Bristol Old Vic. He recently finished filming *The Rage* by Paul Greengrass and *Hawksmoor*, the new Luther film. He has had leading roles in *The Outrun*, *Sherwood* and *Kaos*. Previous film and TV work includes *The Tunnel* (International Emmy Best Actor), *The Shooting of Thomas Hurndall* (BAFTA Best Actor), *Welcome to Sarajevo*, *Game of Thrones* and others. In theatre he has played Hamlet, Uncle Vanya and roles in plays by Brian Friel, Martin Crimp, Caryl Churchill at the National Theatre, Royal Court and West End. He won the London Evening Standard Award and the New York Tony for Tom Stoppard's *The Real Thing*.

In radio he won the BBC Audio Drama Best Actor award for *Sea Longing*. For Gare St Lazare Ireland he has performed *How It Is* (Part 1) and *How It Is* (Part 2) and the film *How It Is* of all three parts. In autumn 2026 he will perform with Keira Knightley in the stage premiere of *The Lives of Others*, directed by Robert Icke, in London. Previous collaborations with artists include the films *Antigone* and *Event for a Stage* with Tacita Dean and Robert Walser's *Snow White* with Stanley Schtinter.

MEL MERCIER

COMPOSER AND SOUND DESIGNER

Mel Mercier is a Tony Award-nominated and multi-award winning artist with an international reputation as composer, performer and sound designer. Mel has collaborated as a traditional percussionist with pianist-composer Mícheál Ó Súilleabháin for forty years and performed with his father, Peadar Mercier, with John Cage and the Merce Cunningham Dance Company during the 1980s. Mel has created music for theatre and dance internationally for twenty-five years, working regularly with world-renowned artists including Fiona Shaw, Deborah Warner, Phyllida Lloyd, Gare St Lazare Ireland, Philip Connaughton Dance and John Scott's Irish Modern Dance Theatre. Mercier is director of the Irish Gamelan Orchestra and PULSUS, Ireland's first traditional percussion ensemble.

He holds an MFA in World Music Percussion from CalArts and a PhD from the University of Limerick, Ireland. He has been Lecturer/Professor of Music at University College Cork (1991–2016) and Professor/Director of the Department of Performing Arts at the Irish World Academy, UL (2016–2023). Recent projects: *First Conviction* (soundtrack album/RTÉ Radio/TV); *A Giant At My Shoulder* (RTÉ Radio One); *Rebellious Hope* (dance film with Philip Connaughton); *Begin Anywhere* (with John Scott/IMDT), Irish Arts Centre New York 2025; *Waiting for Godot* (with Gare St Lazare Ireland), Geffen Playhouse, Los Angeles 2024; *Earth SONNET* (song cycle), Dublin Fringe Festival 2024.

SIMON BENNISON LIGHTING DESIGNER

Originally from Manchester, Simon trained in Musical Composition at the University of Surrey, in Stage Lighting and Design at RADA and Yale School of Drama, in Architecture at the University of North London and in Music at the University of Salford. Recent ballet and dance lighting work includes: *Ondine* (Bolshoi Ballet), *Le Baiser de la Fée* (Perm Ballet), *Romeo & Juliet* (Royal Ballet of Flanders and Ekaterinburg Ballet). Other work includes *If Play is Play* and *Three & Four Quarters* (Headspace Dance Company), *Tarantella*, *Elizabeth*, *Ballo della Regina*, *See Even Night* *Herself is Here*, *Carousel Pas de Deux* and *Les Lutins* (Royal Ballet). Fourteen works for Cathy Marston (Royal Ballet/Bern Ballet), *Sea of Troubles* (English National Ballet). Previous collaborations with Viacheslav Samodurov include *Non Linear Interactions* and *Tric-Trac* (Royal Ballet) and *In a Minor Key* (Mikhailovsky Ballet).

As assistant to Lucy Carter he co-designed *Titian: Metamorphosis* and *Ravengirl* (Royal Ballet), and has remounted Wayne McGregor's repertoire for Canadian National Ballet, Darmstadt State Ballet, Polish National Ballet, San Francisco Ballet, Pittsburgh Ballet, Boston Ballet, Mariinsky Ballet, Royal Ballet of Flanders and Australian Ballet. Recent theatre lighting work includes *How It Is* (Part 1) transfer to London and the Beckett Trilogy for Gare St Lazare at the Lincoln Center in New York, as well as a 'Beckett in London' repertoire for Gare St Lazare comprising *Here All Night*, *The Beckett Trilogy*, *The End*, *First Love* and the recreation of Brian O'Doherty's *Hello Sam*. For the Print Room he lit *Title & Deed*, *The Dead Dogs* and *Ivy & Joan*. Recent opera lighting work includes: *Swanhunter* (Opera North), *Rita* and *The Bear* (Royal Opera), *Scenes from an Execution* (Dundee Repertory Theatre) and *In a Minor Key*, both nominated for lighting design awards in Scotland and Russia; *Before the Tempest...* *After the Storm* (Cathy Marston) was filmed and broadcast by BBC3.

CAOIMHÍN Ó RAGHALLAIGH

GUEST MUSICIAN

Caoimhín Ó Raghallaigh makes music on a ten-string fiddle called the Hardanger d'Amore. He has performed on some of the most beautiful stages in the world, including the Sydney Opera House, the Royal Albert Hall and the Carnegie Hall. He has made eighteen recordings to date, ranging from quite traditional to fairly out there, and continues to explore the region where traditional music begins to disintegrate. Caoimhín performs as a solo artist, yet is also widely known through his collaborative work, including groups The Gloaming and This is How we Fly, and duos with Dan Trueman, Thomas Bartlett, Garth Knox, Mick O'Brien and Brendan Begley.

He has also performed with artists such as Laurie Anderson, Vincent Moon and Amiina. He has made music for theatre and film, including music for the Oscar-nominated movie *Brooklyn* by John Crowley, and Volker Schlöndorff's *Return to Montauk*. He has performed with Gare St Lazare Ireland on *Moby Dick* and on *Here All Night*.

SPECIAL THANKS

Christina Kennedy at IMMA, Culture Ireland, Graham Southern (Southern & Partners), The Arts Council of Ireland, Paul Ralston & Deb Gwinn, Marie & Joe Donnelly, Denis Mc Clean, Kelly Boyle at University College Cork, Allen Flynn, Flynn Hotels Ireland, Julie Kelleher, Sophie Motley, Everyman Cork, Willie White, Stephen McManus and all at the Dublin Theatre Festival, Anda Winters & team at the Coronet Theatre, Jen Coppinger & team at the Abbey Theatre, Joanna Cunningham & The Watergate Theatre, Neil Murray & Graham McClaren, the School of Music at University College Cork, Naomi Wirthner, Gareth Evans, Mary McCarthy (Crawford Art Gallery Cork), Niamh Lovett, James Rose, Chris Nelson and Asta Hansen, Laura Lindgren, Chris and Nancy Herbert-Welch, Jane Moss, Suzy Willson and Paul Clark (Clod Ensemble), Gerry Dukes, Betty Thomas, Joe Spano, Nicholas Johnson at TCD, Atelier Samuel Beckett, Louis Hegarty Lovett, John Dunlea, Lois Oppenheim, Colm Tóibín, Farpoint Recordings, Anna McMullan, Anthony Cordingley, Mark Padmore, The Orchestra of the Age of Enlightenment, The Irish Gamelan Orchestra, MONCKK (Mel Mercier, Oscar Mascarenas, Nick Roth, Claudia Schwab, Kelly Boyle and Kevin McNally).

PROGRAMME

Sunday, June 7, 2026

Full Performance —
5.00 PM–11.00 PM

Wednesday, June 10, 2026

3 Parts — 1.00 PM–10.00 PM

Thursday, June 11, 2026

3 Parts — 1.00 PM–10.00 PM

Saturday, June 13, 2026

3 Parts — 1.00 PM–10.00 PM

Sunday, June 14, 2026

Full Performance —
5.00 PM–11.00 PM

Wednesday, June 17, 2026

3 Parts — 1.00 PM–10.00 PM

Thursday, June 18, 2026

3 Parts — 1.00 PM–10.00 PM

Saturday, June 20, 2026

3 Parts — 1.00 PM–10.00 PM

Sunday, June 21, 2026

Full Performance —
5.00 PM–11.00 PM

Sunday

Full performance without
intermission (duration. 6 hours)
Last entry by 6.00 PM

Wednesday / Thursday / Saturday

3 separate parts divided
by intermissions

1.00 PM–3.00 PM

4.00 PM–6.00 PM

8.00 PM–10.00 PM

Last entry by 6.00 PM

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The purchase of a ticket for
How it is grants multiple entries to
all exhibitions on display at Palazzo
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