



17/18

ELCANAL

CRISTINA CIFUENTES

President of the Community of Madrid

A theatre is much more than the definition that dictionaries offer. It is, of course, much more than «a building or outdoor area in which plays and other dramatic performances are given». And it goes without saying that the theatre is something well beyond the limits of «a place where a performance is given before spectators or participants».

We understand, therefore, that a public theatre is also (always also) a space where people of all ages, genders and social conditions can come together to celebrate a dramatic experience. As a result, the core purpose of all public theatres is thus to bring together the people of the city or town of which it forms part. Bring together in order to open channels of dialogue through a program of performances, singular and plural, a program —let's call it multi-faceted— in which equal time and space is given to thought and action, opening new spaces for action and reflection in turn. The new project by Madrid's Teatros de Canal is launched under this premise.

If publishers express what they understand as literature through a catalogue, theatre managers put their conception of the performing arts out there through a programme. So there's no trick, no hidden agenda: the verse «Ye shall know them by their fruits» certainly applies here

No artist is complacent, challenging the audience and asking for their intellectual and emotional involvement with the piece. And an expectant and active attitude by the spectator is required for the format to work and the perfect balance to be struck between individual and shared experience.

Thus, this season's program for is designed as a blood system that flows from each piece to the audience, while also laying the groundwork and marking the path for next year's program.

THREE WORDS SEVERAL WISHES

Natalia Álvarez Simó Teatros del Canal Director **MOVEMENT** This is how we understand the performing arts. A continuously evolving search that expresses the myriad human facets. The performing arts need to connect and communicate with the audience to offer different points of view, thoughts; to quicken a pulse, a breath; to create atmospheres, generate moods...

We don't lose sight, however, of the fact that the performing arts live in the present moment while simultaneously building bridges towards the future while honouring its rich inheritance. To that end, we agree with Gustav Mahler: «Tradition is not the worship of ashes, but the preservation of fire».

FREEDOM That is, an open world where humans have the full capacity of choice. «The human condition is not «to be» but «to be able», said the philosopher Karl Jaspers. We believe in the plurality of the performing arts and in the diversity of sensibilities of those who want to enjoy them. We work so that the citizens of our Community can choose the type of performing arts that they want from among the region's range of cultural venues. To this end, we present a selection of proposals as multi-faceted as possible in an active and transversal way. And we focus on those with a passion for standing out as a way to ensure that crucial democratisation of culture.

RISK «Art is the time between two mistakes», says Jan Lauwers. Yes, for us, art is created in those unprotected, borderline, uncomfortable spaces. Therefore, we will take a closer look at new languages and support the performing arts that are pushing the boundaries on the edge of the abyss. The most exciting experiences originate in the unknown. And it is here –in the in-between spaces, in the cracks– where you will find us.

Something is shifting in the audience's tastes, and we want to share this adventure with you by opening the doors to curiosity and imagination. And we will do so by supporting artists and companies in their new creations, programming unique national and international works while holding a special place for companies and creators closer to home.

It is a privilege to offer you a taste of what's to come in a public theatre. Always moving, always at risk, always free.

Natalia Álvarez Simó and Álex Rigola have been in charge of the artistic direction of the 2017/18 programme.

CONTENTS

12 ABIERTO EN CANAL

8 September / 15 October

14 DANIEL ABREU

La desnudez 19 / 22 October

16 ALAIN PLATEL / LES BALLETS C DE LA B

Out of Context. For Pina 14 / 15 November

18 ÀLEX RIGOLA / Heartbreak hotel

Vania
23 November / 7 January

20 CARLOTA FERRER

Esto no es La casa de Bernarda Alba 14 December / 7 January

22 CABOSANROQUE

No me hizo Brossa 14 December / 7 January

24 ARACALADANZA

Nubes 21 / 30 December

26 JAN FABRE / TROUBLEYN

Mount Olympus. A 24 hour performance 12 January

28 MARLENE MONTEIRO

Guintche 17 / 18 January

30 FABRICE MURGIA

La tristeza de los ogros 18 January / 4 February

32 SOMOSDANZA

Una historia de la danza. Transfórmate 20 / 21 January I 17 / 18 February

34 SHARON FRIDMAN

All Ways 25 / 26 January

36 ALBERT BOADELLA

El pintor 8 / 11 February

38 JAN LAUWERS / NEEDCOMPANY

The Blind Poet 9 / 10 February

40 JEFTA VAN DINTHER / CULLBERGBALLETTEN

Protagonist 14 / 15 February

42 CHRISTIANE JATAHY

E se elas fossem para Moscou? 17 / 18 February

44 PHILIPPE QUESNE

La mélancolie des dragons 21 / 22 February

46 PERE FAURA

Sin baile no hay paraíso 23 / 24 February

48 ENRIC MONTEFUSCO & BUENA SUERTE

Tata Mala 24 / 25 February

50 ROCÍO MOLINA

Impulso 25 February

52 AGRUPACIÓN SEÑOR SERRANO

Birdie 1 / 3 March

54 VOLMIR CORDEIRO

L'oeil la bouche et le reste 2 / 3 March

56 MATHILDE MONNIER Y LA RIBOT

Gustavia
4 March

58 ÀLEX RIGOLA / HEARTBREAK HOTEL

Who is me. Pasolini (Poeta de las cenizas) 6 / 18 March | 23 / 29 May

60 OLGA DE SOTO

Una introducción 9 / 10 March

62 OLGA PERICET

La espina que quiso ser flor o la flor que soñó con ser bailaora 9 / 11 March I 3 June

64 NAO ALBET / MARCEL BORRÀS

Mammón 14 March / 1 April

66 PEEPING TOM

Moeder 16 / 17 March

68 JÉRÔME BEL

Véronique Doisneau 17 March

70 MARINA MASCARELL

Three Times Rebel 21 / 22 March

72 CRISTIANA MORGANTI

Moving with Pina 24 / 25 March

74 FRAGAN GEHLKER / ALEXIS AUFFRAY / MAROUSSIA DIAZ VERBÈKE

Le vide / essai de cirque 27 / 28 March | 31 March / 1 April

76 COMPAÑÍA NACIONAL DE DANZA

The show must go on, de Jérôme Bel 4 / 8 April

78 LA TRISTURA

Future Lovers
5 / 8 April | 1 June

80 THOMAS OSTERMEIER / SCHAUBÜHNE BERLIN

Die Ehe der Maria Braun 6 / 7 abril

82 MARÍA PAGÉS

Una oda al tiempo 12 / 15 April I 18 / 22 April

LAGARTIJAS TIRADAS AL SOL

84 Tijuana 11 / 12 April 86 Santiago Amoukalli 13 / 14 April

88 DARÍO FACAL / METATARSO

El corazón de las tinieblas 26 April / 13 May

90 JONE SAN MARTÍN

Legítimo/Rezo 29 April

92 PABLO REMÓN / LA ABDUCCIÓN

Los mariachis 3 / 27 May

94 ISRAEL GALVÁN

La fiesta 4 / 5 May

96 LA TRISTURA

Cine 16 / 20 May

98 ROYAL BALLET

FLANDERS / SIDI LARBI CHERKAOUI / CRYSTAL PITE

Firebird / Faun /
Ten Duets on a Theme of Rescue
19 / 20 May

100 ANGÉLICA LIDDELL / ATRA BILIS

Esta breve tragedia de la carne 23 / 24 May

102 OLIGOR / MICROSCOPÍA

La máquina de la soledad 24 / 27 May

104 ANGÉLICA LIDDELL / ATRA BILIS

¿Qué haré yo con esta espada? 26 / 27 May

106 EL CONDE DE TORREFIEL

La posibilidad que desaparece frente al paisaje 26 May

108 ANGÉLICA LIDDELL / ATRA BILIS

Génesis 6, 6-7 29 / 30 May

110 RODRIGO GARCÍA

Evel Knievel contra Macbeth na terra do finado Humberto 29 May / 2 June

112 JUAN DOMÍNGUEZ

My Only Memory 30 / 31 May

114 LA VERONAL

Pasionaria 2 / 3 June

116 AMALIA FERNÁNDEZ

El resistente y delicado hilo musical 3 June

118 HISTORY SERIES / HISTORIES OF DANCE

120 CENTRE NATIONAL DANSE — CARAVANE

122

CENTRO DANZA CANAL

128 + THAN MUSIC

130 + THAN CULTURE

137 Contributors

139 Institutional Credits



Text



Movement



Music / Opera



Performative Action



Family



Video



Objects



Circus



International



Subtitled



Installation



Theatre Document



ABIERTO EN CANAL



8 September to 15 October

Abierto en Canal was born after the Centro Danza Canal (Canal Dance Centre), which belongs to the Community of Madrid, called for residencies. Its objective is to host and place the spotlight on pieces put together by the creators selected by the organisation's national and international jury.

An open statement of support for the choreographers who have worked at the CDC throughout the year to research and develop choreographic projects. We are very proud to present these nine names, which includes both veteran and up-and-coming young choreographers.

Abierto en Canal, with which we open the 2017-2018 season, thus displays its true colours, its daily efforts, but above all it allow us to show a landscape of what Madrid choreographic creation is today, with its diverse genres and styles tied together through a common thread: the high calibre of the proposals and the formidable talent of its creators.

La Phármaco kicks off the series on Friday, 8 September and Saturday, 9 September with Miserere. Cuando la noche llegue se cubrirán con ella. Directed by Luz Arcas (Critical Eye for Dance Award, 2015) and Abraham Gragera (Critical Eye for Poetry Award, 2013), the piece hinges on the magical language of an ancient Mediterranean Europe linked to matriarchal cultures.

Kor'sia, the group formed by Antonio de Rosa, Diego Tortelli and Giuseppe Dagostino presents *Human*, a journey through the history of human rights through contemporary art on 15 and 16 September.

The following week, on 20 and 21 September, **Daniel Doña Compañía de Danza** (Critical Eye Award, 2016) presents *Cuerpo a cuerpo*, a piece that features different artists in every performance.

Yoshua Cienfuegos offers Dúos+1 on 23 and 24 September, with a triple programme including the solo entitled Sharp, and two duets, La Reina Madre and Anónimos.

Sara Cano's company Sintempo will take the stage on 30 September and 1 October with dramaturgy and stage direction by Claudia Faci, a blend of «word and movement, Spanish and contemporary dance».

The **Instituto Stocos** will perform *Piano & Dancer*, a dialogue between the expressive qualities of a dancer, Muriel Romero, and the mechanical movements of a piano, on 4 and 5 October.

Choreographer and dancer **Poliana Lima**, first place winner of the 2012 Madrid Choreographic Competition, offers *Hueco*, a piece that addresses the idea of vertigo as a form of search and movement, on 7 and 8 October.

Marco Flores, National Flamenco Award winner, will premiere *Fase alterna*, a journey that features performers and choreographers including Sara Cano and Olga Pericet (11 and 12 October).

Jesús Rubio will cap off the series with a double programme featuring Ahora que no somos demasiado viejos todavía and a fragment of his latest work, Danzas del Sur de Europa (Tanzen Sie mit uns!), a choreography created by three dancers based on traditional southern European dances.

DANIEL ABREU

La desnudez



19 to 22 October 2 June



Two people on stage, a man and a woman, yet this piece is not about gender: *Nakedness* focuses instead on the beauty of things.

According to Dácil and Abreu, this work could be called *Geografía (Geography)* instead of *La desnudez (Nakedness)*, because it aims to recompose and revisit what there is, be it a material body or an impulse. Geography of instants and objects that speak about that path that runs from love to death, fraught with rapid changes, like when many eyes look at the same thing at once.

Daniel Abreu (1976) is a National Dance Award winner recognised for his own personal language and for creating an innovative, risky universe.

«We won't stop moving because we are older; indeed, the forty-year-old body almost begs to move more, to create with the last breaths of reproductive energy», says Daniel Abreu.

Direction, choreography and stage design: Daniel Abreu

Performers: Dácil González and Daniel Abreu

Coproducers: Festival Danzatac and Teatros del Canal

In collaboration with: Auditorio de Tenerife, Centro Danza Canal and Teatro Victoria de Tenerife

Distribution: elena@esmanagement.es

ALAIN PLATEL / LES BALLETS C DE LA B

Out of Context / For Pina



14 and 15 November
— FLANDERS IN MADRID





A tribute to the work of choreographer Pina Bausch, who died in 2009, a year before Alain Platel debuted *Out of Context*, his most successful piece of the last decade.

Platel creates a language of movement connected to the difficult, to the unconscious, to the arbitrary, taking us to a land of childhood, that is, to a prehistory of movement. A ritual nourished by tiny verbal and physical tics, before anyone uttered the pronoun you, the pronoun I, before words expressed an emotion, a thought; when only the body spoke.

Flemish Region

Performed and created by Elie Tass, Emile Josse / Quan Bui Ngoc, Hyo Seung Ye, Kaori Ito, Mathieu Desseigne Ravel, Mélanie Lomoff, Romeu Runa, Rosalba Torres Guerrero, Ross McCormack

Concept and direction: Alain Platel Dramaturgy: Hildegard De Vuyst

Producers: Les ballets C de la B

Coproducers: Théatre de la Ville (París), Le Grand Théatre de Luxembourg, TorinoDanza,

Sadler's Wells (London), Stadsschouwburg Groningen, Tanzkongress 2009 / Kulturstiftung des Bundes,

Kaaitheater (Brussels), Wiener Festwochen

In cooperation with the Flemish authorities, the city of Ghent and the province of East Flanders

With the support of Flanders in Madrid, an organisation under the General Representation of the Government of Flanders

In collaboration with Temporada Alta

ÀLEX RIGOLA / HEARTBREAK HOTEL

Vania (Adaptation of the work by Anton Chekhov)



23 November to 7 January



Dark times and disappointment for citizens: everything that yesterday was projected as future has been stripped away by a reality that provides only a glimpse of disappointment and sadness.

A century later, Chekhov's text allows us to reflect on losing one's course as if we have failed to learn anything in the meantime. A tragic vision of the contemporary world in which the characters discover that life is not as they had imagined it.

A piece for four actors that focuses on the pursuit of a dramaturgical and acting truth in order to reach the essence of Chekhov through performance. An intimate proposal in which both actors and spectators share not only space, but melancholy.

Direction and adaptation: Alex Rigola

Playwright: Lola Blasco

Actors: Ariadna Gil, Irene Escolar, Luis Bermejo, Gonzalo Cunill

Stage design: Max Glaenzel

Producers: Festival Temporada Alta, Heartbreak Hotel, Titus Andrónic S.L and Teatros del Canal

Distribution: kaipuig@hotmail.com

CARLOTA FERRER

Esto no es La casa de Bernarda Alba



14 December to 7 January







Esto no es La casa de Bernarda Alba (This is Not the House of Bernarda Alba) is a paradox in homage to Magritte.

The curtain rises. A museum exhibits La Casa de Bernarda Alba (The House of Bernarda Alba), by Federico García Lorca. A group of male artists construct a series of plastic art installations and performative scenes from the fable that the poet left us, playing the female roles and thus challenging the established rule that these roles should be played by women. In Esto no es La casa de Bernarda Alba we are faced with the search for a radical feminist discourse, that is, one that goes straight to the root: when Lorca's words (his characters often express their desire to be men in order to be free) are put in the mouths of male actors and dancers it lays bare the fragility of women in the face of the dominant vision of the heteropatriarcal order and how it controls the world through fear. In the background, our vision of The House of Bernarda Alba flipped upside down, this piece proposes a song to freedom from the creative imagination that fuses image, poetry, music and dance.

Carlota Ferrer and José Manuel Mora

Based on *La casa de Bernarda Alba (The House of Bernarda Alba)*, by Federico García Lorca Adapted by José Manuel Mora

Choreography and stage direction: Carlota Ferrer

With: Eusebio Poncela, Óscar de la Fuente, Igor Yebra, Jaime Lorente, José Luis Torrijo, David Luque, Julia de Castro «La Puríssima», Guillermo Weickert

Coproducers: Draft.inn and Teatros del Canal

Distribution: salbi.senante@salbisenante.com

CABOSANROQUE

No me hizo Brossa



14 December to 7 January









A gift for the whole family. An authentic good time in the form of an installation that combines music and performance with unusual sensitivity.

Sound comes first here. Then, the object. And finally, the sculpture. But just like in the poetry of Joan Brossa, both the sonorous and the objectual lose its context and the word becomes matter, opening to an unusual musicality.

Concept, conceptualisation, creation, construction, lighting design,
sound conception and composition: Laia Torrents and Roger Aixut (cabosanroque)
The voices are from the students of the COIET in Banyoles (Service of specialised attention
to disabled adults in the Pia de l'Estany region): M° Ángels Verge Mata, Pau Fernández Pujol,
Eduard Martí Vergé, Alex Alba, Jonathan Perasa, Carmelita Puigdemont, Jordi Saubí Girones

No me hizo Brossa is **coproduced by** cabosanroque and the Teatre Nacional de Catalunya, Festival Temporada Alta, Institució de les Lletres Catalanes and the Fundación Lluís Coromina, **with the support of the** Fundación Joan Brossa and the ICEC

Distribution: laia@cabosanroque.com

ARACALADANZA

Nubes



21 to 30 December





Who hasn't tried to see shapes in the clouds? Aracaladanza once visited a Magritte exhibition, «and we imagined the things that we want to show you now. It is not that they are things that appear in his paintings, but rather images that have occurred to us by looking at his paintings. So now we invite you to open a door; the one that's in your head and which lets you imagine anything you want».

Fantasy, creativity, reverie, magic...These are the essential ingredients in the works by Aracaladanza, a ground-breaking contemporary dance company from Madrid known for its uncompromising, high-quality stage plays. A national and international reference in the creation of family-friendly shows.

Concept and choreographic direction: Enrique Cabrera

Choreography: Aracaladanza

Performers: Carolina Arija Gallardo, Jonatan de Luis Mazagatos, Jimena Trueba Toca,

Jorge Brea Salgueiro, Olga Liado Valls, Raquel de la Plaza Humera

Assistant choreographer: Natalí Camolez

Producer: Aracaladanza

Coproducer: Sadler's Wells Theatre, DanceEast, Jerwood Foundation, Community of Madrid, Mercat de les Flors and Auditorio de Tenerife In collaboration with: Provincial Council of Albacete, Alcobendas City Hall,

Teatro de La Abadía and Teatros del Canal

Distribution: alberto-muyo@telefonica.net

JAN FABRE / TROUBLEYN

Mount Olympus. To Glorify the Cult of Tragedy A 24-hour performance



12 January
— FLANDERS IN MADRID

26













«Jan Fabre's twenty-four hour project is an attack to time», says Luk Van den Dries. The action takes place between the always and the never, between yesterday and tomorrow. Four generations on stage: actors, stage artists, playwrights sleep and wake up...And the audience? Fabre directs his images using their stolen dreams, a temporary landscape that swells and shrinks.

After 30 years of experience, Jan Fabre draws inspiration from the darkest side of Greek tragedy (*Antigone, Prometheus, Oedipus, Elektra*) to take a fresh look at the limits of what can be said and displayed on stage. A theatrical experience in the strictest sense of the word.

Flemish Region

In English, French, German, Dutch and Italian with Spanish subtitles

Concept and direction: Jan Fabre / Choreography: Jan Fabre and dancers / Text: Jeroen Olyslaegers, Jan Fabre / Cast: Lore Borremans, Katrien Bruyneel, Annabelle Chambón, Cédric Charron, Tabitha Cholet, Renée Copraij, Anny Czupper, Els Deceukelier, Barbara De Coninck, Piet Defrancq, Mélissa Guérin, Stella Hóttler, Sven Jakir, Ivana Jozic, Marina Kaptijn, Gustav Koenigs, Colline Libón, Sarah Lutz, Moreno Perna, Gilíes Polet, Pietro Quadrino, Antony Rizzi, Matteo Sedda, Merel Severs, Kasper Vandenberghe, Lies Vandewege, Andrew Van Ostade, Marc Moon Van Overmeir, Marleen van Uden, Fabienne Vegt

Producers: Troubleyn/Jan Fabre

Coproducers: Berliner Festspiele/ Foreign Affairs, Concertgebouw Brugge/ December Dance, Julidans 2015 Amsterdam, with special support by Stad Antwerpen / **With the support of:** Angelos, Antwerp Troubleyn / Jan Fabre receives funding from the Flemish authorities

With the support of Flanders in Madrid, an organisation under the General Representation of the Government of Flanders.

MARLENE MONTEIRO

Guintche



17 and 18 January







Marlene Monteiro began to dance under the influence of Cape Verde culture, the country where she was born and the source of the title of this play. «Guintche» is a type of bird, but it also refers to a female prostitute or someone who jumps from one thing to another with no apparent logic. This is the piece that Monteiro presents to us, a question of impurities.

Everything in *Guintche* takes place in the upper and lower parts of the body. The repetitive mechanics of the wiggle take over everything from the hips to the feet. The face displays a frantic succession of grimaces disconnected from any psychological emotion. These are movements that produce a state of visual trance, because Marlene dances with everything, from the muscles to the teeth, from the visible to the invisible.

What is put on stage in this piece cannot be reduced to theatre or dance, or even to performance. Its place is in that realm of what one see with the imagination.

This piece is linked to the *Elements of Vogue, a case study on radical performance* (16 November — 6 May) exhibition at the Centro de Arte Dos de Mayo (Móstoles, Madrid).

Portugal

Production: P.O.R.K.

Coproduction: ZDB Negocio (Lisbon, PT)

Artist residencies: O Espago do Tempo (Montemor-o-Novo), Alkantara Festival (Lisbon)

With the support of Re.Al (Lisbon), Forum Danga (Lisbon) and Bomba Suicida

FABRICE MURGIA

La tristeza de los ogros



18 January to 4 February





Bastian Bosse, an 18-year-old German, shot five schoolmates at his high school on 20 November 2006 and then committed suicide. He had carried out exactly the plan he had announced on social media. A few months earlier, another youth, 18-year-old Austrian Natascha Kampusch, escaped the house where she had been held prisoner for ten years. Fabrice Murgia's first play takes the personal blog of Bosse and the interviews that Kampusch gave during and after her hospitalisation as a departure point for weaving a fable that exposes the bewilderment of his generation. However, he stresses that this «is not a work on Kampusch and Bosse, but on the loss of childhood».

A dreamlike tale, therefore, about the uprooting that draws the contours of the adolescent metamorphosis, just at an age when bodies make explosive changes both inside and out.

This show was Fabrice Murgia's debut at the Festival d'Avignon in France. The Spanish version now hits the Teatros del Canal.

Written and directed by: Fabrice Murgia Adaptation: Borja Ortiz de Gondra

Cast: Andrea de San Juan, Nacho Sánchez, Olivia Delcán

Video: Jean Frangois Ravagnan

Coproducers: Théâtre National de la Communauté Française de Belgique,

Teatre Lliure and Teatros del Canal

Distribution: gira@teatrelliure.com

SOMOSDANZA

Una historia de la danza. Transfórmate



20 and 21 January 17 and 18 February







A dance about the history of dance. A dance taught to all audiences in a fun and educational way, without losing an ounce of rigor or humour.

This is how we could summarise this dance/play in which five dancers bring the choreographies of the great artists of the 20th and 21st centuries to life: Isadora Duncan, Mary Wigman, Martha Graham, Merce Cunningham, Pina Bausch, Steve Paxton and La Ribot. A show that teaches participants of all ages a bit more about each of these important names in modern dance.

This journey will be accompanied by the live scores of Vivaldi, Beethoven and Chopin, in harmony with the more modern sounds of Miles Davis, Chet Baker and John Cage himself.

«This work should be mandatory programming in all schools. Dance would gain a lot of followers». Emilio Tenorio — *Danza Éter*, www.eter.es

Direction, choreography, text and dramaturgy: Lucía Bernardo and Cristina Henríquez

Choreographic creation: Lucía Bernardo and Cristina Henríquez, in collaboration with the dancers

Dancers: Joaquín Abella, Lucía Bernardo, Cristina Henríquez, Elena Leontyeva, Lucía Rey,

María Roig, Ricardo Santana

Pianist: Lucía Rey

Special collaboration: La Ribot. Lending of a Distinguished Piece and project support

With the support of the Teatros del Canal — Centr Danza Canal, Teatro Real, Conservatorio Superior de Danza María de Ávila and M.S.V. Boutique

Distribution: cristinalabailarina@gmail.com

SHARON FRIDMAN

All Ways



25 and 26 January



This path moves through five psychic landscapes: loss, search, sleep, falling in love and construction. The seven dancers who walk through these landscapes are immersed in a perennial movement, seven bodies that come together as one body in search of permanent harmony.

The work by this company is underpinned by three fundamental pillars: the language of contact, a physical and spiritual technique that allows the relationship between one body and the other to be explored; the social dimension of dance, because they consider that every artistic discipline must be responsible towards and critical of its surroundings; and breaking through the fourth wall, because for them dance is everywhere, also in the everyday, also in the audience.

After ten years of research and creation, *All Ways* is the end of a cycle for the Sharon Fridman Company (2015 Max Award).

Artistic direction: Sharon Fridman

Choreography: Sharon Fridman, in collaboration with the dancers

Dancers: Melania Olcina, Diego Arconada, Tania Garrido, Richard Mascherin, Lucía Montes,

Juan Carlos Toledo and Beñat Urretabizkaia **Playwright assistant:** Antonio Ramírez-Stabivo

Original score: Danski-Idan Shimoni

In collaboration with: C.C. Conde Duque — Coreógrafos en Comunidad

With the support of: INAEM, Community of Madrid, Centro Danza Canal and Teatro El Bosque de Móstoles

Distribution: production@sharon-fridman.com

ALBERT BOADELLA

El pintor (opera)



8 to 11 February









The most gifted painter of the twentieth century was also the one that dealt the lethal blow to pictorial art. Like an Attila of the arts, where the painter passes, no painting grows again; it is turned into «plastic arts» that the artist cranked out in an intense production. Five, ten, twenty pieces a day, and the financial market surrendered, exalted and euphoric, at his feet. With his prodigious cunning and the faithful support of his political backers, he managed to garner media praise and the reputation as a supreme genius. The culmination of his glory came with the apotheosis of the monstrous.

Was there any inspiration, divine or diabolical, that guided the painter to such a lasting success? This opera delves into these crucial points of his life, those moments when an artist makes the decision between integrity and the decline towards money and fame.

Albert Boadella

Music: Juan José Colomer

Script and stage direction: Albert Boadella

Producers: Teatros del Canal in collaboration with Teatro Real

JAN LAUWERS / NEEDCOMPANY

The Blind Poet



9 and 10 February
— FLANDERS IN MADRID









Jan Lauwers has traced the family tree of each of the company's performers (seven nationalities, languages and cultures) and has written a story that always begins the same way: I am. He thus gives them the stage so that they can tell the story of the history of Europe from another perspective, a history not written by the victors.

Inspired by and quoting Al Ma'darri (the blind poet), born in Syria in 973, and Wallada bint al Mustakfi, a Cordovan poet from the same period, Lauwers recovered the lost bonds of a Europe intimately linked with poetry, the daughter of impurity and miscegenation.

A show, created by one of the most influential European companies, in which dance, theatre, music and visual arts collide.

Flemish Region

In German, English, French, Norwegian, Tunisian and Arabic with Spanish subtitles

Text, direction, stage design: Jan Lauwers

With: Grace Ellen Barkey, Jules Beckman, Anna Sophia Bonnema, Hans Petter Melø Dahl, Benoît Gob,

Maarten Seghers, Mohamed Toukabri, Elke Janssens, Jan Lauwers

Playwright: Elke Janssens

Producer: Needcompany

 $\textbf{Coproducers:} \ \textbf{Kunstenfestival desarts, KunstFestSpiele Herrenhausen, FIBA-Festival Internacional}$

de Buenos Aires, Künstlerhaus Mousonturm

With the support of the Flemish authorities and Flanders in Madrid, an organisation under the General Representation of the Government of Flanders.

In collaboration with the Teatro Central de Sevilla.

JEFTA VAN DINTHER / CULLBERGBALETTEN

Protagonist



14 and 15 February







After the successful tour of his debut production, *Plateau Effect* (2013), Jefta van Dinther, one of the most internationally renowned Swedish choreographers, is back with a large stage production with 14 dancers for the Cullbergbaletten, the Swedish National Dance Company.

In *Protagonist*, songs of revolution and dances of evolution tell a tale about how people come together, interact and assume assigned roles. Instinct, resistance and compulsion are testament to the individual battles fought in order to break free of certain roles. Meanwhile, the community is created as its members find a common belief that unites them.

In short, *Protagonist* is a portrayal of friendship, care and connections, but also of isolation, control and alienation

Sweden

In English, no subtitles. A summary of the piece will be distributed along with the theatre programme.

Choreography, direction and text: Jefta van Dinther

Choregraphy created in collaboration with 14 dancers from Cullbergbaletten

Music and sound: David Kiers

Vocals: ELIAS

Artistic director of the company: Gabriel Smeets

Producer: Cullberg Ballet

In collaboration with the Teatro Central de Sevilla and the Mercat de les Flors

CHRISTIANE JATAHY

E se elas fossem para Moscou? (Based on Chekhov's "Three Sisters")



17 and 18 February









One: this is theatre, but also cinema. A group of spectators is watching *Three Sisters* being performed in a room. This room is also a film set: the performance is being filmed and projected simultaneously in another room, where another group of spectators is watching the film. The piece, then, is designed in such a way that both groups will see both versions of Chekhov's work, the play and the film.

Two: the three sisters wonder what utopia is. Is it that «place» we can imagine but never find? What if that place was Moscow?

Three: A documentary on utopia, based on interviews conducted in Sao Paulo, Frankfurt and Paris, is shown to people of diverse cultures and social classes as part of a video installation.

Brazil

In Portuguese with Spanish subtitles

Film cast: Paul Camacho, Rafa Rocha, Felipe Norkus and Thiago Katona

Adaptation and script: Christiane Jatahy

Director of photography and live camera: Paulo Camacho

A project by Cía. Vértice

 $\textbf{Coproducers:} \ \ \text{Le Centquatre-paris, Theater Spektakle and Sesc}$

Cía. Vértice is sponsored by Petrobras

With the support of the Brazilian Embassy in Spain and the Brazilian Hispanic Cultural Foundation

PHILIPPE QUESNE

La Mélancolie des dragons



21 and 22 February









A snowy land and a car packed with metalheads that has stalled in the snow: black, white. The Scorpion's «Still Loving You» blends with the sounds of medieval tunes: black, white. Massive garbage bags inflate and deflate on the snow: black, white. Waiting can turn into action, melancholy can shrink outward. A space between dreams and reality, where everything is mixed and confused.

One could say that the metalheads in this piece are like the dwarfs in the famous Disney tale as they meet their particular Snow White and open a minimalist theme park for her...

Philippe Quesne worked in set design for ten years, later founding Vivarium Studio, a laboratory which features painters, actors, dancers, musicians and animals that places the plastic arts centre stage.

France

In French with Spanish subtitles

Concept, direction and set design: Philippe Quesne / With: Isabel le Angotti, Rodolphe Auté, Joachim Fosset, Cyril Gomez-Mathieu, Sébastien Jacobs, Victor Lenoble, Émilien Tessier and Gaétan Vourc'h

Original production: Vivarium Studio / Coproducers: Wiener Festwochen — Vienne, HAU Hebbel am Ufer — Berlin, La Rose des vents — scéne nationale de Lille Métropole á Villeneuve-d'Ascq, Nouveau théátre — Centre dramatique national de Besangon, Ménagerie de Verre — Paris, Le Forum — scéne conventionnée de Blanc-Mesnil, Le Carré des Jalles, Festival Perspectives — Sarrebruck Touring production: Nanterre-Amandiers — Centre dramatique national

With the support of the region of Ile de France, the Parc de la Villette and the National Theater Center

With the support of the Institut Français in Madrid / In collaboration with the Teatro Municipal do Porto

PERE FAURA

Sin baile no hay paraíso A personal embodiment of dance history



23 and 24 February







History Series / histories of dance

A single body performs and dances four iconic solos in the history of dance: Maia Plissétskaia's *The Dying Swan*; Gene Kelly's *Singing in The Rain*; *You Should Be Dancing*, performed by John Travolta in «Saturday Night Fever»; and *Phase*, by Anne Teresa De Keersmaeker and Michele Anne de Mey, of the Rosas dance company.

Like a collage with a symmetrical and repetitive structure, Pere Faura combines these iconic pieces with testimonies taken from YouTube in which amateur dancers talk about how they experience and understand dance.

Thus, the audience attends both a celebration and the opening of a space for reflection where dancers speak about the dreams and problems they face when going pro from a critical yet humorous point of view.

Directed and interpreted by: Pere Faura

Producers: La Comedie de Valence, CDN Drome-Ardéche (FR), Mercat de les Flors/ El Graner (BCN), Fundació Catalunya-La Pedrera (BCN), La Poderosa (BCN), with the support of the Government of Catalonia — Department of Culture

Distribution: info@artrepublic.es

ENRIC MONTEFUSCO & BUENA SUERTE

Tata Mala



24 and 25 February







A piece of musical theatre by Enric Montefusco, former leader of Standstill, and Buena Suerte. It's a musical but it has nothing to do with Broadway. It's theatre, but...

An actress tells her story to the audience. At the same time she manipulates and speaks with the ghosts of her childhood: her father, her mother, her dead brother, her classmates...Like the Greek choir of classical tragedy, here the musical dialogues with the text —rough, but not without humour— through popular songs, with simple lyrics that repeat like mantras. *Tata Mala* links psychological and spiritual healing with theatre without artifice or stage design, relating family life to its political environment.

«A reflection on good and evil. It is an exercise in purification to overcome a series of wrongs». Enric Montefusco

Stage direction / Musical composition: Enric Montefusco

Original text: Diana Bandini

Performers: Falcons de Barcelona, David Climent, Pablo Molinero, Sónia Gómez, Ramón Rabinad, Pere Jou, Aleix Puig, Enric Montefusco

A production of the Festival Grec and the Fira Mediteránea de Manresa
In collaboration with El Graner, L'Animal a l'esquena, the Teatre Segarray Cultura Popular ICUB

Distribution: gerardo.sanz@finaestampa.es

ROCÍO MOLINA

Impulso



25 February







Impulse: a force that drives a body in movement. A sudden strong and unreflective urge or desire to act. It is under this concept that Rocío Molina performs at the Teatros del Canal. A fundamental figure in flamenco dance, Molina received the National Dance Prize at the age of 26 and her works have been widely acclaimed on the most prestigious international stages. The forceful and personal language that she invents has shaken the very foundations of the discipline and has the ability to make the audience feel immersed in an once-in-a-lifetime moment.

Here the *bailaora* presents improvisation in its purest sense, inviting us to enter her space of research and experimentation. What will happen is a mystery, but what emerges will provide the materials that will shape her next show. It is, therefore, a unique opportunity to see something that, by its very nature, is unrepeatable.

Improvisational project created and performed by Rocío Molina

Producer: Danza Molina, SL

Distribution: info@rociomolina.net

AGRUPACIÓN SEÑOR SERRANO

Birdie



1, 2 and 3 March









A show that features objects, live video, scale models, two thousand miniature animals, wars, human traffickers, mass migration, Hitchcock's The Birds revisited, and three performers handling this messy world with wit, criticism and commitment to humankind.

Agrupación Señor Serrano, Silver Lion winner for theatrical innovation at the Venice Biennale, makes us see two mirages. In one: wars, droughts, massive deforestation, food shortages. In the other: stocked supermarkets, excellent health services, safe streets, good salaries...and in between, thousands of birds in constant migration, in continuous movement.

So if it is impossible to stop an electron, the inevitable question is: what's the point of building fences against flocks of birds?

Created by: Alex Serrano. Pau Palacios and Ferran Dordal Performance: Álex Serrano, Pau Palacios and David Muñiz

Vocals: Simone Milsdochter

A production by Grec 2016 Festival de Barcelona, Agrupación Señor Serrano, Fabrique de Théâtre — Service des Arts de la Scéne de la Province de Hainaut, Festival TNT — Terrassa Noves Tendéncies, Monty Kultuurfaktorij and Festival Konfrontacje Teatralne. With the support of the Cultural Office of Spain's Embassy in Brussels, the Government of Catalonia's Department of Culture, Centre International de Formation en Arts du Spectacle de Bruxelles, Instituto Nacional de las Artes Escénicas v la Música (INAEM) and Institut Ramon Llull.

Distribution: info@artrepublic.es

VOLMIR CORDEIRO

L'oeil la bouche et le reste



2 and 3 March







CARAVANE

Volmir Cordeiro invites us to see sight differently with this piece for four dancers. The choreographer condenses all the functions of the eye —cry, blink, look, wink, glance—without forgetting to search for the invisible.

The work develops around the notions of detachment and overflow, because the nature of the eye itself, a prisoner of the body, is to reach beyond itself. Corporeality and extracorporeality are part of the process of looking: it manifests itself in both directions, towards the surface of the world and into the depths of the interior. Cordeiro strives to explore the space between these two extremes.

«Dance a dance that is embodied by the eye, dance what the eye is unable to retain when it is in the process of looking, dance what is left over in us, forgotten, rejected, set aside, dance the obsessive fear of what one sees». Volmir Cordeiro

Brazil

Choreography: Volmir Cordeiro

Performers: Volmir Cordeiro, Marcela Santander Corvalán, Isabela Santana and Calixto Neto

Producers: MARGELLES / Margot Videcoq

Coproducers: LE CND Centre national de la danse, Fonds de dotation du Quartz (Brest), Centre Chorégraphique National de Caen en Normandie dans le cadre de l'accueil-studio/Ministére de la Culture et de la Communication, le Département de la Seine-Saint-Denis

In collaboration with I'Adami and Arcadi Île-de-France

With the support of the Brazilian Embassy in Spain, Fundación Cultural Hispano Brasileña and the CND

MATHILDE MONNIER & LA RIBOT

Gustavia



4 March









CARAVAN

Mathilde Monnier and La Ribot play the same character in *Gustavia*, a show based on classic burlesque (Keaton, Chaplin, the Marx Brothers) but also on the stage, the performance and the plastic arts.

The burlesque is an art that falls somewhere between dance and the spoken word, born of transforming incompetence into competence. Gratuitous decay, repetition and accident are the mechanisms through which we are told about the drifts, catastrophes and blessings of life.

Two artists with very different paths united by the same search for the future of art and performance.

France

In French with Spanish subtitles

By and with Mathilde Monnier & La Ribot

Coproducers: Festival Montpellier Danse 2008, Centre Pompidou — Les Spectacles Vivants / Festival d'Automne à Paris / Théâtre de la Ville — Paris, Centre de Développement Chorégraphique — Toulouse / Midi-Pyrénées, Fundação Caixa Geral de Depósitos — Culturgest — Lisbon, La Comedie de Genéve, Mercat de les Flors — Barcelona. For this project, La Ribot — Genéve is supported by Pro Helvetia — Swiss Arts Council, la Ville de Genéve — Département de la culture and la République et Cantón de Genéve

With the support of the Institut Français and the CDN (Centre National de la danse)

ÀLEX RIGOLA / HEARTBREAK HOTEL

Who is me. Pasolini (Poeta de las cenizas)



6 to 18 March 23 to 29 May









Pasolini's body was found on the floating dock in Ostia on 2 November 1975. A long, unfinished poem was found among his papers after his murder; it was autobiographical and meditative, conceptualised as the answer to an imagined interview.

Who is me is pure raging Pasolini, the last will of a turbulent creator who hesitated between radical action and retreat. For Rigola, it is «his ethical and aesthetic thought made poem. Family, literature, cinema, love, politics…». The piece, created for just 30 audience members, invites us to enter a box full of works of art where his words, so necessary today, are carefully safeguarded.

«A Pasolini that unveils life and opinions by looking into the eyes of its small audience. The miracle certainly works». Alfonso Crespo, *Diario de Sevilla*

Concept, dramaturgy and direction: Alex Rigola

Playwright: Carlota Subirós Performance: Gonzalo Cunill

Coproduced by Heartbreak Hotel, Titus Andrónic S.L, Festival Grec de Barcelona, Temporada Alta and Transit Projectes, and Teatros del Canal

Distribution: kaipuig@hotmail.com

OLGA DE SOTO

Una introducción



9 and 10 March









History Series / histories of dance

The Green Table, by Kurt Jooss (teacher of Pina Bausch), is one of the 20th century's most iconic ballet pieces. For Olga de Soto, it serves as a pretext for the creation of a scenic documentary in which she delves into the possibilities of the archive as creative material.

De Soto researches the life of the dancers who premiered *The Green Table*, a pacifist work, on 3 July 1932, one of the darkest times in human history, at the Théâtre des Champs-Élysées in Paris. This research serves as the departure point for addressing memory and footprint, the issues that interest her the most, and for exploring the impact of stage art, its usefulness and endurance.

Olga de Soto, Valencian artist, has received the National Prize from the SACD in Belgium for her lifetime achievements, particularly her research and the creation of the piece presented here.

Belgium

Concept, documentation, set design, text, camera, sound and presentation: Olga de Soto
With the testimonies of (in order of appearance): Micheline Hesse, Brigitte Evellin, Suzanne Batbedat,
Frangoise Olivaux, Frederic Stern, Frangoise Dupuy and Michelle Nadal

Producer: Niels Producción (Brussels, Belgium), in collaboration with Caravan Production
Coproducers: Centre Chorégraphique National de Franche-Comté, Les Halles, Festival Tanz Im August
With the support of the Ministére de la Fédération Wallonie-Bruxelles — Secteur Danse, Jooss Archives,
Des Deutsches Tanzarchiv Kóln (Germán Dance Archives), and Walloniebruxelles International

OLGA PERICET

La espina que quiso ser flor o la flor que soñó con ser bailaora



9, 10 and 11 March 3 June







A unique opportunity to see how the theatre uninhibitedly contaminates and communicates the art of flamenco. Feminine and masculine, light and dark, drama and irony, ugliness and beauty, the strength of the thorn and the delicacy of the flower. All this incarnated in Pericet's dancing body and distributed in scenic compositions that Ferrer has created for her. An intimate journey that is born from wounds and kisses and which —through dancing and singing, granaínas, bulerías, tanguillos and tangos— draws us from the unknown into the light.

- CRITICS CHOICE AWARD AT THE FESTIVAL DE JEREZ 2017

Stage direction and dramaturgy: Carlota Ferrer

Artistic direction, choreography and dance: Olga Pericet
Directors' assistant and choreographic consulting: Marco Flores

Musical direction: Olga Pericet and Marco Flores

Musical composition: Antonia Jiménez and Pino Losada

Sound space: Pablo Martín Jones

Saxophone offstage: Cristóbal Agramonte Vocals: Miguel Ortega and Miguel Lavi Guitar: Antonia Jiménez and Pino Losada

 $\textbf{Special collaboration on the dancing and hand clapping:} \ \textbf{Jesús Fernández}$

Coproducer: Olga Pericet

In collaboration with: Teatros del Canal

Distribution: anacarrasco@peinetaproducciones.com

NAO ALBET / MARCEL BORRÀS

Mammón



14 March to 1 April





A theatrical road movie with characters that seem straight from *The Great Lebowski*, the Coen brothers, and Terry Gilliam's *Fear and Loathing in Las Vegas*.

«Mammón is, to my liking, the most well-rounded, best-written, and most imaginative piece from Nao Albet and Marcel Borràs. Two narrators announce that Mammón is not going to perform, and what comes next is a new play that explains why, alternating footage, journal entries and «real» action with several points of view and flashbacks within flashbacks, with a devilish rhythm and a constant fluidity, with loads of humour and vitality. Don't miss Mammón». Marcos Ordóñez, Babelia

Created and directed by: Nao Albet and Marcel Borràs

With: Nao Albet, Marcel Borràs, Irene Escolar, Ricardo Gómez, Manel Sans

Coproducers: Uns nois que fan teatre, Teatre Lliure, La brutal and Teatros del Canal

Distribution: ioseba@teatrodelaciudad.es

PEEPING TOM

Moeder



16 and 17 March
— FLANDERS IN MADRID











The works of Peeping Tom are a combination of dance, theatre, music. Their new production moves through a series of spaces like a maternity ward, a funeral parlour, a recording studio, a museum...the public and the private are intertwined. Past, present and future try to cling desperately to the cyclical time of an archetypal maternal figure.

Mourning for the mother is the departure point for exploring absence, a lack of affection and anxieties with a dose a biting humour, one of the company's mainstays.

Moeder (Mother) is the second instalment of a trilogy about a family, which began with Vader (Father, in 2014) and ends with Kinderen (Children).

Flemish Region

In English with Spanish subtitles

Directed by: Gabriela Carrizo / Dramaturgy: Franck Chartier / Created and performed by: Eurudike De Beul, Maria Carolina Vieira, Marie Gyselbrecht, Brandon Lagaert, Hun-Mok Jung, Yi-Chun Liu, Simón Versnel, Charlotte Clamens

Producer: Peeping Tom / Coproducer: Theater im Pfalzbau (Ludwigshafen), Taipei Performing Arts Center (Taiwan), KVS — Koninklijke Vlaamse Schouwburg (Brussels), Grec Festival de Barcelona / Mercat de les Flors (Barcelona), HELLERAU — European Center for the Arts Dresden, Les Théâtres de la Ville de Luxembourg, Maison de la Culture (Bourges), Scéne Nationale La Rose des Vents (Villeneuve d'Ascq), Festival Aperto/ Fondazione I Teatri (Reggio Emilia). La Bátie Festival de Ginebra / With the support of Theater im Pfalzbau (Ludwigshafen, Germany) and Taipei Performing Arts Center (Taiwan)

With the support of Flanders in Madrid, an organisation under the General Representation of the Government of Flanders. / In collaboration with the Teatro Central de Sevilla.

JÉRÔME BEL

Véronique Doisneau (film)



17 March









History Series / histories of dance

A woman walks onto the stage at the Paris Opera: she has a tutu on her arm and a bottle of water in her hand. She walks to the centre of the stage, looks out at the audience and begins to speak. «Good evening. My name is Véronique Doisneau. I am married and have two children, who are six and twelve years old. I am 42 years old and will retire in eight days».

Thus begins this film conceptualised by Jérôme Bel and filmed during the last performance of the piece.

Doisneau alternates the story of her life as a dancer —she never managed to snag the leading roles— with performances of fragments of ballets: she herself hums the melodies and executes the steps. The aesthetic barrier of the dance is broken by the biography. An opportunity to see, on the big screen, the film resulting from this performance.

The screening is accompanied by a lecture by the choreographer and performer of the dance, Geisha Fontaine. «The issue of concept: non-dance or the conception of French dance».

France

Film in French with Spanish subtitles

Concept: Jérôme Bel

Filming: Pierre Dupouey and Jérôme Bel **Producers:** Telmondis and the Paris Opera

Free admission; seating is limited

MARINA MASCARELL

Three Times Rebel



21 and 22 March







Five dancers poetically subvert the prejudices about women that still prevail and face the frustrating structures of exclusion and the violence of gender inequality.

«It combines the real and the fictional world, presented through contemporary dance. Female bodies in different moments, places and situations show us how society perceives women. With this work, we want to bring a hidden reality in our society to the surface». Marina Mascaren

Valencian choreographer Marina Mascarell is considered one of today's great up-and-coming artists. She won the prestigious BNG Bank Dance Award in 2015. She has worked for companies including Nederlands Dans Theater I, Scapino Ballet, Dance Forum Taipei and the Opéra National de Lyon.

The Netherlands

In English with Spanish subtitles

Concept and choreography: Marina Mascarell

Dancers: Nina Botkay, Filippo Domini, Eli Cohén, Chen-Wei Lee, Maud de la Purification

Producers: Korzo productions, Nederlands Dans Theater, Mercat de les Flors, Dance Forum Taipei In collaboration with the Municipality of The Hague, the Performing Arts Fund NL and the Taiwan Ministry of Culture

In collaboration with the Mercat de les Flors

CRISTIANA MORGANTI

Moving With Pina



24 and 25 March









History Series / histories of dance

Cristiana Morganti, who has worked with the Tanztheater Wuppertal for over twenty years, invites us to take part in this dance-conference: an exciting journey into the universe of Pina Bausch, seen from the perspective of a dancer.

How do you create a solo? What is the connection between movement and emotion? How do the dancer and set design relate? And above all: what is the source of this magical and mysterious relationship between the artist and the audience?

Cristiana Morganti tells the story of her personal and artistic experience together with the legendary German choreographer and draws a portrait shrouded by the nostalgia of her creative universe, her method of working, the genesis of a gesture when it is about to turn into a dance...

Italy

In Italian with Spanish subtitles

Created and performed by Cristiana Morganti

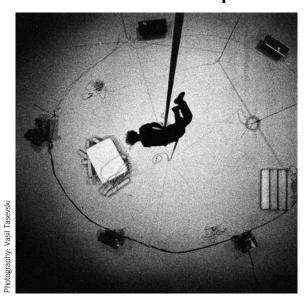
Coproducer: II Funaro / Pistoia - Italy

With the permission and support of Pina Bausch Fundation/Wuppertal

In collaboration with the Festival Internacional Santiago a Mil

FRAGAN GEHLKER / ALEXIS AUFFRAY / MAROUSSIA DIAZ VERBÈKE

Le Vide — essai de cirque



27, 28 and 31 March 1 April







«We don't want to write texts about our work that promise a «poetic, funny and deep» circus show, nor one that is «dreamlike, unusual and emotional», much less one that is «touched by grace» or «makes time stop». Many texts have promised you just that, so why should you believe us? Nor is it false modesty: you must come. Although there are only a handful of ropes and two guys, we think it's worth it». Le vide

Ways to climb a rope. Ways to fall. «From the moment absurdity is recognised, it becomes a passion», says Camus in *The Myth of Sisyphus*. And if there are only nine smooth ropes hanging vertically, Sisyphus, the myth that inspired *Le Vide*, would say: there is only one thing to do, and that's to go up; there is only one thing to do, and that's to go down. And he would raise them and lower them and drop them like Fragan Gehlker does over and over again and again throughout the entire performance, as if it were an endless trial.

France

A show written by

Fragan Gehlker, tightrope walker Alexis Auffray, musical creation and ringleader and Maroussia Diaz Verbéke, dramaturgy Based on an original idea by Fragan Gehlker

Coproducers: La Verrerie, Pole National des Arts du Cirque Languedoc-Roussillon, Ales; La Cascade, Maison des Arts du Clown et du Cirque, Pole National des Arts du Cirque, Bourg-Saint-Andéol; Le Cirque Jules Verne, Pole National des Arts du Cirque Picardie, Amiens; Le Centre National des Arts du Cirque (CNAC), Chálons-en-Champagne

With the suport of the Institut Français in Madrid

COMPAÑÍA NACIONAL DE DANZA

The show must go on, de Jérôme Bel



4 to 8 April







The Compañía Nacional de Danza (Spanish National Dance Company), under the direction of José Carlos Martínez, takes another step further in his repertoire and presents *The show must go on* in Madrid. Created in 2001, this piece is one of the most emblematic works in the career of Jérôme Bel, one of the most outstanding representatives of conceptual dance.

A DJ plays eighteen popular songs from different eras: *West Side Story*, David Bowie, Tina Turner, The Police, The Beatles and Edith Piaf...on stage, a group of twenty professional dancers and people of different ages and races from outside the world of dance together form a choreography of unmatched bodies, playing and following the instructions the song lyrics provide.

The show examines the relationship between art and life, between the most colloquial and the most refined, and constantly challenges the expectations of the viewer.

In the end, whatever happens, we already know one thing: one way or another, the show must go on.

Directed by: José Carlos Martínez

Producers: Théâtre de la Ville (París), Gasthuis (Amsterdam), Centre Chorégraphique National Montpellier Languedoc-Roussillon (Montpellier), Arteleku Gipuzkoako Foru Aldundia (San Sebastián), R.B. (París) Socios R.B. receives the support of the Ministry of Culture and Communication, Regional Directorate for Cultural Affairs of Ile-de-France, through assistance provided to scène conventionnée dance companies by the Institut Français, the Ministry of Foreign Affairs, for tours abroad

In collaboration with the Compañía Nacional de Danza (INAEM)

Distribution: daniel.pascual@inaem.mecd.es

LA TRISTURA

Future Lovers



5 to 8 April 1 June



Is it true that new technologies have modified the emotional codes between young people? Have they somehow changed the way to relate, to love, to hate, to desire? Ultimately, as digital natives, today's adolescents are both a consequence of the time they live in and will be responsible for the future they imagine.

Following the wake of *Cine*, their previous production, La tristura attempts to push the theatrical envelope and challenge the boundaries between fiction and documentary, between presentation and representation. The audience then decides the position from which to interpret what happens on the stage.

Created by: Celso Giménez

Performers: To be determined; roughly seven young people between the ages of 16 and 22

Dramaturgy consultants: Itsaso Arana and Violeta Gil

Movement consultant: Marcos Morau

Coproducers: La tristura and the Teatros del Canal

Distribution: latristura@latristura.com

THOMAS OSTERMEIER / SCHAUBÜHNE BERLIN

Die Ehe der Maria Braun



6 and 7 April







Five actors play the 27 characters in Fassbinder's work, constantly transforming themselves using wigs and costumes.

The story begins with Germany's defeat in World War II and ends when a prosperous West Germany wins the World Cup. Within this time arc Maria Braun believes she lost her husband, Hermann, in the war, and after barely surviving begins to live with another man. The drama comes to a head when Hermann returns and...

A story that interests Ostermeier, for whom «theatre has to reflect reality...to question how to survive in an era in which the pressure of economic liberalism is unbearable».

Germany

In German with Spanish subtitles

Directed by: Thomas Ostermeier

Dramaturgy: Julia Lochte, Florian Borchmeyer

With: Thomas Bading, Robert Beyer, Moritz Gottwald, Ursina Lardi, Sebastian Schwarz

Script: Peter Márthesheimer and Pea Fróhlich

Producer: Munich Kammerspiele, presented by Schaubühne Berlin

With the support of the Instituto Goethe in Madrid

MARÍA PAGÉS

Una oda al tiempo



12 to 15 April 18 to 22 April





Twelve scenes. Twelve palos (musical forms): soleares, seguiriyas, tarantas, alegrías, tientos, tangos, guajiras...María Pagés narrates times of euphoria, love, desire, exaltation of the senses and beauty, but also times of melancholy, fear, violence...

The music, punctuated by a fast-paced stomping and deep voices, serves as a common dramatic thread in which the most authentic Flemish tradition and its gypsy, Arab, Jewish, African, American and Western influences coexist organically with the exploration of contemporary rhythms.

The new piece by María Pagés harmoniously combines the collective determination of dance with the singularity of each performer.

Direction, choreography, costume design: María Pagés

Playwright: El Arbi El Harti

Lyrics: popular poetry, Walt Whitman, Charles Baudelaire, Antonio Machado,

Federico García Lorca, Marifé Santiago, El Arbi El Harti... **Music:** Rubén Levaniegos, María Pagés, popular music

Producer: María Pagés Compañía

In collaboration with: Teatro Baluarte, Festival Castell de Peralada, Teatro Campoamor, Les Nuits de Fourviére, Bienal de Sevilla, Teatro Circo de Albacete, Teatro Tomás y Valiente de Fuenlabrada and Teatros del Canal

Distribution: executive.director@mariapages.com

LAGARTIJAS TIRADAS AL SOL

Tijuana



11 and 12 April









DEMOCRACY IN MEXICO

In what ways does the economy condition the way we relate to politics?

Gabino Rodríguez decided to make a radical change in his life and became just another regular worker at a factory in Tijuana for six months. He changed his name and survived on minimum wage in order to experience this type of life first-hand. And then he poured all that experience into this mise-en-scène. Becoming someone else, stepping into someone else's shoes...if this isn't acting, what is?

This work, along with *Santiago Amoukalli* (see next page), is part of *Democracy in Mexico*, an ambitious project with which Lagartijas Tiradas al Sol seeks to portray the political, social and historical reality of the country through a series of 32 approaches (like the 32 Mexican states) to submerged worlds.

Mexico

A project by Gabino Rodríguez

Based on texts and concepts from: Gunter Walraff, Andrés Solano, Martín Caparros

Assistant director: Luisa Pardo

Artistic collaboration: Francisco Barreiro

Producer: Lagartijas Tiradas al Sol

LAGARTIJAS TIRADAS AL SOL

Santiago Amoukalli



13 and 14 April













DEMOCRACY IN MEXICO

How do you experience democracy in a marginalised region with a history, context and language completely foreign to the reality of those who govern?

This piece tells the story of an invisible state. To that end, Luisa Pardo and Gabino Rodríguez moved to Santiago Amoukalli, a small community located in southwest Mexico, where Nahuatl is the dominant language and Spanish is barely spoken. As if they were foreigners within their own country, the artists lived there during the election on 7 June 2015.

Mexico

A project by Lagartijas Tiradas al Sol

 $\textbf{Dramaturgy / performance:} \ Luisa \ Pardo \ and \ Gabino \ Rodr\'iguez$

Narrator: Francisco Barreiro

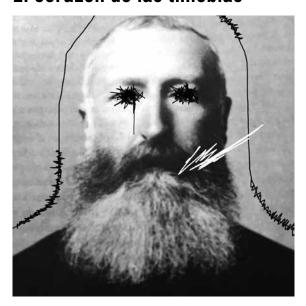
Final voice: Cuauhtémoc Cuaquehua

Coproducer: Festival Belluard Bollwerk International, Lagartijas Tiradas al Sol

and the INTEATRO Polverigi-Ancona residency

DARÍO FACAL / METATARSO

El corazón de las tinieblas



26 April to 13 May







From brutal nineteenth-century colonialism to its real consequences today, Joseph Conrad's novel takes a deeper look at the African continent and the unpunished exploitation of its natural resources.

The novel narrates Marlow's journey up the Congo River. A journey into the unknown, into the depths of fear, into that place where the moral significance of actions starts to blur.

Following the course of the river, our journey splits into multiple directions to enter the terror and paradoxes of Western capitalism. The piece is a scenic essay, a poetic reflection on the forms of evil, an invitation to look at and try to understand our own darkness.

Darío Facal

Director: Darío Facal **Set design:** Thomas Schulz

Music: Room 603

Producer: Metatarso Producciones and Teatros del Canal

Distribution: salbi.senante@salbisenante.com

JONE SAN MARTÍN

Legítimo / Rezo



29 April (International Dance Day)









History Series / histories of dance

Legítimo / Rezo is a danced conference based on the experience of Basque dancer Jone San Martín as a member of prestigious choreographer William Forsythe's dance company, with whom she has worked for over 20 years.

This piece explores the relationship between writing and interpretation, between the planned and the improvised. San Martín uses Forsythe's choreographic notation to openly expose the difficulties that this technique requires. And she does so by moving and choreographically demonstrating the complex process to which writing is subjected before it becomes a resource for dance.

Germany

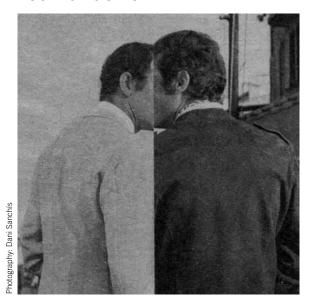
Concept: Jone San Martín, Josh Johnson, William Forsythe

Performance: Jone San Martín **Music and lights:** Josh Johnson

Coproducers: Mercat de les Flors and The Forsythe Company

PABLO REMÓN / LA_ABDUCCIÓN

Los mariachis



3 to 27 May



What is a mariachi? A Mexican musician in a giant sombrero, yes, but in financial jargon a mariachi is also the frontmen needed to set up a SICAV. That is, a mariachi is the only way the 100 rich people required to set up a SICAV join this investment scheme, and for one simple reason: they pay less taxes. What, then, is a SICAV? It is a fortune and 99 mariachis.

Like earlier pieces by La_Abducción, this new play takes place in an uninhabited village in the Castilian Plateau, in that no-man's-land sometimes referred to as «empty Spain». Several people in this legendary region are united by their role as straw men, ready to take the reins of the SICAV and, in turn, their lives.

A claustrophobic yet delightful play with repentant bankers, hired assassins and mariachis. What more could you want?

Text and direction: Pablo Remón

Cast: Luis Bermejo, Francisco Reyes, Emilio Tomé

Coproducers: La_Abducción and Teatros del Canal

Distribution: info@laabduccion.com

ISRAEL Galván

La fiesta



4 and 5 May







Flamenco, dance, performance, language, song, lives, lives, lives: just like at the best parties, everything here is collectivised, with no one in the spotlight, and yet individuality is maintained, because fusion is already a language of the past.

Israel Galván (National Dance Award) and his exceptional cast, nine artists from different fields and backgrounds —Eloísa Cantón and Emilio Caracafé; Niño de Elche and El Junco; Ramón Martínez and La Uchi; Minako Seki and Alia Sellami— compose this revel(ry) under the stage direction of Pedro G. Romero. And they present their latest creation after performing at the Festival of Avignon.

Concept, artistic direction, choreography: Israel Galván

Apparatus: Pedro G. Romero **Lighting design:** Carlos Marquerie

Musical codirectors: Israel Galván and Niño de Elche

Staging collaboration: Patricia Caballero

Cast: Israel Galván, Eloísa Cantón, Emilio Caracafé, El Junco, Ramón Martínez,

Niño de Elche, Minako Seki, Alia Sellami, Uchi

Producer: A Negro Producciones

Coproducers: Festspielhaus St. Pölten (inkl. Artist Residency), Théâtre de la Ville / La Villette — Paris, Festival d'Avignon, Théâtre de NTmes — scéneconventionée pour la danse contemporaine, Sadler's Wells London, Movimentos Festwochen der Autostadt in Wolfsburg, MA scéne nationale — Pays de Montbéliard, Les Théâtres de la Ville de Luxembourg, Théâtre De l'Archipel — scéne nationale de Perpignan,

L'Onde — Théâtre et Centre d'art de Vélizy-Villacoublay, Teatro Central de Sevilla

Distribution: produccion@anegro.net

LA TRISTURA

Cine



16 to 20 May







Pablo, a man in his thirties, discovers that he is one of the Franco regime's «lost children»: his identity is shattered, and he is left without a story that narrates his life and gives him his place in the world. Thus begins a road movie that takes the protagonist on a one-way road trip that will reveal not only his own story, but also that of his country.

With words and images, *Cine* explores the phenomenon of lost children, a subject scarcely spoken of in Spain: «From 1939 to the mid-eighties, it is estimated that 300,000 children were stolen in Spain». But La Tristura warns: «We are neither judges nor reporters. Our responsibility is to deal with this subject in our own language. Continue imagining what the performing arts are in the 21st century».

Creation and concept: Itsaso Arana and Celso Giménez

On stage: Itsaso Arana, Fernanda Orazi and Pablo und Destruktion

Voices: Roberto Baldinelli, Javier Gallego, Miren Iiza, Eduardo G. Castro and Adriana Salvo

Assistant: Violeta Gil

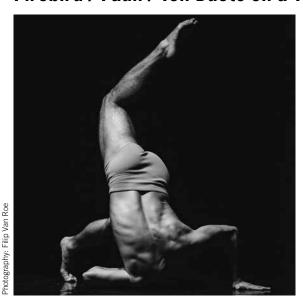
Coproducers: La Tristura, Las Naves Espai de Creació and the Community of Madrid's Festival de Otoño a Primavera

In collaboration with: Tafalla Kulturgunea, Teatro Pradillo and Centro Dramático Nacional

Distribution: latristura@latristura.com

ROYAL BALLET FLANDERS / SIDI LARBI CHERKAOUI / CRYSTAL PITE

Firebird / Faun / Ten Duets on a Theme of Rescue



19 and 20 May

-FLANDERS IN MADRID





Two of the Royal Ballet Flanders' most sought-after choreographers on the international scene, Crystal Pite and the Ballet's Artistic Director Sidi Larbi Cherkaoui, present their latest pieces in Madrid.

Canadian choreographer Crystal Pite offers beauty and joy in *Ten Duets on a Theme of Rescue*. Two dancers explore different ways of rescuing the other. That is, here the body dances as a way to relinquish the personal to benefit the partner. A celebration of life, not without its poetry.

Sidi Larbi Cherkaouki presents two pieces:

Firebird revolves around the morbid horror of fire, but also to the beauty of life that, like the Phoenix, rises from its ashes. A personal interpretation of the ballet by a young Stravinsky based on the popular Russian folk tale.

Faun brings the legendary solo of Nijinsky based on Debussy's *Prelude to the Afternoon of a Faun* back to the stage: a ballet in which the faun ends up finding its female counterpart.

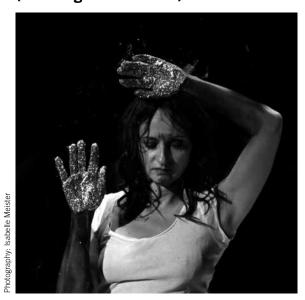
Flemish Region

Firebird	Faun	Ten Duets on a Theme of Rescue
Choreography: Sidi Larbi Cherkaoui	Choreography: Sidi Larbi Cherkaoui	Choreography: Crystal Pite
Music: Igor Stravinsky	Mise-en-scène: James O'Hara	Music: Cliff Martinez
Video: Philipp Contag-lada	Music: Claude Debussy /	Mise-en-scène:
	Nitin Sawhney	Jermaine Spivey

With the support of Flanders in Madrid, an organisation under the General Representation of the Government of Flanders

ANGÉLICA LIDDELL / ATRA BILIS

Esta breve tragedia de la carne (La trilogía del infinito)



23 and 24 May





LA TRILOGÍA DEL INFINITO

Piece inspired by the poet Emily Dickinson:

According to William Carlos William, Emily Dickinson «is as close as we have ever been... to hunger». Emily is neither man nor woman but a land of Indians, of kidnappings, murder and cannibalism, where each person is a loaded gun, where the god of anger feeds the wrath of god's children. Emily defies the rational world with her intelligence and her confinement, with the enigma, breaking the law of communication, indifferent to the worldly order of events. The more isolated, more contact with the infinite. She was not loved because no one accepts being loved by a gun. «My Life has stood — a Loaded Gun».

Angélica Liddell

Text, set design, costume design and direction: Angélica Liddell

With: Angélica Liddell, Fabián Augusto, Sindo Puche and the participation of Javier Carcedo Lobeto, Sandra García Coronas, Javier Palacios Alonso, Liara Menéndez Valle, Rubén Martín Rodríguez, Patrice Le Rouzic, Sylvestre Dechosal

A coproduction with: La Bátie-Festival de Genéve, Laboral — Centro de Arte y de Creación Industrial With the support of: The Spanish Ministry of Education, Culture and Sport — INAEM

Distribution: sindop@hotmail.com

OLIGOR / MICROSCOPÍA

La máquina de la soledad



24 to 27 May





Documentary theatre performed with miniature objects for only 46 people. A tribute to postal correspondence and letters as objects that convey a forgotten memory, unusual testimonies and moving life stories.

To create this piece, the artists sifted through jumble sales in Spain and Mexico in search of missives that have crossed time and space to tell anonymous stories. The title of the piece (*The Machine of Solitude* in English) refers to that moment in which we isolate ourselves to write to someone who will read us at another time and in another place.

Creation and performance: Shaday Larios and Jomi Oligor

Coproducers: Oligor y Microscopía, Iberescena and TNT 2014. Terrassa Noves Tendéncies In collaboration with La máquina de teatro

Distribution: valentin@oligor.org

ANGÉLICA LIDDELL / ATRA BILIS

¿Qué haré yo con esta espada? (La trilogía del infinito)



26 and 27 May







LA TRILOGÍA DEL INFINITO

This work is based on two violent events in Paris: the crime committed by writer Issei Sagawa when he cannibalised a Dutch student and the Bataclan theatre massacre. A rebellion against rationalism. A war for beauty in search of the unreachable and the sacred. A confrontation between the prose of the State and the rapture of the Spirit.

«Just as scientists investigate the origin of the universe, colliding protons, it is necessary to return to the origin of the tragedy to discover strength, energy, nerves, even before the feeling appeared, that pure, nameless sensation. Only by destroying it, that is, by breaking the law, can man be created, and this can be done through the 'supermoral' of poetry». Angélica Liddell

In Spanish, Japanese and French with Spanish subtitles

Author, director, set design, costume design: Angélica Liddell

Performers: Victoria Aime, Louise Arcangioli, Paola Cabello Schoenmakers, Sarah Cabello Schoenmakers, Lola Cordón, Marie Delgado Trujillo, Greta García, Estíbaliz Racionero Balsera, Lucía Yenes, Angélica Liddell, Gumersindo Puche, Taira Irie, Masanori Kikuzawa, Ichiro Sugae, Kazan Tachimoto

Producer: laquinandi S.L. **Coproducer:** Festival d'Avignon

With the support of the Community of Madrid and the Japan Foundation/Tokyo Festival

In collaboration with Teatros del Canal

Distribution: sindop@hotmail.com

EL CONDE DE TORREFIEL

La posibilidad que desaparece frente al paisaje



Photography: Claudia Pajewski

26 May





Designed as an open book, the piece describes and conveys the imperceptible world of atmospheres, thoughts and memories.

A narrative journey through ten European cities is projected on an empty stage, introducing the audience to the darkest, most disturbing and violent corners of people's minds. There are famous characters, cultural fetishes like Michel Houellebecq, Paul B. Preciado, Spencer Tunick and Zygmunt Bauman, as well as anonymous individuals who share the same present moment.

The work blurs the behavioural map and shifts human practices to an almost embryonic state. A map that conceals the wild territory of thought, threatened by perversion, fear and the weakness of moral laws.

Concept and creation: El Conde de Torrefiel in collaboration with the performers

Direction and dramaturgy: Pablo Gisbert and Tanya Beyeler

Text: Pablo Gisbert

Choreography: Amaranta Velarde, with Tirso Orive Liarte, Nicolás Carbajal Cerchi,

David Mallols and Albert Pérez Hidalgo

Coproduced by the Festival TNT de Terrassa, Graner Espai de creació de Barcelona and El lugar sin límites/Teatro Pradillo/CDN Madrid

In collaboration with Programa IBERESCENA, La Fundición de Bilbao,
ICEC — Government of Calatonia. Antic Teatre de Barcelona 4

Distribution: info@elcondedetorrefiel.com

ANGÉLICA LIDDELL / ATRA BILIS

Génesis 6, 6-7 (La trilogía del infinito)



29 and 30 May









LA TRILOGÍA DEL INFINITO

Taken from the poetic universe of the Old Testament and the mythical energy of Medea, this *Genesis* reaches an agreement with the wrath of God to return the world to darkness. A world exhausted from bearing the weight of its misery. A world that cannot be solved by either materialism or horizontal mechanisms but by the vertically sacred. A world that can no longer continue to wait and wish to disappear. But what is most important is the revelation that unites the descendent to the word, that is, the mystery of creation based on the analogy between verb and fertilisation.

Angélica Liddell

In Spanish and Russian with Spanish subtitles

Direction, set design and costume design: Angélica Liddell Performers: Angélica Liddell, Sarah Cabello Schoenmakers, Paola Cabello Schoenmakers, Tatiana Arias Winogradow, Yury Ananiev, Aristides Rontini, Sindo Puche

 $\textbf{Producers:} \ \textbf{Fondazione} \ \textbf{Campania} \ \textbf{dei} \ \textbf{Festival} - \textbf{Napoli} \ \textbf{Teatro} \ \textbf{Festival} \ \textbf{Italia}, \ \textbf{Iaquinandi}, \ \textbf{S.L.}$

Coproducers: Humain trop humain — CDN Montpellier y Teatros del Canal

With the support of the Community of Madrid

Distribution: sindop@hotmail.com

RODRIGO GARCÍA

Evel Knievel contra Macbeth na terra do finado Humberto



29 May to 2 June





The epic takes place between two acarajés stands in Salvador de Bahía, one owned by Dinha and the other by Cira. Orson Welles, disguised as Macbeth, has taken control of the region and reinstated slavery.

Ultraman, a 40-meter-tall superhero, and Naronga —enemies since the sixties and now fighting together for the first time—join popular motorcyclist Evel Knievel and the Titans from the Argentine TV programme *Titans en el ring (Titans in the ring)* to free the Bahian people from the tyranny of Macbeth/Welles.

Brawls, jabs, stabs, flying kicks, and blank verse in lambic pentameter is the desolating picture that the philosophers Lysias and Demosthenes find when they arrive to Salvador after traveling to Athens on an end-of-the-year trip in BlaBlaCar.

What's going to happen with all this? Rodrigo García is clear: «I don't know. These are things that the play will clear up, and if not, get a refund for your ticket, prat!».

With: Nuria Lloansi, Inge Van Bruystegem and a child

Text, stage design, direction: Rodrigo García

Producer: Humain trop humain — CDN de Montpellier

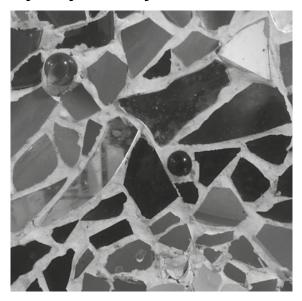
Coproducers: Bonlieu Scéne nationale (Annecy), Teatro Nacional Cervantes de Buenos Aires

and Teatros del Canal

Associate producer (starting 1 January 2018): La Carnicería Teatro

JUAN DOMÍNGUEZ

My Only Memory



30 and 31 May



MOM is my new choreographic project. In the process I focus on the imperceptible moment in which things transform. These transitions are ungraspable, almost impossible to be conceived of and felt in the present tense. These are ephemeral moments of different lengths of time that become relevant when you look back, as if transformations could only be perceived as part of the past, which is not always irreversible.

Just like in my previous work, I will rethink the role of the spectator and the role of the performer. I like that the spectator can be less spectator and the performer, less performer. It is about creating, on stage and with the audience, a very specific state of exception of the here and now. I propose a time that is perceived as texture and material, rather than as a measurement.

How is the play going to open for this to happen? What other play begins when the curtain falls?

Juan Domínguez

Concept and performance: Juan Domínguez

Executive producer: Manyone

A production by Juan Domínguez, coproduced by Buda Kunstencentrum — Kortrijk, Teatros del Canal — Madrid, Hauptstadtkulturfonds — Berlin and Festival Bad — Bilbao, with the support of Tanzfabrik Berlín/ apap-advancing performing arts project — Performing Europe 2020 / EU — Creative Europe Programme

Distribution: ehjohnnydd@gmail.com

LA VERONAL

Pasionaria



2 and 3 June



A «pasionaria»: a list of human passions revealing themselves as mythological animals in a bestiary. For La Veronal, it is important to satisfy passions in today's day and age, because it is a way to rescue our humanity against the robotic mechanics that we perform daily.

This piece strives to place itself at the starting point of passion understood as an obsession, as a sickness that heals, employing the music of Bach and the method of de-contextualisation to make this possible. It is about moving things from their usual place to produce an unexpected effect, placing images from our crudest reality on stage together with others that are profoundly abstract.

«Our intention is to ignite the flame so that the spectator can kindle a passion within himself and discover something he did not know about himself and the world». Marcos Morau

Director: Marcos Morau

Choreography: Marcos Morau in collaboration with the performers

Playwright: Roberto Fratini **Performers:** to be determined

Coproducers: Théâtre National de Chaillot, Les Théâtres de la Ville de Luxembourg, Sadler's Wells,

Temporada Alta — Festival de Tardor de Catalunya and Teatros del Canal

Distribution: produccion@laveronal.com

AMALIA FERNÁNDEZ

El resistente y delicado hilo musical



3 June







This is a choreographic score with choral, theatrical, performative and poetic elements. Five performers maintain a continuous flow of action that drifts and transforms, just as it does in nature.

This piece is a finite theatrical event in both artisanal and atechnical terms, but it reaches towards eternity: it composes a thread of sound that is being drawn, stretched and cut both inside and outside ourselves. A thread that will somehow help us to find our way home safe and sound.

Here, Amalia Fernández brings together all the roles she'd like to play for herself: she is a singer, a scientist, a stylist, a mystic, a mathematician and, finally, a spectator.

Concept and direction: Amalia Fernández

Performers: Catherine Sardella, Pablo Herranz, Óscar Bueno, Cristina Arias, Amalia Fernández

Distribution: amafernandezsanchez@yahoo.es

History Series/ histories of dance

This series is built on footprints and floating deposits of vivid histories, a singular approach to the performances, works and creators of the past. With a postmodern rereading, several performers who have worked with legendary artists —Pina Bausch, William Forsythe— or have been interested in the evolution of some particular piece —such as *The Green Table* by Kurt Jooss— speak about their symbolic mentors or revisit classics of the theatre and the cinema.

Whether from a professional career or after specific research, the artists behind these five shows are interested in experiences, sensations and memory (individual or collective). They place them in the spotlight, bringing normally unnoticed details to the fore and constructing a short history of dance which opens audience to the intimacy of private universes through movements, words and images.



Caravane is a mobile
National Centre for Dance
(CND), a choreographic
pop-up that travels
across the world to
meet professionals and
the public. A project of
unprecedented cooperation
created by the French CND.

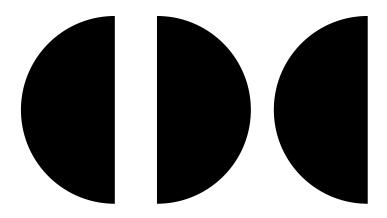
CARAVANE

CARAVANE AT CANAL

Caravane takes the CND beyond its walls and travels to both domestic venues and international destinations. On this occasion it lands at Madrid's Teatros del Canal to offer a range of heritage, educational, artistic and professional resources.

The program includes: workshops for dancers, screenings from the new Cinémathèque de la Danse, shows, exhibitions, conferences, workshops for all audiences, meetings, specialised professional advice for dancers and dance companies, presentation of its mission to protect heritage, the media «Numerique» library and mediation efforts with the public.

In collaboration with the Centre National de la Danse (France) With the support of the Institut Français







The Centro Danza Canal (Canal Dance Centre or CDC), established by the Community of Madrid, opened its doors in 2009 as an artistic space dedicated to the creation and promotion of dance and the movement arts. This five-story building, which is part of the Teatros del Canal complex, has nine rehearsal rooms fully equipped with every technical amenity to ensure that dance professionals, like the Fundación Víctor Ullate, a CDC-associated dance company, have a place to develop their projects under outstanding conditions.

It has over hosted over 250 choreographic projects, and starting this year resident companies will be selected by a national and international jury.

THE NEW OBJECTIVES WE PROPOSE FOR THE CDC

- Turn it into a centre for the research, creation and exhibition of dance and movement arts.
- Support creation and the creators through calls for residencies, paired with professionalization activities for the companies, calls for recurring events, co-productions, Dance Day, etc.
- Offer theoretical reflection on dance and the movement arts.
- And, in particular, open this Dance Centre to the public, citizens, children, professionals, seniors, families, amateurs, the curious, fragile audiences...in order that the activities generated in this space have an impact on the citizens of the Community.



PARALLEL ACTIVITIES

— ACÉRCATE A LA DANZA

Acércate a la danza (Get closer to dance) is a creative movement workshop for babies. This workshop provides a space to play in motion in search of a state of attention, observation and action similar to the one we use in dance improvisation (this presence occurs naturally in children) and we work with simple sequences of movement. Taught by Laura Bañuelos.

Dates:

Workshop 1: September (16, 23 and 30) / October (7)
Workshop 2: November (18 and 25) / December (2 and 16)
Workshop 3: February (3, 10, 17 and 24)
Workshop 4: April (7, 14, 21 and 28)
Workshop 5: June (2, 9, 16 and 23)

CANAL FOR FAMILIES

Introduction to Contemporary Dance: Workshops for inquiring people. Designed for all audiences, the workshop offers the opportunity to learn through the exploration and experience of contemporary themes, genres and styles of dance that will be presented in parallel to the theatre programme.

Participants will approach different aspects of dance in a hands-on and entertaining way under the guidance of Lucía Bernardo and Cristina Henríquez, artistic directors for SOMOSDANZA.

Dates:

- 9 and 10 September 2017
 Introduction to contemporary dance
- 11 and 12 November 2017

 Dance-theatre
- 17 and 18 March 2018 The French non-dance
- 19 and 20 May 2018
 Introduction to contemporary dance



INTEGRATION WORKSHOP

- CREATING COMMUNITY

These dance workshops are based on the model of collective creation designed for heterogeneous groups (people of any age, with or without functional, intellectual, sensorial, and motor diversity, etc.), and aim to promote collaborative artistic creation and performance in groups that are traditionally excluded from cultural participation. Delivered by COLECTIVO LISARCO.

Dates:

18 sessions held between October and June.

WORKSHOP BY

— STEPHANIE THIERSCH & VIVIANA ESCALÉ

(Cologne, Germany) 21 to 28 October

SCREENING SERIES

Thanks to the collaboration with the French Cinémathèque de la Danse, documentaries and films will be projected which are related to the programming of the season at the Teatros del Canal.

La danse belge (Belgian Dance) 15 November 2017

Un jour Pina a demandé (One Day Pina asked...) Documentary by Chantal Akerman 29 November 2017

From Isadora Duncan to Martha Graham 28 April 2018

La Post modern danse (Postmodern Dance) 29 April 2018



CONFERENCES

—BASED ON THE DANCE AND MOVEMENT PROGRAMME

—Recovery of the heritage of contemporary dance in Spain I

«Mónica Runde, Teresa Nieto and Carmen Werner» by Guadalupe Mera 19 October 2017

—Conference series

«New Flemish dance»

—Recovery of the heritage of contemporary dance in Spain II

«Mónica Valenciano, La Ribot and Olga Mesa» by Amparo Écija 15 February 2018

—«Bio(choreo)graphies, memories and returns to dance by Beatriz Martínez del Fresno 8 March 2018 —«The issue of concept: non-dance or the conception of French dance» by Geisha Fontaine
17 March 2018
(before the screening of Véronique Doisneau)

— Conference by Isabel de Naverán 17 May 2018

First part

«Through the figure of Juan Domínguez»

Second part

«Expanded Spanish choreography since 2000 and its relation with Spanish cinematography»

+MORE THAN MUSIC-

IBERCAJA DE MÚSICA / JORCAM 2017/18 SEASON

This ninth edition offers themed concerts, an opera for children and concerts for the whole family. The educational programme will also offer concerts for schoolchildren.

17 December 2017: Guitar recital

3, 4 and 6 January 2018: Jorcam Youth Singers / Bastien und Bastienne

11 February 2018: Jorcam Youth Singers / Children's stories

24 March 2018: Community of Madrid Youth Choir / The Carnival of the Animals

8 April 2018: Jorcam Youth Singers and Jazz trio 21 April 2018: B vocal / Érase una Voz la Historia

EDUCATIONAL PROGRAMMES AT SCHOOLS

21, 22, 23 March 2018: Community of Madrid Youth Choir / The Carnival of the Animals

18, 19, 20 April 2018: B Vocal / Érase una Voz la Historia

YOUNG PERFORMERS SERIES / FUNDACIÓN SCHERZO

The Young Performers Series has presented some of the most promising young pianists in the world in Madrid for over 15 years, while staying true to its commitment to promote the most outstanding young Spanish pianists.

The Italian/German pianist Sofia Pacini, who has performed at festivals including the Lucerne Piano Festival and the Ruhr Festival, and Pavel Kolesnikov, winner of the 2012 Honens Prize, as well as Spaniards Ramón Grau and the extremely young Arturo Abellán, both recognised with numerous awards in Spain, will perform over the 2017-18 season.

VI MEETING OF BANDS MAY 2

The Teatros del Canal open their doors for the sixth consecutive year for the Meeting of Music Bands, a day designed for all types of audiences. Traditional outdoor concerts have made it possible for this music to reach a wider audience and has represented the first contact with music for thousands of people. This free event offers the opportunity to delve deeper into the musical world of these groups, to get swept away by a 12-hour non-stop musical celebration.

SÚBITO AUSTRIA

A MUSICAL BRIDGE BETWEEN PAST AND PRESENT — 17 JUNE

The Teatros del Canal and the Austrian Cultural Forum in Madrid offer a range of artistic proposals which, while inspired by modern-day Austria, would be unthinkable without the Austria of a century ago. A twelve-hour musical festival that celebrates music, dance, theatre, circus, cinema and cuisine.

+MORE THAN CULTURE

ACERCANDO SOCIAL PROJECT

Acercando is developed in and with the support of the Community of Madrid's Teatros de Canal as part of the MORE THAN CULTURE programme and is coordinated by the Fundación Orquesta y Coro (Orchestra and Choir Foundation) of the Community of Madrid through JORCAM.

ACERCANDO aims to promote the presence of the arts in a plural and diverse society, open to people with disabilities and functional diversity, groups that are traditionally excluded from cultural participation.

A - C - E - R - C - A - N - D - 0

— AT YOUR OWN RHYTHM DRUMMING WORKSHOP

«At your own rhythm» is a musical training project in which artistic expression becomes a tool for social normalisation, where art is seen as a space for communication and mutual learning among different types of people. It is about working the most primary, and at the same time most basic and contagious, aspect: rhythm. The workshop focuses on traditional instruments (drum skins, small drums, keyboard percussion), but also with improvised instruments and the body itself.

The group is currently formed by 12 users of the CRPS Martínez Campos and a social educator from the same centre with four support staff from the JORCAM. The group is led by Prof. Jorge González Blázquez, who guides the participants in this search.

CDC — every Friday from 6:30 to 8:30 p.m.

— OPEN CHORUS WORKSHOP

Open choir is a choral project whose members are people with intellectual disabilities and an interest in vocal training. The Choir aims to become a leader in the adaptation of vocal pedagogy for people with functional diversity and is open to young musicians interested in professional development in the field of adapted artistic pedagogy based on an inclusive model.

The choir has 34 members from different centres in the Community of Madrid and is directed by Maestro Pablo Eisele, with the support of JORCAM volunteers.

CDC — every Friday from 6:30 to 8:30 p.m.

+MORE THAN CULTURE

SCHOOL CAMPAIGN



Somosdanza Una historia de la danza.Transfórmate 31 January, 1 and 2 February



Fabrice Murguia *La tristeza de los ogros*23 and 24 January



Nao Albet y Marcel Borràs Mammón 15 and 20 March

—



The Teatros de Canal in Madrid participate in the Accessible Theatre project and offer the public events adapted for seniors and people with hearing or visual disabilities. It is a sensory accessibility program that guarantees subtitling, magnetic loop, amplified room sound and audio-description services.

This initiative is the result of the collaboration between the Fundación Vodafone España, Centro de Rehabilitación Laboral Nueva Vida and Aptent.

TICKETS

Internet

teatrosdelcanal.com

Box office

2:30 to 9:00 p.m. (every day).

The box office closes on 24 and 31 December (you can buy your tickets at cash machines and online).

Tickets for guests in wheelchairs will only be available at the box office. Call +34 91 308 99 99 to reserve tickets.

Ibercaja cash machines

Over 65
Under 30
Professionals
Season tickets
Youth card
Over 6 locations
Unemployed
Groups:
+34 91 308 99 99

Other discounts

More information at teatroscanal.com, +34 91 308 99 99 and box offices.

grupos@teatroscanal.com

Ticket prices are the same at the box office and online.

Purchases with **Ibercaja Cards** are exempt from distribution / ticketing fees.

DIRECTIONS

Teatros del Canal

Cea Bermúdez, 1 28003 Madrid Tel. 91 308 99 99

Metro

Canal (L2, L7) Ríos Rosas (LI)

Bus

3, 12, 37, 149

Remember: The public car parks closest to the theatre are about a 10-15 minute walk away.

Subscribe to our newsletter on teatroscanal.com and be the first to get all our news

You can also follow us on:



Facebook



Twitter



YouTube



Instagram

Blog

No me montes una escena (Don't make a scene) **blog.teatrosdelcanal.com**

Café-terrace

From 9 a.m. until the end of the performance (except days without shows, when it closes at 10 p.m.). Opens at noon on Saturdays, Sundays and holidays.

Access and services for the disabled

Accessible theatre

Check our website for the schedule of shows with subtitling, audio-description and magnetic loop service for people with sensory difficulties.

Business services

The Teatros del Canal offer services for companies and organisations including space rentals, private functions and guided tours.

















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TEATROSDELCANAL COMMUNITY OF MADRID

President Cristina Cifuentes Cuencas

Minister of Culture, Tourism and Sports Jaime M. de los Santos González

Director General of Cultural Promotion María Pardo Álvarez

Teatros del Canal Director Natalia Álvarez Simó

Design: Kitchen

Layout: Carlos Malpartida

Texts: Carlos Rod / Ángela Segovia

History / history of dance: Beatriz Martínez del Fresno

Management: CLECE

