

TEATROSD'EL CANAL

19 20

CONTEMPORARY
PERFORMING
ARTS CENTRE





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

During the last two seasons, Teatros del Canal has become established as one of the main hubs for promoting contemporary performing arts in our country, making the Region of Madrid a new benchmark and paradigm on the European scene. Renowned national and international artists have taken the stage at the three Canal halls and have made the main sector players view what is produced and performed here with growing interest, as shown in the latest ranking of cultural institutions by the Fundación Contemporánea.

Dance plays a fundamental role in this scenario as the most intimate expression of identity that is both physical and symbolic, movement and image. And we can't forget the work done by the Centro Danza Canal to contribute to the endeavours of creators in residence and to bring art to all levels of society via workshops and activities for all types of participants and viewers.

However, Teatros del Canal not only facilitates access to the most innovative creations. Via the Plataforma project, top international producers and bookers have the opportunity to discover our best creators and take their shows to the best theatres of Europe and other continents. In a public arena, this drive represents an achievement that we should all be proud of, which puts the spotlight on us both as a society and as a country.

With the third season of the Teatros del Canal Contemporary Performing Arts Centre, this path is becoming well established and expanding via new projects and ideas whose aim is to bring creators and audiences together in a fruitful and multidirectional trend, where leading roles are shared and the most crucial factor is art as a tool of social construction and elevation of the whole of society.

Natalia Álvarez Simó
Director of Teatros del Canal

Beyond the stage: a paradigm for direction and dialogue

Theatre is living art located on a physical space, not on a screen, although it does also have the capacity to become global with regard to geography, ideology, concept and even in spiritual matters. Among the Teatros del Canal village, once again world culture is beating, in all its diversity and contradictions, committed, extreme, heterodox and radically human.

This year the only relationship established between the seats and the stage is the best way to rekindle and strengthen thought. More than ever before, the performing arts showcase and provoke thought on everything that affects us as a society.

Teatros del Canal, as public theatre, joins the practices, which have become commonplace in the last decade, of the European theatres and art centres dedicated to contemporary performing arts. These new practices also involve the ways in which management and programming are organised: the creation of participative activities through mediation and education, collaboration with other agents, supporting artists and designing other activities like conferences, workshops and screenings to complement the pieces.

In turn, the line-up of artists understood as dialogue is shaped via different curation lines that interlink, separate, touch upon each other and join once again, weaving together a network that permeates everything. Beyond the stage there is a common discourse that goes hand-in-hand with our modern days, topics like life and death, the limits of representation, identities... questions open to reflection that make us more critical individuals and freer citizens of the world. And, of course, to enjoy ourselves, let ourselves be swept away by emotion and travel in our seats to depart somehow different than when we entered, which always happens on the best journeys.

8 ROUTES

10 PROGRAMME

List of performances

Show credits and information

128 MEDIATION: THEATRE FOR THE WHOLE FAMILY

Introduction

Activities

School Campaign

Accessible Theatre

136 THOUGHT

Introduction

Activities

144 SUPPORT OF CREATION

Co-productions

Plataforma

148 CENTRO DANZA CANAL

What is the CDC?

Professional activities

Residents

156 OTHER PROJECTS AND COLLABORATIONS

162 GENERAL INFORMATION

Tickets

ROUTES

Nine new and broad subject areas that define and are woven throughout this season's programming.

FAMILY AFFAIRS

Our families shape and damage us. Pieces that dig into these indestructible knots.

Pages 22, 24, 38, 68, 70, 76, 90, 102 and 106

MUST SEE

Essential creators for understanding the growing history of the performing arts.

Pages 50, 74, 88, 94 and 110

BITE INTO REALITY

Calling forth the real and the biographical on the stage. What are the limits of (re)presentation?

Pages 22, 24, 26, 30, 32, 36, 66, 68 and 70

DISSIDENCE

Theatre and politics. The stage revives one of its primordial functions: becoming an agora, a space for critical debate on how our society functions.

Pages 18, 20, 26, 30, 32, 34, 46, 50, 72, 78, 86 and 90

MUSICAL SCORE

The musical score as a feature shaping the creation of performance.

Pages 36, 44, 64, 72, 80, 84, 88, 92, 116 and 122

LIFE AND DEATH

Creations pondering existential questions.

Pages 22, 24, 30, 36, 94, 106, 114 and 116

IDENTITIES

Question, rethink, rip apart: genders, constructions and so forth.

Pages 40, 58, 60, 62, 72, 98, 100, 104, 110, 120 and 122

UNIQUE CREATORS

Pieces made with singular voices and genuine methods of approaching and going beyond the stage.

Pages 48, 52, 58, 60, 96, 108, 112, 116, 118, 124 and 126

FOR EVERYONE

No-one is left out of this journey.

Pages 26, 28, 42, 44, 62, 70, 82 and 126

PROGRAMME



LIST OF PERFORMANCES

14 ABIERTO EN CANAL
From 5 to 29 September

**18 HOFESH SHECHTER
COMPANY**
Grand Finale
26 and 27 September

**20 JOSÉ Y SUS
HERMANAS**
*Arma de construcción
masiva*
From 3 to 6 October

22 MOHAMED EL KHATIB
C'est la vie
11, 12 and 13 October

24 MOHAMED EL KHATIB
Finir en beauté
11, 12 and 13 October

26 LOS BÁRBAROS
Mutantes
From 17 to 20 October
30 May

**28 JORGE DUTOR, GUILLEM
MONT DE PALOL & CRIS
BLANCO**
Lo mínimo
25, 26 and 27 October
27 May

**30 FAUSTIN LINYEKULA /
STUDIOS KABAKO**
Sur les traces de Dinozord
30, 31 October and
1 November

32 DEFLORIAN / TAGLIARINI
Il cielo non è un fondale
8, 9 and 10 November

**34 LUZ ARCAS / LA
PHÁRMACO**
Bekristen/Cristianos
*Capítulo 1. La
domesticación*
From 13 to 16 November

**36 ALAIN PLATEL / FABRIZIO
CASOLL / LES BALLETS C
DE LA B**
Requiem pour L.
21 and 22 November

**38 JULIÁN FUENTES RETA /
OCTUBRE PRODUCCIONES /
ANDREW BOVELL**
*Las cosas que sé que son
verdad*
From 30 November
to 15 December

**40 PABLO REMÓN /
LA ABDUCCIÓN**
Doña Rosita, anotada
From 6 to 29 December

42 ARACALADANZA
Play
From 26 to 29 December

44 BUQUE BÓLIDO
Ese mundo de ahí
3, 4 and 5 January

**46 NAO ALBET & MARCEL
BORRÁS**
Mammón
From 8 to 26 January

48 LOS TORREZNOS
El arte
10, 11 and 12 January

**50 FRANK CASTORF /
THÉÂTRE VIDY-LAUSANNE**
*Bajazet - en considérant
Le Théâtre et la peste*
Based on Jean Racine
and Antonin Artaud
17 and 18 January

52 CUQUI JEREZ
Las Ultracosas
24, 25 and 26 January

**54 VÍCTOR ULLATE
BALLET - COMUNIDAD
DE MADRID / ANTONIO
RUZ / DANIEL ABREU**
New creation
From 28 January
to 2 February

**56 SERIES 'NOBODY KNOWS
WHAT THE BODY IS CAPABLE
OF'**

**58 EURIPIDES LASKARIDIS /
OSMOSIS**
Titans
6, 7 and 8 February

60 EISA JOCSON
Macho Dancer+Corponomy
12 and 13 February

62 LAJOVEN
Galdós y sus mujeres.
7, 8, 14 and 15 February

64 LA VERONAL
Into the Little Hill
11, 13 and 15 February

66 PONT FLOTANT
Ejercicios de amor
18, 19 and 20 February

68 PONT FLOTANT
El hijo que quiero tener
21 February

70 PONT FLOTANT
La 7 diferencias
22 and 23 February

**72 MARTA GÓRNICKA /
THE CHORUS OF WOMEN**
Magnificat
21 and 22 February

**74 BORIS CHARMATZ /
TERRAIN**
10000 Gestes
26 and 27 February

**76 ROMINA PAULA /
COMPAÑÍA EL SILENCIO**
El tiempo todo entero
From 27 de February
to 1 March

78 CHÉVERE
Curva España
From 4 to 15 March

80 JAN MARTENS / GRIP VZW
Rule of Three
5 and 6 March

82 YOANN BOURGEOIS
Celui qui tombe
6 and 7 March

**84 L-E-V (SHARON EYAL &
GAI BEHAR)**
Love Chapter 2
12, 13 and 14 March

86 EL CONDE DE TORREFIEL
La plaza
19, 20 and 21 March

**88 ANNE TERESA DE
KEERSMAEKER / ROSAS**
Achterland
21 and 22 March

90 PROTON THEATRE
Imitation of Life
26 and 27 March

**92 LEONOR LEAL / ALFREDO
LAGOS / ANTONIO
MORENO**
Nocturno
27, 28 and 29 March

**94 PIPPO DELBONO /
EMILIA ROMAGNA TEATRO
FONDAZIONE**
La Gioia
2 and 3 April

**96 COLECTIVO
ARMADILLO**
Todas las cosas del mundo
3, 4 and 5 April

98 MANUEL LIÑÁN
¡Viva!
From 16 to 19 April

100 LA TRISTURA
Renacimiento
From 17 to 30 April
29 May

102 PEEPING TOM
Kind
From 23 to 26 April

104 POLIANA LIMA
*Las cosas se mueven pero
no dicen nada*
28, 29 and 30 April
31 May

**106 ANGÉLICA LIDDELL /
ATRA BILIS**
*Una costilla sobre la mesa:
Padre (presentación de
Sacher-Masoch. Lo frío y lo
cruel) o el problema de la
semejanza*
1, 2 and 3 May
*Una costilla sobre la mesa:
Madre*
19, 20 and 21 May

**108 COLECTIVO
ARMADILLO**
66 ejercicios de estilo
8, 9 and 10 May

**110 KATIE MITCHELL /
SCHAUBÜHNE**
Orlando
8 and 9 May

**112 PENSAMENTO AVULSO /
MARCO DA SILVA FERREIRA**
Brother
13 and 14 May

114 ROCÍO MOLINA
New creation
From 20 to 24 May

116 XAVI BOBÉS
Corpus
From 22 to 30 May

**118 AMALIA FERNÁNDEZ /
JUAN DOMÍNGUEZ**
Entre tú y yo
22, 23 and 24 May

120 KOR'SIA
Giselle
24, 26 and 27 May

122 ISRAEL GALVÁN
*El amor brujo. Gitanería
en un acto y dos cuadros*
29, 30 and 31 May

**124 LA RIBOT / TIAGO
RODRIGUES / MATHILDE
MONNIER**
Please Please Please
31 May; 2, 3 and
4 June

126 BARO D'EVEL
Falaise
5, 6 and 7 June

ABIERTO EN CANAL

The series *Abierto en Canal* (*Opening at Canal*) gives all of us at Teatros de Canal great pride and enthusiasm. The series once again inaugurates this year's festival, with the presentation of works by artists in residence, who have gained followers and found warmth, encouragement and support at our organisation. Six of these pieces will be held at the Sala Negra this year. On their own, each of these choreographies showcases the visions of young creators' personal concerns and artistic motivations through topics and investigations as diverse as the influence of cinema and sound on dance, the possibility of contamination in flamenco, the universe of insects and woman's status in contemporary society. However, as a whole they come together to create a representative example of the drive and creativity of performing youth in Madrid today. And it is a significant opportunity for them to premiere their works in this framework. Audiences will have the chance to see first-hand the enormous diversity of metropolitan dance and to become familiar with names that—we hope—become known as leaders and innovators in the world of dance.

EDUARDO GUERRERO

Sombra efímera II
Work in progress

EDUARDO GUERRERO & MULTIDISCIPLINARY FLAMENCO.

His Amsterdam premiere in 2016 of *A Solo Piece for a Flamenco Dancer* was the first part of a trilogy materialising the quest on stage of Cádiz native Eduardo Guerrero, who continued his explorations in the piece *Sombra efímera*, which premiered at the 2018 Seville Flamenco Biennial and is now followed by *Sombra efímera II*, which has been directed and the concept developed by Mateo Feijóo, a playwright and the current art director at Matadero Madrid. The new creation, pointing towards a unique dreamlike universe, suggests an immersion in which the flamenco tradition, contemporary movement arts and plastic and visual arts all come together, 'a type of exploration in which sound and movement are situated in a concrete space and time', as the creative team defines it.

IGOR BACOVICH, IRATXE ANSA & CINEMA. Metamorphosis Dance is the name of the project headed by these

5 and 6 September, 7.00 pm
Sala Negra

METAMORPHOSIS (IGOR BACOVICH & IRATXE ANSA)

Dog Talks

two creators who have joined forces to jointly solidify the Metamorphosis Method, which they invented, and is the basis for their pieces. *Dog Talks*, the new creation they have developed at Canal, reflects on the connections between cinema and dance, an exploration focused on transferring the cinematic language and its dramaturgy to dance and theatre, also employing audiovisual media on stage. Ansa, of Basque origin, has developed a prominent career as a dancer with troupes including Dutch NDT, Spanish CND in times of Duato, and the Ballet de l'Opéra de Lyon. She then carried on with a successful freelance period until she met Igor Bacovich, Italian dancer and creator, who established his professional career dancing in Holland for choreographers such as Krisztina de Châtel, Bruno Listopad and Nanine Linning.

10 and 11 September, 7.00 pm
Sala Negra

AMARANTA VELARDE

Apariciones sonoras

AMARANTA VELARDE & SOUND. Amaranta Velarde explores the possible choreographic and plastic sides of sound in her new project *Apariciones sonoras* (*Sound Appearances*), which she has been developing between Centro Danza Canal Madrid and Barcelona's dance centre La Caldera. 'It is about,' she explains, 'creating an experience close of the phenomenon of synaesthesia, in which sound takes on form and plasticity and the body and objects acquire acoustics.' Spanish, but educated between Asturias, Madrid and Rotterdam, Velarde worked initially as a professional dancer in Holland, particularly with Bruno Listopad. In 2011 she moved to Barcelona, where she joined artistic creations including Pere Faura, Cris Blanco and El Conde de Torreñiel and became part of the ARTAS collective of La Poderosa (2013-2016). She also started to give free rein to her creative spirit, premiering titles such as *Lo natural*, *Hacia una estética de la Buena voluntad* and *Mix-en-scene*.

14 September, 7.00 pm
15 September, 6.00 pm
Sala Negra

PAULA QUINTANA

Las alegrías

PAULA QUINTANA & HAPPINESS. *Las alegrías* is not a cheerful piece, just like flamenco is not about joys and happiness. It is a reflection that casts its eye directly on happiness. All of this joyous euphoria, created from theatre art with Javier Cuevas, is expressed by Quintana from the range of resources already fixed in her mind and will and sealed by the memory of her body. Born in Tenerife and doing her residence in Madrid, the creator has merged the languages of the contemporary and flamenco to create an identifying trait, which was confirmed in her creation *Pieles* and which she now deepens in her research into happiness, which she has been working on at the Centro Danza Canal. 'There is no energy more productive and ineludible than the energy created from happiness. Happiness as an engine for energy, as a potential generator, physical and real', comment its creators on the motivations behind this work.

19 and 20 September, 7.00 pm
Sala Negra

ELÍAS AGUIRRE

Insecto primitivo

ELÍAS AGUIRRE & INSECTS. Elías Aguirre is fascinated by the organised world of insects. He is attracted by microscopic animal organisation. His choreography and dancer's sensibility found complete inspiration for his work in these microcosms. The duet *entomo*, one of his earliest pieces, already revealed this interest, of which there are also motifs echoed in shows including *Longfade*, *Rarewalk* and *Shy Blue*, in which he tried to approximate the sea depths through dance. *Insecto primitivo*, his new creation developed at Centro Danza Canal, now seeks to amplify and highlight the latent beauty of nature's miniscule stages. 'Insects have lives comparable to a dance: short, ephemeral and intense', reflects this Madrid creator with a long career, a Fine Arts graduate trained in contemporary and urban dance and gestural theatre.

24 and 25 September, 7.00 pm
Sala Negra

LUCÍA MAROTE

Ella

LUCÍA MAROTE & ELLA/HER. *Ella*, the title of the new choreography by this Costa Rican creator now based in Madrid, Lucía Marote, plays with ambiguity. On the one hand, she makes reference to Ella Fitzgerald, a true jazz icon, but also to 'her', in her threefold condition as woman, black and poor, in a time of racial and gender segregation. By extension, *Ella* also refers to 'her', today's woman, the woman who continues to fight for the recognition of equality and her rights. Marote trained in her country of origin, where she worked as a dancer. Her move to Madrid entailed, besides travel, the development of her choreography skills, which she has showcased in titles like *El pie* and *Downtango*. For *Ella*, she has brought together a group of highly renowned dancers from the Madrid scene.

28 September, 7.00 pm
29 September, 6.00 pm
Sala Negra

HOFESH SHECHTER COMPANY

Grand Finale



© RAHI REZVANI

26 and 27 September, 8.30 pm
Sala Roja

ROUTE
Dissidence

PREMIERE IN THE REGION OF MADRID

COUNTRY United Kingdom

GENRE Contemporary dance

CHOREOGRAPHY & MUSIC

Hofesh Shechter

SET & COSTUMES Tom Scutt

LIGHTING Tom Visser

MUSICAL COLLABORATION Nell Catchpole
and Yaron Engler

PRODUCTION Hofesh Shechter Company,
at the initiative of Georgia Rosengarten

CONTRIBUTING SPONSORS

Sadler's Wells, Théâtre de la Ville-Paris /
La Villette-Paris and Brighton Dome
and Festival

WITH SPONSORSHIP FROM Colours

International Dance Festival Stuttgart,
Les Théâtres de la Ville de Luxembourg,
Romaeuropa Festival, Theatre Royal
Plymouth and Marche Teatro / Inteatro
Festival con Danse Danse Montréal,
HELLERAU – European Centre for
the Arts Dresden in cooperation with
Dresdner Musikfestspiele, Dansens
Hus Oslo, Athens and Epidaurus
Festival, HOME Manchester and
Scène Nationale d'Albi. *Grand Finale* is
subsidised by the International Music
and Arts Foundation.

IN COLLABORATION WITH

Auditorio de Tenerife

WITH SUPPORT FROM British Council

RUNTIME 1 hour and 50 minutes
(including 20 minute intermission)

PARALLEL ACTIVITIES

· Movement workshop taught by
Hofesh Shechter, for professionals.
27 September

The smoke is dense, the light intense and the sound strident. There is no doubt that this is a work by Hofesh Shechter, the Israeli choreographer who—with his creations for his British company—has cultivated scores of loyal followers who rave about his performances with calculated beauty and apocalyptic vision. *Grand Finale*, which premiered in Paris in 2014, remains faithful to the aesthetic coordinates of his few but always successful works, including the diptych *Uprising/In Your Room, Political Mother* and *barbarians*.

Grand Finale speaks of chaos in our world, the collapse and fall of civilisation and, perhaps, its reconstruction. It gives credibility to the alleged link between collapse and a cloud of smoke. And it is exactly smoke from which this interconnected group of dancers emerges, each on their own side, seeming to reflect the anguish and terror in their bodies, whereas the musical ensemble seems to ignore everything. It is not by chance that it vaguely recalls the disturbing scene from *Titanic*, with hysterical passengers trying to save themselves and the musicians playing calmly as the ship sinks. Indeed, it was precisely this image that was in the heads of Shechter and designer Tom Scutt during their first discussions on the piece, which would end up reaching apocalyptic dimensions.

Hysterical and distorted dance, albeit millimetrically calculated, continues to be the expressive path of this Israeli choreographer. His team of dancers, with up to nine nationalities, heeds the demands required to create this perfectly organised chaos, but one in which there is room for humour and hope, despite the very pessimistic premise of self-destruction on which it is based. The musicians' interaction with the dancers is innovative and the choral handling of the mass, with duets and trios by way of the contact-release technique they emit is another innovation in Shechter's new work.



© XEVI PARDÓ

JOSÉ Y SUS HERMANAS

Arma de construcción masiva

3, 4 and 5 October, 7.00 pm
6 October, 6.00 pm
Sala Negra

ROUTE
Dissidence

PREMIERE IN THE REGION OF MADRID

COUNTRY Spain

ORIGINAL LANGUAGE Spanish

GENRE Political theatre

DIRECTION & DRAMATURGY Silvia Ferrando

PERFORMERS Francesc Cuéllar, Alejandro Curiel, Marta Díez, Carolina Manero, Gemma Polo, Glòria Ribera

SET AND LIGHTING DESIGN Cube.bz

TECHNICAL TEAM CUBE

CO-PRODUCERS Festival TNT

DISTRIBUTION vicensagente129@gmail.com

RUNTIME 1 hour and 20 minutes (no intermission)

How do we talk about education in theatre? Not only formally, but also deep down, in the conceptual and its personal, social, political and emotional implications. How do we situate our education in the world? The exploration that is captured in this piece delves into the education we received at school, which has undergone obvious mutations due to Spain's seven different laws that have governed it between 1970 and the present. But, as we know, we are not only educated at school: our families and our environment educate us and—today more than ever—images and sounds educate us. Understanding how the images we are constantly bombarded with and how the arts of consumption manipulate our desires necessitates, returning to school, ethical and critical education that is not at its best today.

With the aim of dynamiting two basic institutions—school and family—the actors assault the stage to tell stories related to everything that shapes and educates us as individuals. An energy-filled performance, with a fresh dramatic imagination, as reflective as it is wild, as light as it is well-reasoned, as direct as it is necessary.

Barcelona theatre reporter (Gema Moraleda) said that the explosion onto the scene of *José y sus hermanas* was like 'the miracle of the flower pushing up through cracked asphalt'.

It was brought about by the premiere of its first production, *Los bancos regalan sandwicheras y chorizos*, in 2017. The work—meriting the 2017 Critics Choice Award for Best New Performance—sniffed out the remains of the Franco regime among today's young generation by a theatrical device that chose fracture as an emancipatory catapult. Following this path, José y sus hermanas has conceived its second project surrounding the idea of education.

FOCUS ON: MOHAMED EL KHATIB

C'est la vie

11 and 12 October, 7.00 pm
13 October, 6.00 pm
Sala Negra

ROUTES
Life and death / Bite into reality / Family
affairs



© JOSEPH BANDERET

PREMIERE IN SPAIN**COUNTRY** France**LANGUAGE** French

(OV with Spanish subtitles)

GENRE Theatre**A DOCUMENTARY PERFORMANCE BY THE COLLECTIF ZIRLIB WITH** Fanny Catel and Daniel Kenigsberg**TEXT & CONCEPT** Mohamed El Khatib**DIRECTORS** Fred Hocké and Mohamed El Khatib**SOUND ATMOSPHERE** Nicolas Jorio**ARTISTIC COLLABORATION** Alain Cavalier**PSYCHOGENEALOGY** Bruno Clavier**CO-PRODUCTION** Festival d'Automne à Paris; Théâtre de la Ville, Paris; Le Bois de l'Aune, Aix-en-Provence; Théâtre Ouvert; Centre national des dramaturgies contemporaines, Centre dramatique national d'Orléans, Théâtre Liberté; Scène nationale de Toulon, le Centre dramatique national de Tours; Théâtre Olympia and the Pôle Arts de la scène de la Friche la Belle de Mai, Marseille**WITH SUPPORT FROM** Institut Français**RUNTIME** 1 hour and 15 minutes (no intermission)

Death—as they've told us a million times—is the central topic, along with love, of all human artistic creation. If your spouse dies, you become a widow or widower. If your parents die, you become an orphan. There are words. But if your child dies? We continue to think that it is unnatural for a child to die before his or her parents, but it happens constantly and we have yet to invent a term for this condition.

To Mohamed El Khatib, his mother's death was an emotional cataclysm. Someone, trying to discourage his pain, trotted out the old worn phrase, that it would be much worse to lose a child. 'I always thought that to work with a problem—says the French creator—it was not essential to have experienced it intimately. It can make you a better witness, but not a more impartial writer. However, for many years now I have not been able to disassociate my writing from what is real'. In his previous work, *Finir en beauté*, he reconstructed his mother's death, and now he turns to speaking of the death of sons and daughters.

El Khatib had started off gathering testimonies from people who had lost a child, from Victor Hugo to Zidane, and he soon came across two actors he had wanted to work with before, although it had never happened: Fanny Catel and Daniel Kenigsberg. Daniel, 61 years old and a tall and corpulent actor, at the end of his career. His son committed suicide when he was 25. Fanny, 37 years old, petite and thin, lost a daughter who was only 5 years old. 'I suggested that they tell me what they were going through, which is how this borderline experiment all started. After hours of interviews, testimonies, emails and administrative documents, we developed the chronicle of two deaths foretold.' Fanny and Daniel face-to-face naked on stage, where no more than 100 viewers will experience their tales with the greatest proximity to the actors possible. An intimate, visual and political experience.

PARALLEL ACTIVITIES

· Theatre arts workshop, run by Mohamed El Khatib, for professionals. Date to be confirmed.	'On the Ego, Autobiographical and (Non) Fiction', run by La tristura, open to the general public. 19 October
· Masterclass by Mohamed El Khatib, open to general public. Date to be confirmed.	· Seminar: What the Dead Make Us Do. 4 November
· Workshops 'The Future is Here Now':	· Seminar: Bite into Reality. 24 and 25 February



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FOCUS ON: MOHAMED EL KHATIB

Finir en beauté

11 and 12 October, 8.45 pm
13 October, 7.45 pm
Studio 1 of CDC

ROUTES
Life and death / Morder la
realidad / Family affairs

PREMIERE IN SPAIN**COUNTRY** France**LANGUAGE** French

(OV with Spanish subtitles)

GENRE Theatre**TEXT & CONCEPT** Mohamed El Khatib**IN COLLABORATION WITH** Fred Hocké

and Nicolas Jorio

VISUALS Fred Hocké**SOUND** Nicolas Jorio**STAGE MANAGER** Zacharie Dutertre**PRODUCTION** Zirlib**CO-PRODUCTION** Tandem Douai-Arras/Théâtre d'Arras, montévideo-créations
contemporaines (Marseille), Theatre deVanves, Centre Dramatique National
d'Orléans/Loiret/Centre, ScèneNationale de Sète et du Bassin de
Thau. With production assistance fromthe Association Beaumarchais-SACD,
creation support from the FestivalActOral (Marseille) and funding from
Porosus.**WITH SUPPORT FROM** Institut Français**RUNTIME** 50 minutes (no intermission)**PARALLEL ACTIVITIES**

- Theatre arts workshop, run
by Mohamed El Khatib, for
professionals. Date to be confirmed.

- Masterclass by Mohamed El Khatib,
open to general public. Date to be
confirmed.

- Seminar: *What the Dead Make Us*
Do. 4 November

- Workshops 'The Future is Here Now':
'On the Ego, Autobiographical and
(Non) Fiction', run by La tristura, open
to the general public. 19 October

- Seminar: *Bite into Reality* 24 and
25 February

This piece is already surrounded by a halo of mythicism that gave its creator, Frenchman Mohamed El Khatib, his passport to international theatre fame. His consecration arrived in 2017 with the series dedicated to him at the Paris Autumn Festival. However, much earlier, he was working as a resident artist at the L'L theatre in Brussels, doing research—originally entitled *Conversation*—on writing about intimacy and different anti-spectacular exhibition methods. He was also analysing the transfer of his mother tongue (Arabic) to theatrical language, based on interviews he conducted with his own mother. But his mother (it was February 2012) died of cancer and his intentions fell through. That was how his life and his theatre soon collided, with a unique style emerging from death.

'The creation that arose from that research process—remembers El Khatib—aimed to explore the types of dialogue that emerge from the idea of "rubble": the rubble of a relationship, of a story, of a landscape, of everything that remained of a mother and son after the death of the first.' Always interested in the document as a stage asset, as a tool, El Khatib reconstructed a sort of written diary starting on the day his mother died. He started to immerse himself in memory, returning to visit places and spaces from his life. And all of these memories came to life on stage with no intermediaries between the author, his life, his writing and the audience. The dialogue was spoken directly to viewers and the lead actress continues to be the absent mother. The stage is empty and different times and spaces come into conflict within the theatrical structure. What seems like a simple tale of the death of a mother is stratified into infinite layers and the entire conscientious journey ends up distilling into an example of genius theatrical simplicity.

CANAL CREATES

LOS BÁRBAROS

Mutantes



© JAVIER HERNANDO

17, 18 and 19 October, 7.00 pm

20 October, 6.00 pm

30 May, 7.00 pm

Sala Negra

ROUTES

Dissidence / Morder la
realidad / For everyone

WORLD PREMIERE**COUNTRY** Spain**LANGUAGE** Spanish**GENRE** Contemporary theatre

Ages 13 and above

IDEA Los Bárbaros**CREATION** Bruno Bouteiller, Marcos de Benito, Mario Déez, Teresa González, Javier Hernando, Duna Jiménez, Iván López-Ortega, Alma Pérez, Miguel Rojo, Julia Serrano, Lucía Serrano**LIGHTING** Miguel Ruz**CO-PRODUCTION** Los Bárbaros, Teatros del Canal**WITH COLLABORATION FROM** Escuela Municipal de Arte Dramático of the Madrid City Council**DISTRIBUTION** info@losbarbaros.es**RUNTIME** 1 hour and 30 minutes
(no intermission)**SCHOOL CAMPAIGN**

17 and 18 October

PARALLEL ACTIVITIES· Seminar: *Bite into reality*.
24 and 25 February

Los Bárbaros' new project follows the road embarked on in some of its previous works, where the leading roles are held by teenagers. Future is a concept that appears when one thinks and builds from the voices of adolescents, as we often forget that they are—and many times especially—present.

In *Mutantes* teenagers will decide on practically everything. Javier Hernando and Miguel Rojo, the members of Los Bárbaros, know that teenagers are an active part of society to whom we rarely pay attention. 'We demand much of them, constantly tell them what they've got to do, but we rarely listen to them,' comments Hernando. 'In *Mutantes* we want them to have the power and do work based on their interests. We want them to be empowered and take charge of the stage. We have the pleasure of learning with them because they have so much to teach us.'

There will be nine 16 year olds on stage. The final form of the piece and the topics talked about will depend entirely on them. 'Teenagers will decide whether they want to talk about feminism or climate change or homophobia or birds, and they will also decide on the form in which they want to do so. Maybe they'll want to create a science fiction piece or maybe they'll want to do something else.'

CANAL CREATES

JORGE DUTOR, GUILLEM MONT DE PALOL & CRIS BLANCO

Lo mínimo



© AMALIA WAKONIGG

25 October, 7.30 pm
26 October, 7.00 pm
27 October, 12.00 pm
27 May, 6.00 pm
Sala Negra

ROUTE
For everyone

PREMIERE IN THE REGION OF MADRID

COUNTRY Spain

LANGUAGE Spanish

GENRE Live arts

Ages 8 and above

CREATION & PERFORMANCE Jorge Dutor,
Guillem Mont de Palol and Cris Blanco

SOUND DESIGN Carlos Parra

LIGHTING Jorge Dutor and Marco
Mattarrucchi

PRODUCTION Elclimamola

CO-PRODUCTION Mercat de les Flors,
Le Phénix Scène Nationale
Valenciennes, Teatros del Canal

WITH SUPPORT FROM Government
of Catalonia

WITH THE COLLABORATION OF La
Escuela de Teatro Municipal de Madrid,
Casa Banchel and Copenhagen's Den
Danske Scenekunstscole

DISTRIBUTION marcela@elclimamola.com

RUNTIME 1 hour (no intermission)

SCHOOL CAMPAIGN

24 and 25 October

It's not easy for artists to get along for a common project, but creative duo Jorge Dutor and Guillem de Mont de Palol and performer and choreographer Cris Blanco—who have all mutually admired each other for many years—got to thinking about what united them and the result led to their conclusion that their working together was an obligation. Having in common 'humour, building obvious fictions, the absurd, strangeness, playing with reality and fiction, sublimating daily life, the anodyne and the domestic, and questioning theatrical conventions and the idea of what performance is' seems like an extremely high number of coincidences. So they followed the divine plan and *Lo mínimo* is the outcome.

Well, actually, *lo pequeño* was the result, a performance that premiered at Barcelona's La Pedrera in May 2018, which was the prologue to *Lo mínimo*, this playful piece that is self-defined as an attempt to bring performance languages and methods to the general public, which is not the same thing as creating a show for family viewers. Since the premiere of *lo pequeño*, the youngest audiences have gone mad over the absurd humour, at times totally unconnected, of this adult show at which they are welcome, although the artists do warn that they wanted to turn the dance genre for children upside down.

To Madrid's Cris Blanco, who would have loved to have been an 'astronaut or rock star' but ended up as a performer and choreographer, the show can be all this and more. The titles of their previous shows give clues to their obsessions, at times galactic: *cUADRADO_fLECHA_PERSONA qUE cORRE* (2004), *TELETRANsPORTATION* (2010) and *Pelucas en la niebla* (2018). For their part, the duo Mont de Palol and Dutor, who moved here from Amsterdam and switch between Barcelona and Madrid, have developed a personal and reflective performing style, filled with humour and even politics. In the framework of collaboration between Teatros del Canal and the Museo Reina Sofia, the duo will present there *#LOSMICROFONOS* and *Las risas*.



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FAUSTIN LINYEKULA/ STUDIOS KABAKO

Sur les traces de Dinozord

30 and 31 October, 7.00 pm
1 November 7.30 pm
Sala Negra

ROUTES
Life and death / Bite into reality /
Dissidence

PREMIERE IN SPAIN

COUNTRY Democratic Republic of the Congo

LANGUAGE French
(OV with Spanish subtitles)

GENRE Theatre dance

DIRECTOR Faustin Linyekula

PERFORMERS Hlengiwe Lushaba (singer), Jean Kumbonyeki, Yves Mwamba, Faustin Linyekula (dancers), Papy Maurice Mbwati, Antoine Vumilia Muhindo (actors)

CO-PRODUCTION KVS Theatre (Brussels)

WITH SUPPORT FROM DRAC Île-de-France / French Ministry of Culture and Communication and CulturGest (Lisbon)

RUNTIME 1 hour and 25 minutes
(no intermission)

PARALLEL ACTIVITIES

- Talk by Jay Pather on the new grammars of the performing arts in Africa from regions of crisis and decolonisation. 30 October
- Masterclass by Faustin Linyekula, open to the general public. Date to be confirmed.
- Seminar: *What the Dead Make Us Do*. 4 November
- Conversation with Faustin Linyekula after the function. Date to be confirmed.
- Workshops 'The Future is Here Now': 'On the Ego, Autobiographical and (Non) Fiction', run by La tristura, open to the general public. 19 October
- Seminar: *Bite into Reality* 24 and 25 February

Faustin Linyekula (Kisangani, 1974) likes to introduce himself as a native of the Democratic Republic of the Congo, formerly Zaire, formerly Belgian Congo, former Independent State of the Congo... and this long-winded list is not just a geopolitical whim. His work is related to his origins and his origins in turn have been scarred by brutal political changes, by state repression and the scarcities faced by the Congolese civil population. *Sur les traces de Dinozord*, his most acclaimed creation, is no exception.

This circumstance is key to understanding his work. To him, dance is not an aesthetic path but instead, in his words 'a way of thinking about who we are'. He comes from a country under siege by violence and fear in which, as he says, '100 deaths don't even make the news'. And this becomes inescapable if you are a native artist.

The piece was created in 2007, precisely the year in which Linyekula moved the offices of his company Studio Kabako (founded in 2001) from the capital, Kinshasa, to Kisangani, his city, which reactivated his memory. 'This was the city where I had the adolescent dream of changing the world,' he confessed to *The New York Times*. 'And with this work I wanted to know if dreams like that were still possible, if despite political corruption, child soldiers and meaningless death, it was still possible to make poetry and find beauty.'

Music by Montessius, Arvo Pärt, Mozart's *Requiem*, and the strident rhythm of Jimi Hendrix's guitar, plus the accompaniment of dancers, actors and singers, all at the service of an electric and eclectic choreography, with an urban feel, are the features with which Linyekula articulates his most emblematic work, although he's got some 20 titles behind him that generally repeat post-colonial themes, such as the recent *Histoire(s) du Théâtre II*, second part of the series inspired by Jean-Luc Godard that started with *La Reprise* by Milo Rau, his promoter at NT Gent, which will be continued by Angélica Liddell.

DEFLORIAN / TAGLIARINI

Il cielo non è un fondale



© CLAUDIA PAJEWSKI

8 and 10 November, 7.30 pm
9 November 7.00 pm
Sala Negra

ROUTES
Bite into reality / Dissidence

PREMIERE IN SPAIN**COUNTRY** Italy**LANGUAGE** Italian

(OV with Spanish subtitles)

GENRE Theatre**SCRIPTWRITER & DIRECTOR** Daria Deflorian and Antonio Tagliarini**PERFORMERS** Francesco Alberici, Daria Deflorian, Monica Demuru, Antonio Tagliarini**LIGHTING DESIGN** Gianni Staropoli with the collaboration of Giulia Pastore**COSTUME DESIGN** Metella Raboni**TEXT BY JACK LONDON** Attilio Scarpellini**PRODUCTION** Sardegna Teatro, Teatro Metastasio di Prato, Emilia Romagna Teatro Fondazione**CO-PRODUCTION** A.D., Odéon – Théâtre de l'Europe, Festival d'Automne à Paris, Romaeuropa Festival, Théâtre Vidy – Lausanne, São Luiz – Teatro Municipal de Lisboa, Festival Terres de Paroles, Théâtre Garonne, scène européenne – Toulouse**WITH SUPPORT FROM** Teatro di Roma**RUNTIME** 1 hour and 30 minutes (no intermission)**PARALLEL ACTIVITIES**

- Workshop 'Between Saying and Writing' run by Antonio Deflorian and Daria Tagliarini, for professionals. 9 and 10 November
- Conversation with Antonio Deflorian and Daria Tagliarini after the function ends. 8 November
- Workshops 'The Future is Here Now': 'On the Ego, Autobiographical and (Non) Fiction', run by La trisura, open to the general public. 19 October
- Seminar: *Bite into Reality* 24 and 25 February

With its premiere in 2016 at the Théâtre de Vidy-Lausanne (Switzerland), *Il cielo non é un fondale* (*The Sky is not a Backdrop*) is the eighth stage project shared by Daria Deflorian and Antonio Tagliarini, both writers, directors and performers, who have created a series of joint works since 2008. Since the outset, they have been pieces that permanently explore different representation techniques and alternatives in the relationship between viewer and creation.

Never more pertinent than in this work, in which a nearly philosophical dialogue is established between what we are inside and what we are outside, between the fictitious space of the stage and the real outside space. 'To us, this is an increasingly more necessary dialogue, as sometimes it is hard for us to breathe real air again after a while shut inside rehearsing, with all the improvisations and trainings, aware that life is somewhere else. We are going to try to demolish these walls, all of them, not only the well known fourth wall.'

To do so, they only need four actors, a song, a dream and words, lots of words, the fundamental and also the essential ones, those that like extra kilos make us into obese individuals. All of the cards are on the table and, then, they will all be distilled down to obtain just their essence, if this is even possible. Dreams leave us alone, says Didi-Huberman, alone facing a plotless story, with no beginning and no end. And that is, little more or less, this dramatic act that puts the background into the foreground in the relationship between subject and context, between us and the world. 'How can we not ask ourselves today—ponder Daria and Antonio—about the migratory flows of dozens of thousands of people who are leaving everything they had to escape from an unthinkable situation, war, misery? How can we do it from our small and fortunate observation point?'

CANAL CREATES

LUZ ARCAS / LA PHÁRMACO

Bekristen / Cristianos
Capítulo 1. La domesticación

13 to 16 November, 7.00 pm
Sala Negra

ROUTE
Dissidence



© VIRGINIA ROTA

WORLD PREMIERE

COUNTRY Spain

GENRE Contemporary dance

STAGE DIRECTOR, CHOREOGRAPHER Luz Arcas

PLAYWRIGHT, TEXTS Luz Arcas and Abraham Gragera

DANCE Luz Arcas, Paula Montoya and Miguel Faustino Obiang Asumu

VOICE David Azurza

MUSICAL DIRECTOR Abraham Gragera

ART ASSISTANT Celso Giménez

LIGHTING Jorge Colomer

VIOLIN AND ELECTRONIC MUSIC Luz Prado

SET DESIGN Carmen Main

COSTUME DESIGN Paola de Diego

EXECUTIVE PRODUCTION Gabriel Blanco, Marta López Caballero, Laura Ortega (Spectare)

GRAPHIC DESIGN María Peinado

SOCIAL MEDIA Sofia Manrique

CO-PRODUCTION La Phármaco and Teatros del Canal

DISTRIBUTION ma.marchirant@a-mas.net

RUNTIME TBD

Reflections tend to be centred on transcendent and deep topics, although the reasons tend to be related to daily small issues. That is how Luz Arcas has constructed her universe, that of La Phármaco, her company that is in sheer ascent, taking a step to the front with her new creation *La domesticación*, part one of what will be the *Bekristen/Cristianos* trilogy, for which she will be working with Celso Giménez from La Tristura. Concerned about spirituality, so personal, and about society, so collective and complex, this choreographer from Malaga has gradually been weaving an extremely thin unifying thread between her creations. They have let her configure not only an aesthetic line, but also some emotional homogeneity common to all of her works, which tackle diverse topics, albeit frequently connected to telluric rituals, ancestors and traditions.

This occurred with *Kaspar*, in which she recreates everything marvellous and terrible about being an adult and never having seen the outside world, or the highly feminine *Miserere*, where she takes on the topics of scapegoats, redemption and liberation. Somewhat different, *La domesticación* now seems connected. Her starting point is the experience of a trip and centres on what happened to her in Equatorial Guinea, a country where Arcas did a dance and cooperation project in 2016. Faced with a devastated country, which was once a Spanish colony, questions invaded her head about the individual responsibility of each person in collective history, about how ancestors' actions have shaped our present day and, in short, how the past has designed the future. 'The piece dances compassion as a human need, social trauma, collective failure,' states the choreographer.

Bekristen, the word that lends its name to this trilogy started by La Phármaco, means 'Christians' in the *fang* language, the ethnic group of 80% of the population of Equatorial Guinea and whose majority practice *bwiti*, a ceremonial religion of ancestor worship.

ALAIN PLATEL / FABRIZIO CASSOL / LES BALLETS C DE LA B

Requiem pour L.



© CHRIS VAN DER BURGH

21 and 22 November, 8.30 pm
Sala Roja

ROUTES

Life and death / Bite into reality /
Musical score

PREMIERE IN THE REGION OF MADRID

COUNTRY Belgium

GENRE Music / dance

MUSIC Fabrizio Cassol, from Mozart's *Requiem*

DIRECTOR AND SET DESIGN Alain Platel

CONDUCTOR Rodriguez Vangama

PERFORMERS Rodriguez Vangama (guitar and electric bass), Boule Mpanya, Fredy Massamba, Russell Tshiebua (voices), Nobulumko Mngxekiza, Owen Metsileng, Stephen Diaz/Rodrigo Ferreira (lyrical voices), Joao Barradas (accordion), Kojack Kossakamvwe (electric guitar), Niels Van Heertum (euphonium), Bouton Kalanda, Erick Ngoya, Silva Makengo (likembe), Michel Seba (percussion)

PLAYWRIGHT Hildegard De Vuyst

LIGHTING DESIGN Carlo Bourguignon

SOUND DESIGN Carlo Thompson, Guillaume Desmet

COSTUME DESIGN Dorine Demuynck

RUNTIME 1 hour and 40 minutes (no intermission)

Joint programming with the Region of Madrid's Autumn Festival

PARALLEL ACTIVITIES

- Seminar: *Bite into Reality*. 24 and 25 February
- Seminar: *What the Dead Make Us Do*. 4 November

Claiming that Alain Platel and his collaborator, composer Fabrizio Cassol, confront death in their latest creation, *Requiem pour L.*, is not a metaphor. From an omnipresent screen, at times in slow motion and always in black and white, we attend the final moments of Lucie's life, a fighter for the right to die with dignity and in parallel a passionate admirer of Platel's work with his Belgian company les ballets C de la B. Upon finding out that a serious disease left her with numbered days, she asked the Belgian creator and gave him permission to record her while she died. She knew that from the sensitivity of an author like Platel, who has handled the big spiritual issues of humanity in works like *vsprs*, *pitié!* and *nicht schlafen*, her death could become a forceful and poetic final act of militancy in favour of euthanasia.

And she was right. With astounding subtlety but also without hiding the rawness, *Requiem pour L.* confronts the audience with this uncomfortable yet inevitable topic, and the unified chorus of voices delves into our rituals of farewell, so diverse round the world, but always present in all of civilisation. Still deeply affected by the death of his father and of Gerard Mortier, his friend and mentor, Platel felt that more than with dance, music was how he wanted to say goodbye again and again throughout the world, every night he did the show, to the woman who had entrusted him to record her departure from this world.

He was then continuing with the successful tour of *Coup fatal*, the piece he had created jointly with Cassol, and then they started working on this new collaboration, in which they adulterated Mozart's *Requiem* with outside sounds, primarily African voices, staging this moving and dramatic ritual. There are 14 musicians and singers live on stage and, despite its topic, the work is somehow never dark or pessimistic.

Under the screen, in which we see Lucie saying goodbye, five rows of different sized tombs, like the Holocaust Memorial in Berlin and, around them, sometimes above, the musicians and singers orchestrate their moving ceremony. There is little dance and much movement, yet even so dance is reconfirmed here as something that cannot be disassociated from farewells, perhaps representing the life entailed by all funeral rituals.

CANAL CREATES



© JAVIER JIMENO

JULIÁN FUENTES RETA / OCTUBRE PRODUCCIONES / ANDREW BOVELL

Las cosas que sé que son verdad

**From 30 November to 15
December. Tuesday to Saturday,
8.00 pm. Sunday, 6.30 pm
Sala Verde**

ROUTE
Family affairs

WORLD PREMIERE**COUNTRY** Spain**LANGUAGE** Spanish**GENRE** Theatre**Ages** 12 and above**DIRECTOR** Julián Fuentes

Reta / Octubre Producciones

TEXT Andrew Bovell**ADAPTATION** Jorge Muriel**PERFORMERS** Verónica Forqué, Jorge Muriel, Pilar Gómez and Borja Maestre, among others**SET DESIGN** Julián Fuentes Reta, Coro Bonsón**LIGHTING DESIGN** Irene Cantero**SOUND DESIGN** Iñaki Rubio**COSTUME DESIGN** Berta Grasset**PRODUCER** Nadia Corral**DIRECTOR'S ASSISTANT** Coro Bonsón**CO-PRODUCTION** Teatros del Canal and Octubre Producciones**WITH COLLABORATION FROM** Flower Power Producciones**DISTRIBUTION** franaviladistribucion@gmail.com**RUNTIME** 2 hours (no intermission)

Joint programming with the Region of Madrid's Autumn Festival

ACCESSIBLE THEATRE

14 and 15 December

Programme available in Braille

One of the indisputable successes of recent years in Spanish theatre was the staging of *Cuando deje de llover*, which was honoured with the Max Award for Best Work and Best Director, as well as other important awards and the favour of the audiences that filled every function. With the same members we now have *Las cosas que sé que son verdad* (*Things I Know to Be True*), a play by the same author, Australian Andrew Bovell, also directed by Julián Fuentes Reta and starring some of the actors and actresses from then (including Pilar Gómez and Borja Maestre), as well as a bedrock of Spanish performance: Verónica Forqué.

Like in the previous work, Bovell once again places family at the centre of the plot, in a complex and intense portrait of family mechanisms traced from the viewpoints of four children that work hard on their own to exceed and go beyond their parents' expectations and love. Like a plant—the metaphor on which the piece swings—that completes its lifecycle year after year, that trembles, dies and is reborn in an unstoppable progressive transmutation, this family core that would like to continue preserved like a pearl in amber, reveals its cracks when bonds are questioned that seemed so firmly established. It is nature and, at its heart, everything that is beyond human knowledge and mastery, beyond the illusion of control of how life unwinds.

The duo Fuentes Reta-Bovell (which should be completed with one more name, that of Jorge Muriel on production, text translation and acting tasks) promises another lashing of scalpel-theatre, theatre committed and involved with the present world, a multifaceted prism shored up by a deep desire to understand human nature and human's capacity for compassion, transformation and survival.

PABLO REMÓN / LA_ABDUCCIÓN

Doña Rosita, anotada



© DANI SANCHÍS

From 6 to 29 December
Tuesday to Saturday, 7.00 pm
Sunday, 6.00 pm
Sala Negra

ROUTE
Identities

WORLD PREMIERE**COUNTRY** Spain**LANGUAGE** Spanish**GENRE** Theatre**PERFORMERS** Fernanda Orazi,
Francesco Carril (rest of cast to be
confirmed)**SET DESIGN** Monica Boromello**SOUND SPACE** Sandra Vicente**DIRECTOR'S ASSISTANT** Raquel Alarcón**VERSION AND DIRECTOR** Pablo Remón**EXECUTIVE PRODUCER** Rocío Saiz**PRODUCER** Jordi Buxó**CO-PRODUCTION** Region of Madrid
and Buxman Producciones, with the
collaboration of La_Abducción**DISTRIBUTION**

caterina@buxmanproducciones.com

RUNTIME TBD**ACCESSIBLE THEATRE**

21 and 22 December

Programme available in Braille

2019 YEAR OF LORCA

This will be the first time that Pablo Remón (*Los Mariachis, El tratamiento, 40 años de paz*) directs a play that he did not write. And he picked no-one less than Lorca. And he chose specifically Lorca's *Doña Rosita la soltera o el lenguaje de las flores* (*Doña Rosita, the Spinster*), one of his last works, written in 1935, which recounts the story of a countrywoman who is engaged to her cousin, who has to emigrate to Argentina. She waits for him, nothing more. 'It seems like nothing happens—says Pablo Remón—but what happens is that time passes.'

What we will see in Remón's staging is a free and annotated version, as the title claims, a distillation in which the director places the spotlight precisely on this suspended time and this scent of the Spanish countryside during *siesta* time, this sleepy Spain of the plateau that is so well known. 'It's a sort of B side to Lorca's canonical tragedies, where the antagonist is time, where we see how time gradually starts destroying youthful ideals.'

Another of the characteristics of this version is shrinking the number of characters, with the mere four actors on stage performing several roles. Rosita will be Fernanda Orazi. Opposite, all the male characters in the work will be played by Francesco Carril, a circumstance that makes the staging quite strange—in a good way—as with Carril as the groom, a character who barely appears in the original, he will be present in almost the entire work in the body of other men.

Remón has found a deep theme in common with Lorca, as the poet wrote about a Spain at the end of the 19th century, the Spain of his childhood, and this provincial feel connects Remón to his own childhood. This *costumbrismo* (mannerisms and customs of daily life) taken to the extreme, this sort of dramatic comedy, may seem as Chekhovian as Pinteresque, a reflection showing that Lorca may be the perfect bridge between the author of *Tío Vania* and Pinter.

**AÑO
LORCA
2019**

CANAL CREATES

ARACALADANZA

Play



© PEDRO ARNAY

26 December, 6.00 pm
27 and 28 December, 12.00
and 6.00 pm
29 December, 12.00 pm
Sala Roja

ROUTE
For everyone

COUNTRY Spain
GENRE Dance for children
Ages 4 and above

IDEA AND DIRECTOR Enrique Cabrera
CHOREOGRAPHY Aracaladanza
PERFORMERS Jorge Brea Salgueiro,
Raquel de la Plaza Húmera, Jonatan de
Luis Mazagatos, Elena García Sánchez,
Jimena Trueba Toca

CHOREOGRAPHY ASSISTANTS Raquel de
la Plaza, Jimena Trueba

DOG CHOREOGRAPHY John O'Brien

ORIGINAL MUSIC Luis Miguel Cobo

ADDITIONAL MUSIC

JS Bach, PI Tchaikovsky

SET AND COSTUME DESIGN

Elisa Sanz (AAPEE)

LIGHTING DESIGN Pedro Yagüe (AAI)

PRODUCTION Aracaladanza

CO-PRODUCTION Shanghai Children's
Art Theatre - SHCAT (China), Sadler's
Wells (London), Region of Madrid,
Festival Grec 2019 (Barcelona) and
Teatros del Canal (Madrid)

WITH COLLABORATION FROM Centro
Danza Canal (Madrid) and Teatro del
Bosque (Madrid)

DISTRIBUTION

alberto-muyo@telefonica.net

RUNTIME 55 minutes (no intermission)

Everything happens so fast. Now there are design robots and immediately characters with balloons tied into their hair. Right now there are beings with dog faces, literally, and instantly a rainfall of coloured dishes starts to fall. *Play* is a work about playing and, for children, play is everything. Theme? There isn't one. However, in exchange it does offer a cascade of images, all of them suggestive, some funny, others dream-like, and the possibility of creating a thousand a-la-carte stories, whichever you want, whatever your imagination can imagine. There is no shortage of adult flavour and even for ballet lovers, with its clear and ingenious reference to *Swan Lake*. In *Play*, the dance is electric, the stage dynamic, the colours bright.

With the piece, which premiered last year in this same house, the Madrid company Aracaladanza flees like always from the stereotypes that have stereotyped the performing arts for family audiences. From the logic and dynamic of contemporary dance for adults, Enrique Cabrera, its director, creates a universe in which everyone, from small children to adolescents who think they are older, and to adults who feel like children, all find connection. The company started like that, with this playful and free work, abstract and figurative at the same time, a new stage after several years devoted to its more than famous tetralogy, which took the world of a painter as reference, it unfolded an entire festive and visual universe of dance. *The Garden of Earthly Delights* (Bosch), *Clouds* (René Magritte) and *Constellations* (Miró), plus *Flights*, a fourth incursion to pay homage to Da Vinci, Aracaladanza became well established throughout the world to the point of becoming regulars at Sadler's Well, the famous London dance hall that cultivates fanatics.



© BUQUE BÓLIDO

BUQUE BÓLIDO

Ese mundo de ahí

3 and 4 January, 6.00 pm
5 January, 12.00 pm
Sala Negra

ROUTES

Musical score / For everyone

COUNTRY Spain
LANGUAGE Spanish
GENRE Musical theatre
Ages 5 and above

ARTISTIC TEAM Tona Medina and
Christian Fernández Mirón
TECHNICAL TEAM Nuría Fernández
Herrera

DISTRIBUTION
medina.antonio@gmail.com and
juliusproctor@gmail.com

RUNTIME 45 minutes (no intermission)

Medina and Fernández Mirón set sail in their boat with *Ese mundo de ahí* (*That World Over There*), a musical recommended for people from 5 to 105 years old, starring Omar and Cassiopeia, two odd characters who detect life beyond our perceptions via a homemade antenna, which puts them in contact with another civilisation made up of similar beings. An intergalactic tale in which there is room for comedy, pop music and live videos, combining real and deferred time, and projections with illusions and songs. The objective: For both young and old to conquer the limits of the imagination... and go even further.

This project has an educational side that touches on gender topics, questioning the traditional family aesthetic, tackling divergent thought, equality and difference, fears, desires and humour, because without a sense of humour none of this makes sense.

From the union of two inquisitive talents comes Buque, a multiplied and multiplying talent that looks towards the youngest among us to offer them the possibility not only of watching from a theatre seat, but of interacting and stimulating their own creativity. On the one hand, Toña Medina, a sound artist who has researched the radiophonic medium, participating in the birth and development of the radio station of La Casa Encendida, creating live radio performances that explore —precisely— radio performances, and has breathed life into his own musical solo projects (*Abigail* and *La Cosa del Pantano*) and group projects (*Cabeza*). On the other, Christian Fernández Mirón who —in his mission to enjoy life— mixes art, education, music and design. He founded the collective ¡JA!, created *The Cloud Society* (creative online exercises), conceived *Bears Illustrated* (nude pin-up calendar), and wrote the contemporary opera *Todos caníbales*, among many other projects.

NAO ALBET & MARCEL BORRÀS

Mammón



© KIKU PIÑOL

From 8 to 26 January
Tuesday to Saturday, 8.00 pm
Sunday, 6.30 pm
Sala Verde

ROUTE
Dissidence

COUNTRY Spain
LANGUAGE Spanish
GENRE Comedy
Ages 16 and above

ARTISTIC TEAM Nao Albet, Marcel Borràs, Irene Escolar, Ricardo Gómez, Manel Sans

SET & WARDROBE DESIGN Jose Novoa

SOUND DESIGN Igor Pinto

LIGHTING DESIGN Adrià Pinar

CHARACTERISATION Paula Ayuso

DOCUMENTARY DIRECTOR Guillermo A. Chaia

CO-PRODUCTION Teatre Lliure de Barcelona and La Brutal

DISTRIBUTION

joseba@teatrodela ciutat.es

RUNTIME 1 hour and 40 minutes
(no intermission)

SCHOOL CAMPAIGN

8, 10, 15, 17, 22 and 24 January

Getting politicians, artists, nurses, journalists, poets, linguists, economists, Catalans, Madrid residents, the French, filmmakers, taxi drivers and civil servants all to agree is within reach of very few. Audiences and critics all bowed down before this theatrical phenomenon, the *Mammón* cyclone. It happened two years ago in our Sala Verde. It was fair and right for them to return, but the demand was also deafening.

Las Vegas is synonymous with immorality and money, which do not always go hand-in-hand. What is our relationship to money? This is the central question of this theatrical road film that starts in Syria and ends up in the city of casinos. From the first minute, convention flies out the window and viewers are invited to a game that gambles with information, reality and fiction, with characters both present and absent, with the past and the present, with the live video device and with the imagination. It reflects on how men are devoured by corruption when they surpass certain boundaries, when we are prisoners to excess. And the staging itself falls into a hole of excess that never actually overflows, because it is well tied up dramatically. This is despite making us feel like we are experiencing impossible madness and that there is no way to guess what will happen in the next scene.

Memorable performances, scenes to frame (many have said that theatre is a poker game, but here unimaginable heights are scaled with this combination) with what remains simply unforgettable. As Marcel Borràs wrote in his diary in August 2014, 'perhaps the ingenuity of *Mammón* when you think you can help mankind and protect it from its tragic destiny is the same thing Nao and I suffer thinking we can change consciences through theatre. But I fear these spaces are perhaps the last bastions of hope and reflection that we still have'.

CANAL CREATES



LOS TORREZNOS

El arte

10 and 11 January, 7.00 pm
12 January, 6.00 pm
Sala Negra

ROUTE
Unique creators

WORLD PREMIERE

COUNTRY Spain

LANGUAGE Spanish

GENRE Performance

ARTISTIC TEAM Los Torreznos

(Rafael Lamata / Jaime Vallauré)

CO-PRODUCTION Los Torreznos and

Teatros del Canal

DISTRIBUTION lostorreznos@gmail.com

RUNTIME 1 hour and 15 minutes

(no intermission)

PARALLEL ACTIVITIES

· Workshops 'The Future is Here Now':
'On Presentation and Representation:
From the 90s to Now' run by La
tristura, open to the general public.
8 February

If Los Torreznos invite you to a piece called *El arte* (Art), as is the case in question here, there is no double dealing or turning back. They are going to move and to talk, little but precisely, about art. This has always happened with their pieces with unforgettable titles like *La cultura*, *La economía*, *El desierto o El dinero* (Culture, *The Economy*, *The Desert*, *Money*), which have gone far both on national and international scenes. They move through complex territories of art like performance, action and conceptual art, although simplicity and modesty have always guided their work. Jaime Vallauré and Rafael Lamata became a duo in 2000, deciding to call themselves simply Los Torreznos (rasher of bacon), a culinary word, festive and extremely common in bars, which in and of itself is a statement of principles. This is because, as they say, their works are accessible and popular, just like bacon, pleasant to eat as a snack, but also leaving a lovely aftertaste in the mouth.

They have expressly wanted to flee —always— from the intellectual and pretentious complexities of conceptual art, posing instead direct and straightforward performances on the daily issues that are talked about on the street. They tackle them with simplicity and humour, although emphatically stating that they are not comedians and do not aim to be.

They warn that *El arte*, which clearly connects to their piece *La cultura* from over a decade ago, starts from their experience on these slippery slopes of performance, but which is in no way a biography of their own experience with art. What they do aspire to, like the group Fluxus in its day, is to explore the historical relationship of art and life in the context of today's society. 'Our pieces in the performance field have always tried to develop communicative solutions that work in relation to daily life,' they state. 'We think it is essential for contemporary art to not be reduced to cryptic features that can only be understood by people working in the field.'

FRANK CASTORF / THÉÂTRE VIDY-LAUSANNE

Bajazet – en considérant *Le Théâtre*
et la peste

Based on Jean Racine
and Antonin Artaud



© FRAGMENTO DE LA ESCENOGRAFIA, ALEKSANDAR DENIC

17 and 18 January, 7.30 pm
Sala Roja

ROUTES
Must see / Dissidence

PREMIERE IN SPAIN**COUNTRY** Switzerland**LANGUAGE** French

(OV with Spanish subtitles)

GENRE Theatre**DIRECTOR** Frank Castorf**SET DESIGN** Aleksandar Denic**COSTUME DESIGN** Adriana Braga Peretzki**VIDEO** Andreas Deinert**MUSIC** William Minke**LIGHTING DESIGN** Lothar Baumgarte**PERFORMERS** Jeanne Balibar, Jean-

Damien Barbin, Claire Sermonne

TECHNICAL TEAM Vidy-Lausanne**PRODUCTION** Théâtre Vidy-Lausanne
MC93, Maison de la Culture de Seine
St-Denis**CO-PRODUCTION** Festival d'Automne à
Paris - Extrapôle Sud-PACA and Grand
Théâtre de Provence with the support of
La Friche Belle de mai - Théâtre National
de Strasbourg - Maillon, Théâtre de
Strasbourg, scène européenne - TANDEM
Scène nationale, Douai - Bonlieu, Scène
nationale Annecy - TNA / Teatro Nacional
Argentino, Teatro Cervantes**WITH THE COLLABORATION OF** Pro
Helvetia Swiss Cultural Foundation**WITH THE SUPPORT OF** Goethe Institut**RUNTIME** TBD**PARALLEL ACTIVITIES**

- Talk by Hans-Thies Lehmann on post-dramatic theatre today and the work of Frank Castorf. 17 January
- Screening of the documentary *Partisan* by Lutz Pehnert, on the Volksbühne from 1992 to 2017. Date to be confirmed
- Masterclass by Frank Castorf, open to the public. Date to be confirmed

Frank Castorf's new work is being forged now at the Théâtre Vidy in Lausanne and will reach Madrid fresh baked, barely two months after its premiere in the Swiss city. Castorf is an institution in European theatre, the art director of Berlin's Volksbühne from 1992 to 2017. The radical formal freedom of his productions and nonconformist conception of contemporary political theatre makes him —at his 68 years— continue to be a constant reference for different generations of creators.

In his new piece, which will be in French, the German director faces off Jean Racine's theatre (especially via his tragedy *Bajazet*) and the writings of Antonin Artaud. What do a 17th century playwright and the 20th century stage revolutionary have in common? 'In their texts —says Castorf— the spoken word goes beyond the context and language itself becomes a concrete medium to surpass the restrictions imposed by social circumstances.'

Bajazet, Racine's Turkish tragedy, takes place in Byzantium, in the harem of the absent caliph: love turns into a destructive passion; politics confronts the sincerity of actions and feelings. To Castorf, like for Artaud (a constant reference in his oeuvre), the stage is both a space in which all forms of slavery can be shown and a concrete and immediate way to overcome them. In this case, video as a significant vehicle is more present than ever, to destructure the narration and transitoriness, just like the spoken word breaks up the storyline of events in the works of Racine and Artaud.

'Castorf —says Eric Vautrin, a resident playwright at Vidy-Lausanne— finds in Racine and Artaud more than simple playwrights who provide themes to be represented, but instead finds allies and brothers.' Racine conjured visions and oracles and Artaud burned all possible questions. Castorf challenges, with them, contingencies and commitments, making creation a space for the reinvention of the artist's reality, an aesthetic renewal compared to the simple projection of fantasy.

CANAL CREATES

CUQUI JEREZ

Las Ultracosas



© CUQUI JEREZ

24 and 25 January, 6.00 pm
26 January, 5.00 pm
Sala Roja (stage)

ROUTES
Unique creators

WORLD PREMIERE

COUNTRY Spain

LANGUAGE Spanish

GENRE Dance, performance

PERFORMERS Óscar Bueno, Javier

Cruz, Cecile Brousse and Cuqui Jerez

TECHNICAL DIRECTION Gilles Gentner

CO-PRODUCTION Festival Next,

Kunstencentrum BUDA, Kortrijk

(Belgium) and Teatros del Canal

DISTRIBUTION cuquij@hotmail.com

RUNTIME 5 hours with no intermission

The audience remains standing during the representation, but may come and go.

Cuqui Jerez (Madrid, 1973) moves in a territory that she herself has cultivated for years, in which there is no room for conventionalism. Her choreographies do not necessarily match the idea of 'choreography', but by the end of the function you may find connections and you will most likely leave the theatre with an expanded mind and disrupted ideas.

The choreographer has said: 'I am interested in creating moving landscapes, proposing a state of contemplation to viewers in which hyper-attention, expectation, suspense and emotion all come into play'. And tension, we've got to add. Because her new project *Las Ultracosas* (*The Ultra-Things*) revolves around this topic. During the process, she dedicated herself to finding mechanisms that 'generate tension in the scope of action, the object, image and space, so that in the end a living installation would be obtained, a performative situation in a constructed space, a short-circuited landscape that is inhabited and in which you interact with its objects and its bodies, which are also short-circuited'.

The proposal, which runs for five hours, during which viewers can come and go as they like, is coherent with some of the postulates during her long career in the land of experimentation. *The Dream Project: Encuentros en la sexta fase* (2016) exemplifies this practice. In this work, we attended a unique choreographic event at which there were no humans, but there was dance. A rainfall of daily, industrial and mass-produced objects kept falling onto the stage apparently randomly, at different rhythms. The cascade of objects created a sort of chaotic installation on the stage, which opened up all possibilities of readings and interpretations. A similar ambiguity was seen in one of her most widespread works, *The Rehearsal* (2007), which appeared last season at Teatros del Canal. We witnessed a simulation of a rehearsal, where the choreography, perfectly constructed, played precisely with being constructed.

CANAL CREATES



© ERRE GÁLVEZ

VÍCTOR ULLATE BALLET – COMUNIDAD DE MADRID / ANTONIO RUZ / DANIEL ABREU

New creation

From 28 January to 1 February, 7.00 pm
2 February, 12.00 and 6.00 pm
Sala Negra

WORLD PREMIERE

COUNTRY Spain

GENRE Dance

CHOREOGRAPHY Antonio Ruz and Daniel Abreu

PERFORMERS Dancers from the Víctor Ullate Ballet-Comunidad de Madrid

ARTISTIC TEAM TBD

CO-PRODUCTION Region of Madrid and the Víctor Ullate Ballet-Comunidad de Madrid

DISTRIBUTION

celestinoaranda@faraute.com and performingartsmanagement@clece.es

RUNTIME 1 hour and 25 minutes (including a 15 minute intermission)

The first manifestation of the changes that have taken place at the Ballet Víctor Ullate-Comunidad de Madrid was experienced here last season with a collaborative piece between this company from the Region of Madrid and our house, which let young choreographers connected to Centro Danza Canal stage a creation for this group's powerful team.

With strict neoclassical training and a profile of a signature company, this Madrid group made a transition towards eclecticism and plurality, dancing under the direction of Luz Arcas, the director of the group La Fármaco, which staged *Los hijos más bellos* and the duo Mattia Russo and Antonio de Rosa, directors of Kor'sia, which created *Jeux/Nijinsky*.

The second launch this season puts them under the direction of two renowned creators, both holders of the National Dance Award and owners of their own languages and styles. Thus, Antonio Ruz and Daniel Abreu, who directed their last two creations in co-production with this house, will appear reunited in this double programme. With a long career first as a dancer who originally trained under Ullate's company and, later, sharing experiences with Sasha Waltz in Germany, among others, Ruz has extensive time with his own company and states that he is excited by the idea of returning to Ullate, now as an invited creator. 'I will put all of my artistic experience at the service of its powerful cast to propitiate, without prejudices, dialogue with other choreographic and performing languages, behind a virtuosity more poetic than technical,' he assures.

On his part, Daniel Abreu, director of his own company and recently in charge of the new group Lava from Tenerife, is owner of a personal, suggestive and poetic universe, which he now places at the service of Ullate's cast, with the primary aspiration of connecting with his sensibility.

**SERIES 'NOBODY
KNOWS STILL WHAT A
BODY IS CAPABLE OF'**

Nadie sabe todavía de lo que un cuerpo es capaz (*Nobody knows still what a body is capable of*) is a series being presented for the second consecutive year, in which it clarifies the body understood as a permanent construction and, thus, in permanent conflict.

The series is made up of two artists with very different geographic and career origins, Greek Euripides Laskaridis and Philippine artist Eisa Jocson, although both share artistic proposals that blur the boundaries of the performing disciplines, whose mainstay is the body.

Eisa Jocson works with gender and body as a cultural construct in *Macho Dancer*, although she also focuses on how our bodies have learned body language from Disney films, and how body languages are constructed in collectives like geishas or pole dancers in her performance conference *Corponomy*.

Euripides Laskaridis, via a character whose gender is unidentifiable, plays with feminine attributes in a body that is not human, that is transformed and deformed, through the work he does with objects. This piece, with an expressionist feel and a cabaret flavour, transports us to a world, that of the Titans, dream-like, dark and grotesque.

NOBODY KNOWS STILL WHAT A BODY IS CAPABLE OF

EURIPIDES LASKARIDIS / OSMOSIS

Titans



© JULIAN MOMMERT

6, 7 and 8 February, 7.00 pm
Sala Negra

ROUTE
Identities / Unique creators

PREMIERE IN THE REGION OF MADRID**COUNTRY** Greece**GENRE** Dance, performance**DIRECTOR, CHOREOGRAPHER AND SET****DESIGN** Euripides Laskaridis**PERFORMERS** Euripides Laskaridis,
Dimitris Matsoukas**COSTUME DESIGN** Angelos Mentis**MUSIC AND SOUND DESIGN** Giorgos
Poulios**PROGRAMMING, SOUND DESIGN AND****LIVE MUSIC OPERATOR** Themistocles
Pandelopoulos**LIGHTING DESIGN** Eliza Alexandropoulou**CO-PRODUCTION** Athens and Epidaurus
Festival (GR), Théâtre de la Ville (FR),
Eleusis 2021 European Capital of
Culture (GR), Festival TransAmériques
(CA), Julidans Amsterdam (NL),
Megaron - The Athens Concert Hall
(GR), CCVF Guimaraes (PR), OSMOSIS
Performing Arts Co (GR)**WITH COLLABORATION FROM** O Espaco
do Tempo (PR), NEON Organisation
for Culture and Development (GR),
Centre Culturel Hellenique (FR), Isadora
& Raymond Duncan Dance Research
Centre (GR)**SPONSOR** Aegean Airlines**WITH THE COLLABORATION OF** CA2M**RUNTIME** 1 hour (no intermission)**PARALLEL ACTIVITIES**

· Talk revolving around the work
of Eisa Jocson and Euripides
Laskaridis, speaker to be confirmed.
10 February

It was 10 years ago that people suffered the Laskaridis effect, a type of hypnotic state caused by the grotesque exercise that the Greek creator has showcased in each of his works since he debuted with *Osmosis* in 2009, in the midst of the Greek crisis. *Osmosis* is precisely what the name of the company was changed to. It is led by this bizarre transformist born in Athens in 1975, who soon gave his career as a conventional actor and the Stanislavsky method the boot, to starting sowing discord with his characters on the streets of the Greek capital, even sullyng the Acropolis itself.

He has worked with Bob Wilson and with Dimitris Papaioanou and in 2016 received the first Pina Bausch grant to investigate new forms of expression. *Titans* is undoubtedly the confirmation that they did not give him the grant in vain. Loaded with prostheses that deform his appearance until revealing a sort of madam with a belly (Is she pregnant? Does she have gas?) and a nose of Cyrano, he emits pre-linguistic sounds while progressively destroying the space. 'Seeing myself does not inspire me at all, so I keep adding things until I have a different creature than me in front of me who can direct,' he says.

According to Greek mythology, the Titans were powerful deities who governed until the Olympian gods, led by Zeus, overthrew them. All of them are brought together into a single character in Laskaridis's piece as prisoners of a present replete with daily problems who have their cables crossed a bit. 'The Titans were replaced by others with more power, and they in turn were overthrown by others, and it has always been like that. I believe that we are all Titans. We work so hard every day to excel and improve and, of course, we fail. Reality slaps us all in the face and we will all soon be replaced,' concludes Laskaridis, who is actually quite a funny and nice guy, despite such a gloomy outlook.

NOBODY KNOWS STILL WHAT A BODY IS CAPABLE OF

FOCUS ON: EISA JOCSO

Macho Dancer + Corponomy

12 and 13 February, 7.00 pm
Sala Negra



©GIANNINA OTTAKER

IRROUTE
Identities/Unique creators

PREMIERE IN SPAIN**COUNTRY** Philippines**LANGUAGE** Text in English in
Corponomy, and translation to Spanish
will be provided**GENRE** Dance + performance-reading**CONCEPT, CHOREOGRAPHY &****PERFORMANCE** Eisa Jocson**LIGHTING DESIGN** Jan Maertens**ORIGINAL MUSIC** Lina Lapelyte**COACH** Rasa Alksnyte**PLAYWRIGHT CONSULTING** Arco Renz**PRODUCTION AND TECHNICAL****DIRECTION** Yap Seok Hui |**ARTFACTORY****SONGS** *Devil's Dance* by Metallica,
Total Eclipse of the Heart by Bonnie
Tyler, *Pagbigyang Muli* by Erik Santos,
Careless Whisper by George Michael**CO-PRODUCTION** Workspacebrussels,
Beursschouwburg**RESIDENCE AND****SUPPORT** Workspacebrussels,
Beursschouwburg, Wpzimmer**WITH THE COLLABORATION OF** CA2M**WITH THE SUPPORT OF** Goethe Institut**RUNTIME** 2 hour and 25 minutes
(including a 30 minute intermission)
The hall must be cleared due to a
change in audience layout.**PARALLEL ACTIVITIES**

· Talk revolving around the work of
Eisa Jocson y Euripides Laskaridis,
speaker to be confirmed. 10 february

We know little about how they dance in the Philippines. Nonetheless, the image of a go-go girl doing a pole dance at a nightclub or a macho dancer with his boxers open wanking in a gay bar are snapshots we could imagine as typical of Manila. Not so visible and much less prolific and popular, there is contemporary dance, which can be highly critical of these other styles. This is made clear in the work of Eisa Jocson, a dancer, choreographer and visual artist, who has developed her pieces by offering a critical vision of the practice —perfectly codified and established in her country— of using the dancing body as a financial transaction.

Her premiere in Madrid consists of two performances. One of them, *Corponomy*, is a perfect letter of introduction, as it is a danced conference in which the artist breaks down her unique research on the body as a transaction, which started with a nocturnal, sexual and pragmatic view of the nightclub business, unfolded in her trilogy *Death of the Pole Dancer* (2011), *Macho Dancer* (2013) and *Host* (2015). She continued her research and exploration of the use and connotation of the dancing bodies of Disney princesses, the trilogy *Happyland*, in which she takes the stage dressed as Snow White, an unthinkable role for the hundreds of Philippine girls who will work at Disneyland Hong Kong as entertainers and who, for ethnic reasons, will be relegated to parading day after day in zebra costumes in *The Lion King* or as monkeys in *Tarzan*.

The other piece, *Macho Dancer*, is perhaps one of the most forceful of her career. In this solo, Eisa Jocson does a role reversal, acting like a male stripper in a gay club, pole dancing for money. After having studied the pole dance codes in depth for part one of her trilogy, in part two she assimilates the male stripper dance technique from her feminine energy, managing to subvert roles that centre on the same purpose: the body as the object of transactions.

LAJOVEN

Galdós y sus mujeres



7, 8, 14 and 15 February, 8.30 pm
Sala Roja

ROUTES
Identities / For everyone

WORLD PREMIERE**COUNTRY** Spain**LANGUAGE** Spanish**GENRE** Spoken theatre

Ages 14 and above

PRESIDENT FUNDACIÓN TEATRO**JOVEN** David R. Peralto**LAJOVEN ART DIRECTOR** José Luis Arellano García**CAST** Actors and actresses from LaJoven (TBC)**DIRECTOR AND PLAYWRIGHT** Laila Ripoll**SET DESIGN** Arturo Martín Burgos**LIGHTING DESIGN** Juanjo Llorens**VIDEO-STAGING** Álvaro Luna**COSTUME DESIGN** Almudena Rodríguez Huertas**CHOREOGRAPHY AND MOVEMENT** Andoni Larrabeiti**CO-PRODUCTION** Fundación Teatro Joven – Comunidad de Madrid**DISTRIBUTION**

gestion@lajovencompania.com

RUNTIME 1 hour and 30 minutes (no intermission)**SCHOOL CAMPAIGN**

5, 6, 7, 11, 12, 13 and 14 February

2020 was the 100th anniversary of the death of Benito Pérez Galdós, one of our fundamental writers, poet, great journalist, playwright and novelist, who painted a peerless portrait of Spanish essence in his books via perfectly sketched characters who remain in our collective imaginations, at the same height of those of Victor Hugo, Zola, Tolstoy and Dostoevsky. Unlike them, however, many of his characters are women. Galdós had an exceptional relationship with his mother and sisters and was a firm feminist.

LaJoven didn't want to let this anniversary slip by and has suggested dusting off for its audience—which is everyone, but essentially centred on kids—a character who has been able to speak to us with total contemporaneity since the turn of the 20th century. It will be done at the hands of Laila Ripoll, who has written and directs the staging. 'I am going to centre on—she states—the early novels, on *Marianela* and *Gloria* mainly, to try to see how the relationship he had with females over the course of his life are reflected there. *Marianela* can also connect well with the young.'

LaJoven's work, as they just finished with Lorca, is extremely committed to presenting these totemic figures from our culture to adolescents from a much more approachable angle, hoping that they will fall in love with the characters and that their interest will be piqued, inspiring them to read more of their works. The company's energy and talent has a lot to do with it, the entire group of actors and actresses, who not only perform scripts, but also delve deeper into them, guided and accompanied by professionals like, in this case, Laila Ripoll, who is clear that via Galdós she wants to tell 'a story of young people, for young people, because Galdós was not always this old man with a moustache; he was also young once.'

CANAL CREATES

LA VERONAL

Into the Little Hill



11, 13 and 15 February, 8.00 pm
Sala Verde

ROUTE
Musical score

WORLD PREMIERE**COUNTRY** Spain**LANGUAGE** English (OV with Spanish subtitles)**GENRE** Opera**A PROJECT BY** Marcos Morau and La Veronal**LIBRETTO** Martin Crimp, based on *The Pied Piper of Hamelin* by the Grimm Brothers**MUSIC** George Benjamin**SET DESIGN** Max Glaenzel**COSTUME DESIGN** Silvia Delagneau**PLAYWRIGHT** Roberto Fratini and Celso Giménez**MUSICAL DIRECTOR** Tim Murray**RESIDENT ORCHESTRA OF TEATRO REAL****THE CROWD/THE STRANGER/NARRATOR/****THE MINISTER'S CHILD** Jenny Daviet**THE CROWD/NARRATOR/THE MINISTER/****THE MINISTER'S WIFE** Julia Riley**CO-PRODUCTION** La Veronal, Teatro Real and Teatros del Canal**DISTRIBUTION**

produccion@laveronal.com

RUNTIME TBC

It should come as no surprise that Marcos Morau, director of the company La Veronal, has started to connect with the renewed world of opera direction. His aesthetic, visual and shocking, and his dancing, strange and versatile, already showcased an operatic spectacularity in his large format works like *Siena* and *Voronia*, showing last season in this house. In February, Morau took on the challenge of tackling Gluck, in *Tanz 30: Orfeo ed Euridice*, an outrageous version for the Swiss Tanz Lucerner Theater, in which he made hell a supermarket, where his odd Euridice works as a cleaner, drawing parallelisms between mythological history and today's consumer world. Now he will charm rats when *Into the Little Hill* premieres, a contemporary opera created by British composer George Benjamin in 2006, based on the fable *Pied Piper of Hamelin*.

In its apparent innocence, this tale by the Grimm Brothers that dates back to 1816 seems more a metaphor of our times. It recounts the story of a politician with aspirations to be re-elected who tries to get rid of the town's rats by any means possible, even knowing they are not dangerous. Corruption, interests and abuses of power, and the unwholesome and manipulative use of propaganda make this doubtful tale for children thrum with a sinister air, which—in the hands of Marcos Morau and his theatre team— becomes an eclectic opera that connects with the sensibility and problems of our lives in society. *Into the Little Hill* is a co-production between Teatro Real and Teatros del Canal, which has given an opportunity to La Veronal—a company associated with our theatre—to explore new territories in this hybrid creation with Tim Murray as the art director, the participation of the Real's resident orchestra and the voices of Jenny Daviet and Julia Riley.



© SANTI MONTÓN

FOCUS ON: PONT FLOTANT

Ejercicios de amor

18, 19, and 20 February, 7.00 pm
Sala Negra (route through several
spaces in the theatre)

ROUTE
Bite into reality

COUNTRY Spain
LANGUAGE Spanish
GENRE Theatre

CREATION & PERFORMANCE Àlex Cantó,
Jesús Muñoz, Joan Collado, Pau Pons

LIGHTING DESIGN Àlex Cantó, Marc
Gonzalo

SET DESIGN Santi Monton

COLLAGES po poy

VEO VIDEO Fermín Jiménez

PROMOTIONAL VIDEO Salva Muñoz

PHOTOGRAPHY José Ignacio de Juan

GRAPHIC DESIGN Joan Collado

CO-PRODUCTION Pont Flotant,
Fundación VEO and Teatres de la
Generalitat Valenciana

DISTRIBUTION rafa@pro21cultural.com

RUNTIME 1 hour and 45 minutes
(no intermission)

PARALLEL ACTIVITIES

- Talk on the history of Pont Flotant, speaker to be confirmed. 18 February
- Workshops 'The Future is Here Now': 'On Presentation and Representation: From the 90s to Now' run by La tristora, open to the general public. 8 February
- Seminar: *Bite into Reality*. 24 and 25 February

The revitalisation of Valencia's theatre scene in recent years has one of its highest expressions in the company Pont Flotant. About to complete two decades of history, this collective formed by Àlex Cantó, Joan Collado, Jesús Muñoz and Pau Pons has developed its own poetics based on actors' physical work, a unique relationship to the space and to viewers, experimentation with reality within fiction and a blend of stage languages. The three pieces we can see in this Collective Creation Trilogy that we are presenting are a good showing of this genuine contemporary experience. It never renounces theatre's educational values and involves a good dose of community work with people not involved with the stage medium.

In fiction that does not fully release its grasp on reality, the four members of Pont Flotant speak of relationships from their own personal relationships, embodying characters who bear their same names. *Ejercicios de amor* (*Exercises in Love*) is a theatrical 'carpe diem' replete with such natural and organic hedonism that it passes through the wall between reality and fiction from almost the beginning, settling in (like they themselves settle in) among the audience. And since relationships are not stable creatures, their reflections in this piece are also made in spurts and 180-degree turns, full of both happiness and tension.

This dramatic labyrinth (literal) proposed to us in *Ejercicios de amor*, this journey of celebration and festivity is their particular way of honouring the union of the people at the always surprising Valencian company. And being from Valencia, the final culinary surprise is no mystery and tastes heavenly, and we all get the chance to try it. A true theatrical space and time are generated, far from daily reality, however paradoxical that may seem. And together, enjoying a dish of paella, we intentionally reflect on how human beings relate to each other, how they give and take away love, how we can delude ourselves, sometimes due to desire and sometimes by lying to ourselves.

FOCUS ON: PONT FLOTANT

El hijo que quiero tener



© JOSÉ IGNACIO DE JUAN

21 February, 7.00 pm
Sala Negra

ROUTES
Bite into reality / Family affairs

COUNTRY Spain
LANGUAGE Spanish
GENRE Theatre

CREATION AND DIRECTION Àlex Cantó,
Joan Collado, Jesús Muñoz, Pau Pons
PERFORMERS Àlex Cantó, Jesús Muñoz,
Pau Pons
LIGHTING DESIGN Marc Gonzalo and
Àlex Cantó

PHOTOGRAPHY AND VIDEO José Ignacio
de Juan

AUDIOVISUALS AND ARTISTIC

ADVICE Fermín Jiménez

ADVICE ON MOVEMENT Daniel Abreu

MUSIC COMPOSITION Pedro Aznar

EXECUTIVE PRODUCTION Pont Flotant
and Juan Serra

CO-PRODUCTION Las Naves and Pont
Flotant

WITH SPONSORSHIP FROM CulturArts -
Pro21cultural

DISTRIBUTION rafa@pro21cultural.com

RUNTIME 1 hour and 10 minutes
(no intermission)

PARALLEL ACTIVITIES

· Seminar: *Bite into Reality* 24 and
25 February

Based on their personal circumstances, the members of the Valencian company Pont Flotant —three of them are parents and the fourth is a teacher— wanted to work with the intergenerational relationship revolving around the subject of education, raising children, teaching, the role of parents, grandparents, teachers and children in the learning process, the real value of things, what is and is not important, slackness and the neurosis of responsibility, fear and freedom when the future of those who come before us is at play, on the teachings that accumulate the most years, most experience, most life and those that are barely coming into existence.

‘What sort of child did my father want to have? What sort of child will I have? What sort of grandparent would I want to be for my child’s child? What sort of parent would my child have wanted to have?’ These are the questions on which this proposal is based, in which Àlex Cantó, Joan Collado, Jesús Muñoz and Pau Pons, the members of Pont Flotant, from their middle age, confront the time already long past, childhood, and that which lies ahead, old age. From this equidistant vantage point, they invite a series of people to do a creation workshop, with a group of children on the one hand, and a group of elderly on the other.

The resulting experience, a community theatrical piece, with deep social and fun contents at the same time, created from humour, tenderness and closeness, listening, trust and affection, ends by providing —with its feel of contemporary creation— an authentic catharsis both for those who do it and those who watch it, enjoying, laughing and crying from their seats. Past, present and future all come together on stage to pay two-way homage from parents to children and from children to parents. Seeing this communion and listening to the voices causes passion to blossom in our hearts, leading to thunderous applause.



© JOSÉ IGNACIO DE JUAN

FOCUS ON: PONT FLOTANT

Las 7 diferencias

22 February, 7.30 pm
23 February, 12.00 pm
Sala Negra

ROUTES

Bite into reality / Family affairs /
For everyone

PREMIERE IN THE REGION OF MADRID

COUNTRY Spain

LANGUAGE Spanish

GENRE Theatre

For family audiences

PLAYWRIGHT AND DIRECTOR Pau Pons
and Jesús Muñoz

PERFORMERS Natalyd Altamirano, Ruba
Barua, Jesús Muñoz, Seve Junior, Pau
Pons, Zhao Hu

COLLABORATION WITH DRAMATURGY

MOVEMENT Daniel Abreu

LIGHTING DESIGN Marc Gonzalo

SET DESIGN Joan Collado

AUDIOVISUALS Fermín Jiménez

ORIGINAL MUSIC Pedro Aznar

SOUND DESIGN Panchi Vivó

COSTUME DESIGN Joan Collado and
Àlex Cantó

CO-PRODUCTION Teatre Escalante –
Government of Valencia

DISTRIBUTION rafa@pro21cultural.com

RUNTIME 1 hour and 5 minutes
(no intermission)

PARALLEL ACTIVITIES

· Seminar: *Bite into Reality*. 24 and
25 February

With a clear educational and entertaining vision and a praiseworthy ambition to faithfully sketch the diverse world in which we live today, where different cultures are called to live together, this staging by Valencian Pont Flotant is created precisely so that this harmonious coexistence can be an indisputable fact. Differences need not be an impediment in becoming close to others, to those who speak another language, those whose skin is a different colour, those who eat different foods and wear other types of clothing.

Las siete diferencias (The Seven Differences) has been conceived as a show for the whole family, so you can take the kids to familiarise them with other ways of existing, to explain to them that we as men and women all come from a common origin and that when we spread to the entire planet from Africa, we have all gradually changed shape and colour. Long or round eyes, thick or thin lips, eye-catching and surprising customs that we can approach with curiosity and an openness to experimentation.

With the Best Children's Performance Award from the Valencian theatre awards in 2018, this ode to curiosity has its main ingredients in body language, music, play, humour and the blending of the actors' real stories with fiction, as well as a clear intention to reflect with the whole family on what really separates people and joins us together, on how we like to feel different, but then we are upset when we are made to think that these differences make us outsiders.

Pau Pons and Jesús Muñoz (50% of Pont Flotant) created and directed the show and act in it, along with Zhao Hu, Natalyd Altamirano, Ruba Barua and Seve Junior, different people with whom we can learn to live as equals.

MARTA GÓRNICKA / THE CHORUS OF WOMEN

Magnificat



© KRZYSIEK KRZYSTOFIAK

21 and 22 February, 8.00 pm
Sala Verde

ROUTES
Musical score / Dissidence /
Identities

PREMIERE IN SPAIN

COUNTRY Poland

LANGUAGE Polish

(OV with Spanish subtitles)

GENRE Contemporary theatre / chorus

CONCEPT, LIBRETTO AND

DIRECTION Marta Górnicka

SOUNDTRACK IEN

CHOREOGRAPHY Anna Godowska

LITERARY AND SCIENTIFIC ADVICE Agata Adamiecka

DIRECTING ADVICE Marta Szeliga

LIGHTING DESIGN Tomasz Sierotko

STAGE MANAGER Marek Susdorf

PERFORMERS Ewa Chomicka, Paulina

Drzastwa, Viola Glińska, Alicja

Herod, Anna Jagłowska, Natalia

Jarosiewicz, Katarzyna Jaźnicka,

Barbara Jurczyńska, Ewa Konstanciak,

Ewa Kossak, Agnieszka Makowska,

Marta Markowicz, Kamila Michalska,

Jolanta Natęcz-Jawecka, Natalia

Obrębska, Magda Roma Przybylska,

Anna Rączkowska, Anna Rusiecka,

Natalia Samojlik, Kaja Stępkowska,

Paulina Sacharczuk, Karolina Więch,

Anna Wodzyńska, Anna Wojnarowska,

Magdalena Woźniak

PRODUCTION Zbigniew Raszewski

Theatre Institute, Warsaw

WITH THE COLLABORATION OF The

Chorus of Women Foundation, TR

Warszawa, Foundation TR Warszawa

WITH SUPPORT FROM Polish Institute
of Culture

RUNTIME 50 minutes (no intermission)

In such a deeply Catholic country like Poland, even reflecting on a figure like the Virgin Mary can be impudent, challenging and even provocative. Marta Górnicka and the Chorus of Women go much further. '*Magnificat* is a declaration about women in a system of power dominated by the Church, a declaration that does not use words, either sacred or profane', explains Marta Górnicka, who since presenting this 'sacropop' polyphony has continued to reap awards and recognitions both in her country and many other European locales.

The piece, which premiered eight years ago in Warsaw, directly confronts the ideological and aesthetic power of the most sacred image of femininity in the Church. Górnicka does it through a modern choral method she created —The Chorus of Women— a movement aimed at recovering women's voices and creating choral theatre whose formal and conceptual characteristics seek the combination between the ancestral power of the voice and body on Western stages and contemporary critique. 25 women who use a common language as a tool of power.

In the mouths of these women, a compendium of Bible quotes, recipes, texts by Elfriede Jelinek and the great Polish poet Adam Mickiewicz, as well as excerpts from Euripides' *The Bacchae* are all mixed by the chorus with computer sounds, the noise of shutters and sentences published in newspapers. A mix of revealing ideas and sounds through a unique fusion of contemporary culture and traditional methods, expression that spotlights its creator's twofold theatre and music education. And to this expression we must add a real ambition of demanding a new way for women to be in cultures of the past, present and future.



© TRISTRAM KENTON

BORIS CHARMATZ / TERRAIN

10000 gestes

26 and 27 February, 8.30 pm
Sala Roja

ROUTES
Must see

PREMIERE IN THE REGION OF MADRID**COUNTRY** France**GENRE** Contemporary dance

PERFORMERS Djino Alolo Sabin, Salka Ardal Rosengren, Or Avishay, Régis Badel, Jessica Batut, Nadia Beugré, Alina Bilokon, Nuno Bizarro, Matthieu Burner, Dimitri Chamblas, Olga Dukhovnaya, Sidonie Duret, Bryana Fritz, Alexis Hedouin, Kerem Gelebek, Rémy Héritier, Samuel Lefeuvre, Johanna-Elisa Lemke, Noé Pellencin, Maud Le Pladec, Mani Mungai, Solene Wachter, Frank Willens

CHOREOGRAPHY Boris Charmatz**CHOREOGRAPHY ASSISTANT** Magali Caillet-Gajan**COSTUME DESIGN** Jean-Paul Lespagnard**VOCAL TRAINING** Dalila Khatir**LIGHTING DESIGN** Yves Godin

SOUND MATERIAL *Requiem in D minor* K.626 by Wolfgang Amadeus Mozart (1756–1791), performed by the Wiener Philharmoniker, and conducted by Herbert von Karajan

WITH THE COLLABORATION OF Teatro Municipal do Porto Rivoli – Campo Alegre y Culturgesti – Fundação Caixa Geral de Depósitos (Lisbon)

WITH THE SUPPORT OF Goethe Institut**RUNTIME** 1 hour (no intermission)**PARALLEL ACTIVITIES**

· Workshops for restless souls:
'A stroll through the *musée de la danse* of Boris Charmatz', run by the company Somosdanza, and open to the general public. 22 and 23 February

There will be 25 dancers on stage. The initial proposal was to dance a choreography comprised of exactly 10,000 gestures, with each of them contributing 400 of these gestures. Each gesture would be represented once and always in unison with the group's other gestures. When the lights go out, try to count the exact 10,000 gestures one by one via which Boris Charmatz structured his choreography. We bet this activity will pose several problems, given the speed, chaos and simultaneity with which everything happens. When you get to gesture 50 —if you get that far— you'll start to ponder what the process was like, how it was memorised and staged by the dancers, how the choreographer could keep control of all the gestures and how he could ensure that none of them were repeated. And questions may arise like: What is a gesture anyways? Where does a gesture start and end? This is Charmatz's moment of triumph, the Gallic creator who sets himself superlative challenges to cause you —dear viewers— these types of reflections, from his projects for the Musée de la Danse, the French National Choreographic Centre in Rennes that he has run since 2009.

A critic defined *10,000 Gestes* as an exercise in *maximalism* in counterposition to minimalism, the movement that repeats a single gesture many times. Charmatz actually doesn't want viewers to count all 10,000 gestures. Behind this complex and sterile structure there is a reflection on the differences between mass production and singularity, or about the new data phenomenon, the amount of information minted as a new medium of exchange.

Of a provocative nature, Charmatz has always developed his work against the flow of accepted precepts of what dance is, moving on the periphery and, without leaving it, has become a highly significant author. Some of his noteworthy creations include *20 Dancers for the XX Century* and *manger* (which was a great success at our company), *Levée des conflits* for New York's MoMA, the origin of *10,000 Gestes*, and the macro-project in London *If Tate Modern was Musée de la danse*?

ROMINA PAULA/ COMPAÑÍA EL SILENCIO

El tiempo todo entero



© SEBASTIÁN ARPESELLA

27, 28, and 29 February, 8.00 pm
1 March, 6.30 pm
Sala Verde

ROUTE
Family affairs

PREMIERE IN THE REGION OF MADRID

COUNTRY Argentina

LANGUAGE Spanish

GENRE Dramatic comedy

DIRECTION Romina Paula

PERFORMERS Esteban Bigliardi,
Susana Pampín, Esteban Lamothe, Pilar
Gamboa

LIGHTING DESIGN Matías Sendón

SET DESIGN Matías Sendón and Alicia
Leloutre

PRODUCTION Sebastián Arpesella

CO-PRODUCTION Ligne Directe – Judith
Martin and Premio S

RUNTIME 1 hour and 15 minutes
(no intermission)

PARALLEL ACTIVITIES

· Talk by Cynthia Edul:
'Romina Paula and the new Argentine
playwrights'. 27 February
· Writing workshop, run by Romina
Paula and Cynthia Edul, for
professionals. Date to be confirmed

At the beginning of this decade, now drawing to a close, there was talk of a new revelation in Argentine theatre, Romina Paula, a playwright and director (and also a novelist) rising out of the always inquisitive, boisterous and surprising independent scene of Buenos Aires. She is here with Compañía El Silencio to present *El tiempo todo entero* (*All the Whole Time*), which earned her the Florencio Sánchez Prize for the Best Argentine Work in 2010. She is taking it up again now —almost 10 years later— because Madrid was a pending account that she is finally going to settle. This text has one-third Tennessee Williams, one-third Frida Kahlo and one-third of herself, with her particular poetics and conception of the performing arts.

Why Tennessee Williams? The most autobiographical of his works, *The Glass Menagerie*, is in turn the text that originated *El tiempo todo entero*. In Romina Paula's piece there is no dialogue from Williams's work, but there is the tension, restlessness and the disturbing oppressive climate, the same family conflict and a character, the daughter, who is fragile, unstable and a prisoner of her fears.

Why Frida Kahlo? The unadapted daughter from the work can be found in the Mexican painter, a wake-up call for her frustrations. Based on these references, Romina Paula composes a vibrant performance that weaves together a solid web of situations, characters and debates. Drama flourishes on the stage, living, fluid and intense, owing also to the complicity between the actors. The world is no longer that seen in her preceding works. The mother is now independent and progressive. The daughter is revealed as owning her choices, her words and her movement, far from the archetypes from Williams's tragedy. Here everyone is free, although they nonetheless remain enclosed, caged in an ardent present.

CANAL CREATES

CHÉVERE

Curva España



From 4 to 15 March
Tuesday to Saturday, 7.00 pm
Sunday, 6.00 pm
Sala Negra

ROUTE
Dissidence

PREMIERE IN THE REGION OF MADRID

COUNTRY Spain

LANGUAGES Spanish and Galician

GENRE Theatre

Ages 12 and above

IDEA AND CREATION Chévere

ON STAGE Patricia de Lorenzo, Miguel de Lira, Lucía Estévez and Leti Blanco

PLAYWRIGHT AND STAGING Xron

PRODUCTION Chévere

CO-PRODUCTION Concello de Teo, MIT Ribadavia and Teatros del Canal

DISTRIBUTION cmcarbonell@cremilo.es

RUNTIME TBD

ACCESSIBLE THEATRE

14 and 15 March

Programme available in Braille

The origins of this new creative process by Chévere (National Theatre Award 2014) were the convergence of several sources of inspiration. First, the many things that are happening in the world and the way in which we have to tell them, listen to them, question them, guarantee them or reject them. 'We wonder why lies are so effective for finding simple explanations to complex problems. Then we come up against the idea of the infernal alternatives set out by Isabelle Stengers and Philippe Pignarre.' The infernal alternatives are the false dichotomies in which nothing is actually chosen or decided, despite their apparently overwhelming logic: Do we stop immigration or do we end up without social welfare? Do we manufacture and sell arms to dictatorships or do we lose jobs?

This idea is brought to the stage via the true history of Curva España (España's Curve), a spot on the old Orense road where engineer José Fernández España died in 1927 when he was designing the railway section between Puebla de Sanabria and Orense. After his death, they decided on an alternative layout that crossed the most mountainous and uninhabited area of this province of Galicia, with enormous financial and human costs, prolonging the delays and isolation of extensive areas of Galicia. The same thing has happened again with Spain's high-speed rail (AVE) 100 years later. Many claim that engineer España was killed due to interests contrary to the rail route; while others are sure it was just an accident.



© PHILÉ DEPÉREZ

JAN MARTENS / GRIP VZW

Rule of Three

5 and 6 March, 8.00 pm
Sala Verde

ROUTE
Musical score

PREMIERE IN SPAIN**COUNTRY** Belgium**LANGUAGE** English

(OV with Spanish subtitles)

GENRE Dance**CHOREOGRAPHY** Jan Martens, with collaboration from Baptiste Cazaux / Steven Michel, Dan Mussett & Courtney May Robertson**PERFORMERS** Dan Mussett, Baptiste Cazaux and Courtney May Robertson**MUSIC COMPOSITION AND LIVE****MUSIC** NAH**STORIES** Lydia Davis © Denise Shannon Literary Agency, Inc.**COSTUME DESIGN** Valérie Hellebaut**LIGHTING DESIGN** Jan Fedinger**PLAYWRIGHT** Greet Van Poeck**CO-PRODUCTION** deSingel internationale kunstcampus, Théâtre de la Ville – Paris met Festival d'Automne à Paris, Le Gymnase CDCN Roubaix – Hauts-de-France & tanzhaus nrw**WITH COLLABORATION FROM** STUK Kunstencentrum & Grand Theatre**WITH THE SUPPORT OF** de Vlaamse overheid & de stad Antwerpen**ACKNOWLEDGEMENTS** Marc Vanrunxt & Anne-Lise Brevers**RUNTIME** 1 hour and 15 minutes (no intermission)

This show contains full nudity and strobe lights.

Jan Martens (Belgium, 1984) likes to say that his creation *Rule of Three* is a collection of small stories written through the body, music, lighting, costumes and texts, all edified through contrasts: calmness and explosion, precision and intuition, the heart and reason. This is the first time the young Belgian creator has worked with live music. He felt this need and formed an alliance with American drummer Nah, who mixed live percussion and programmed sounds for him, manipulated samples and found sounds, which then dialogue with the three dancers in this production, which hasn't stopped touring since its premiere in 2017, at deSingel in Antwerp.

Martens's fascination with Nah's creations come from the emotional coincidence of both of their work, to the point that he assures that if he were a musician, his compositions would sound like those of the drummer, who draws from trends as varied as metal, noise, industrial minimalist and punk, with artist influences as diverse as Steve Reich, Slayer and the industrial music of Einstürzende Neubauten. 'Of all my pieces, *Rule of Three* is the only one that will make you want to get up and dance,' claims the choreographer, who defines this work halfway between choreography and a concert. What does remain constant is the need for repetition, a gesture from the minimalist camp that has been present in all of Martens' work since he finished his dance studies at the Antwerp Conservatory in 2006. The precept that 'each body can communicate and every person has something to say' has guided and oriented his career. Meriting mention among his creations are *A Small Guide on How to Treat Your Lifetime Companion*, which was selected for the young European project Aerowaves 2012, and *The Dog Days Are Over* (2014).

PARALLEL ACTIVITIES

· Movement workshop run by Jan Martens, for professionals. 4 March

YOANN BOURGEOIS

Celui qui tombe



© GÉRALDINE ARISTEANU

6 and 7 March, 8.30 pm
Sala Roja

ROUTE
For everyone

PREMIERE IN THE REGION OF MADRID

COUNTRY France

GENRE Dance and circus

Ages 14 and above

ARTISTIC TEAM Julien Cramillet,
Kerem Gelebek, Jean-Yves Phuong,
Sarah Silverblatt-Buser, Marie Vaudin,
Francesca Ziviani

TECHNICAL TEAM David Hanse
(technical manager), Alexis Rostain
/ Etienne Debraux stage managers),
Magali Larché / Julien Louisgrand
(lighting managers), Benoît Marchand
(sound manager)

EXECUTIVE PRODUCTION CCN2 – Centre
chorégraphique national de Grenoble

DIRECTION Yoann Bourgeois and
Rachid Ouramdane

CO-PRODUCTION Cie Yoann Bourgeois
- MC2, Grenoble – Biennale de la
danse de Lyon - Théâtre de la Ville,
Paris - Maison de la Culture de Bourges
- L'hippodrome, Scène Nationale de
Douai - Le Manège de Reims, Scène
Nationale – Le Parvis, Scène Nationale
de Tarbes Pyrénées - Théâtre du
Vellein – La brèche, Pôle national des
arts du cirque de Basse-Normandie
/ Cherbourg-Octeville and Théâtre
National de Bretagne-Rennes

WITH SUPPORT FROM Institut Français

RUNTIME 1 hour (no intermission)

Joint programming with Teatralia,
International Performing Arts Festival
for Children and Young Adults

When the show *Celui qui tombe* has ended and you are sitting there with your jaw hanging open in shock, you will understand why its author, rising French creator Yoann Bourgeois, roundly states: 'I think the circus is the source of the new theatre method.' Is it circus that we saw? Dance, probably? Theatre, perhaps? It is actually all and nothing of those. In the middle of a dark stage, as if it were the universe, a square platform spins, slopes, lifts, lowers and moves with apparent autonomy, carrying six performer-acrobats atop it who —like in life itself— try to remain standing, search for balance in instability, divide forces and trust each other. This dynamic goes against the laws of gravity that are constantly challenged in this piece that unsurprisingly caused uproar and clamour at the Dance Biennial of Lyon 2014, where it premiered.

Circus and dance flow equally through Yoann Bourgeois's veins, as he studied at the French National Centres for Circus and Dance, respectively, and spent four years dancing with Maguy Marin's legendary group before embarking on creating his own company in 2010. Today you can find him in the central offices of the Centre Chorégraphique National de Grenoble, sharing direction with the likewise rising choreographer Rachid Ouramdane. Bourgeois's works (*Cavale*, *The Art of Fugue*, *Dialogue*, to name just a few), despite being very different, are all based on similar premises with regard to explorations of gravity, strength, balance and equilibrium, an objective that is so singular that it has led him to create his own methods for establishing the core idea of his investigations, centred on the suspension point, a concept he defines as 'the furtive moment when the object thrown has reached the peak of the parabola right before its fall'.



© ANDRÉ LE CORRE

L-E-V (SHARON EYAL & GAI BEHAR)

Love Chapter 2

12, 13 and 14 March, 8.30 pm
Sala Roja

ROUTE
Musical score

PREMIERE IN THE REGION OF MADRID

COUNTRY Israel

GENRE Contemporary dance

CREATOR Sharon Eyal

CO-CREATOR Gai Behar

LIVE MUSIC Ori Lichtik

LIGHTING DESIGN Alon Cohen

COSTUME DESIGN Odelia Arnold,
Rebecca Hytting, Gon Biran

DANCERS Gon Biran, Rebecca Hytting,
Mariko Kakizaki, Darren Devaney, Keren
Lurie Pardes, Clyde Emmanuel Archer

TECHNICAL DIRECTOR Alon Cohen

TECHNICAL DIRECTOR'S

ASSISTANT Baruch Shpigelman

REPEATER Leo Lerus

TOUR MANAGER Niv Marinberg

PRODUCTION DIRECTOR Maya Manor

INTERNATIONAL TOURS Menno Plukker
Theatre Agent, Inc.

EUROPEAN TOURS

BeMove GCV - Karen Feys

CO-PRODUCTION Winner of the
FEDORA - Van Cleef & Arpels Prize for
Ballet; Montpellier Danse Festival -
France; Sadler's Wells - London, United
Kingdom; Julidans-Stadsschouwburg
Amsterdam; Steps - Dance Festival -
Switzerland; Theater Freiburg,
Freiburg-im-Breisgau, Germany

RUNTIME 55 minutes (no intermission)

It is tough for Sharon Eyal to get out from under the shadow of Ohad Naharin, the former director of Israel's Batsheva Dance Company. She trained under his wing. She spent 22 years dancing for him and assimilating his particular style, consolidated via Gaga, his particular body movement method. Recent years also entailed her beginnings as a choreographer, premiering her highly iconic *Bill* with them. In 2013 she embarked upon her own path with L-E-V, the company she founded along with her life and dance partner, Gai Behar, a party and events producer, and star of the Tel Aviv nights. Her first stage productions seemed very close to Batsheva's, which we could say seems logical. Perhaps she'll never manage to break free (her aesthetic foundations come from there), although her creation *OCD Love* (2015) was a serious attempt at finding her own voice. She was successful. So much so that she was encouraged to create a sequel, this *Love Chapter 2*, connected to its predecessor but with its own life, so you don't need to have seen the first to come to the second.

The medical acronym OCD and the inspiration for Eyal's two pieces come from Neil Hilborn's poem that describes how a person with OCD deals with falling in love. It is not narrative dance. Or even descriptive dance. But obsession and obstinacy do seem to guide both creations. In complicity with DJ Ori Lichtik, author of the music and always present on stage, Eyal creates in *Chapter 2* a dance with noteworthy crescendo, tense and inclement, for six dancers who—far from looking like a unified troupe—are more like separate selves dancing together on the stage. 'A group of dark souls who travel lost through the vast space of the stage,' is how one Dutch critic poetically defined the piece.

EL CONDE DE TORREFIEL

La plaza



© LUISA GUTIERREZ

19, 20 and 21 March, 8.00 pm
Sala Verde

ROUTE
Dissidence

PREMIERE IN THE REGION OF MADRID

COUNTRY Spain

LANGUAGE Spanish

GENRE Contemporary dramaturgy

IDEA AND CREATION El Conde de Torrefiel in collaboration with the performers

STAGING AND PLAYWRIGHT Tanya Beyeler and Pablo Gisbert

TEXT Pablo Gisbert

WITH Amaranta Velarde, Albert Peréz, Gloria March, David Mallols, Monica Almirall, Nicolas Carbajal and 10 local performers

LIGHTING DESIGN Ana Rovira

SOUND DESIGN Adolfo García

SET DESIGN El Conde de Torrefiel and Blanca Añón

COSTUME DESIGN Blanca Añón and performers

ROBOT Oriol Pont

PRODUCTION Kunstenfestivaldesaarts, Brussels and El Conde de Torrefiel

CO-PRODUCTION Alcantara & Maria Matos Teatro (Lisbon), Festival d'Automne & Centre Pompidou (Paris), Festival GREC (Barcelona), Festival de Marseille, HAU Hebbel am Ufer (Berlin), Mousonturm, Frankfurt am Main, Triennale di Milano, Vooruit (Gant), Wiener Festwochen (Vienna), Black Box Theater (Oslo), Zurcher Thetaerspektakel (Zurich)

DISTRIBUTION

info@elcondedetorrefiel.com

RUNTIME 1 hour and 25 minutes
(no intermission)

In the times of Facebook, the huge global agora, the huge rubbish tip of profiles, Pablo Gisbert and Tanya Beyeler, the two personalities behind El Conde de Torrefiel, convert the stage into a square inhabited by faceless beings. In the times of the selfie, El Conde, as Roberto Fratini says, devotes itself to 'offering us, exhibiting it, the stupefied smile of a humanity that is taking the last of its self-portraits'.

About to complete its 10th anniversary, *La plaza* (*The Square*) is the sixth work by this Barcelona-based company (without counting a multitude of pieces ranging from works in progress to video art, as well as installations), which is progressively winning over more and more international audiences. This latest work has also arisen from this expansion, which uses the public space as a small paradigm for the contemporary world.

In *La plaza*, viewers take on a perhaps unexpected leading role. All the texts projected are in second person. The work talks to you. And you, when you leave the theatre, take the work with you and to the masses of half of Europe. Perhaps, in these times in which we spend half our lives scrutinising others' images, it's about taking time to think about ourselves and who we would really like to be. But this would happen, if it does happen, after you have cast your eyes on the scenes in *La plaza*, busy scenes, plagued with diverse characters and details hard to grasp in their entirety. The aesthetic experience of watching this landscape represents a qualitative leap in our relationship as viewers with the poetic majesty of El Conde.

'*La plaza* —says Tanya Beyeler— is more like an impressionistic painting. It's seeing how what we see, the images that pass before our eyes, in the end affect the perception of what we see and the perception we have of ourselves'.

'*La plaza* —says Pablo Gisbert— is a likeness of the idea of people, the idea of city, the idea of humanity. It is a poetic means to speak of the entire world.'



© ANNE VAN KERSCHOT

ANNE TERESA DE KEERSMAEKER/ ROSAS VZW

Achterland

**21 March, 8.30 pm
22 March, 7.30 pm
Sala Roja**

ROUTES
Musical score / Must see

PREMIERE IN THE REGION OF MADRID**COUNTRY** Belgium**GENRE** Dance**CHOREOGRAPHY** Anne Teresa De Keersmaecker**STAGING** Jean Luc Ducourt**PERFORMERS (ALTERNATING)** Laura Bachman, Lav Crnčević, Léa Dubois, José Paulo dos Santos, Anika Edström Kawaji, Bilal El Had, Frank Gizycki, Robin Haghi, Yuika Hashimoto, Laura Maria Poletti, Soa Ratsifandrihana, Luka Švajda**MUSIC** György Ligeti and Eugène Ysaÿe**MUSICIANS** Wilhem Latchoumia, Joonas

Ahonen (piano), Juan María Bracerás, Naaman Sluchin (violin)

SET DESIGN Herman Sorgeloos**LIGHTING DESIGN** Jean Luc Ducourt**COSTUME DESIGN** Ann Weckx**PRODUCTION** Rosas**CO-PRODUCTION** De Munt / La Monnaie (Brussels), Kaaaitheater (Brussels), Stichting Van Gogh 1990, Rotterdamse Schouwburg, Théâtre de la Ville (Paris)**RUNTIME** 1 hour and 30 minutes (no intermission)**PARALLEL ACTIVITIES**

· Talk by Susanne Franco around questions of memory, repetition and architecture in the work by Anne Teresa de Keersmaecker and her company ROSAS. 21 March

· Workshops for restless souls: 'The figure of Anne Teresa de Keersmaecker and the company ROSAS: A Belgian dance', run by the company Somosdanza, open to the general public. 14 and 15 March

The repetitive and obstinate minimalist gestures have been left behind that launched Anne Teresa de Keersmaecker and her company Rosas to stardom, a company that is a total emblem of New Belgian Dance. When starting out, the creator had a highly rational mentality, and felt more secure in the closed structure provided by the sequential musical scores of creators like Steve Reich. Her first two pieces came from that time: the female quartet *Rosas Danst Rosas* (1983) and the duet *Phase* (1982). They had a subtle feminist feel to them, verified by the fact that she only worked with women, but also at fleeting and certain times in her rational creations. The mathematical rigour and calculated dynamic of *Rosas Danst Rosas* was broken up by daily feminine gestures like throwing their hands up in despair or what seemed like women starting to undress.

When she had exhausted all possibilities of minimalism, new directions opened up to her. She did in-depth research on music and the musicality of bodies, a topic that would become primordial for her. She also added a masculine side. To understand this transition, *Achterland* (1990) can be seen as a hinge and key work. It is the first of her long list of choreographies to feature male dancers. They are, this is true, in the background, as if she still didn't know exactly how to move them or what to do with them. The scene in which one of the men tries to get the attention of the five women dancers and they pay him absolutely no heed is an illustrative moment, as well as funny. In this regard, *Achterland* is pre-eminently feminine, albeit with male presence.

It was also the first time that Rosas danced with live music, a practice that would become the norm. Keersmaecker moved away from minimalist rigidity and started to explore the relationship between music and dance, putting a pianist and violinist on stage to play works by Ligeti and Ysaÿe, composers who impose the direction of her choreography.

PROTON THEATRE

Imitation of Life



© PROTON THEATRE / MARCELL REV

26 and 27 March, 8.00 pm
Sala Verde

ROUTE
Dissidence / Family affairs

PREMIERE IN THE REGION OF MADRID

COUNTRY Hungary

LANGUAGE Hungarian
(OV with Spanish subtitles)

GENRE Theatre

Recommended for ages 16 and above

PERFORMERS Lili Monori (Mrs. Lőrinc Ruzsó), Roland Rába (Mihály Sudár), Annamária Láng (Veronika Fenyvesi), Zsombor Jéger (Szilveszter Ruzsó), Dárusz Kozma (Jónás Harcos)

SET DESIGN Márton Ágh

COSTUME DESIGN Márton Ágh, Melinda Domán

TEXT Kata Weber

PLAYWRIGHT Soma Boronkay

MUSIC Asher Goldschmidt

DIRECTION Kornél Mundruczó

PRODUCTION Dóra Büki

CO-PRODUCTION Wiener Festwochen, Vienna; Theater Oberhausen, Germany; La Rose des Vents, Lille; Maillon, Théâtre de Strasbourg / Scène

européenne, France; Trafó House of Contemporary Arts, Budapest; HAU Hebbel am Ufer, Berlin; HELLERAU - European Center for the Arts, Dresden; Wiesbaden Biennale, Germany

RUNTIME 1 hour and 30 minutes
(no intermission)

On the one hand, a story of a boy growing up in a gypsy family, but who does not look like them because his skin is a different colour. The rejection of his origins weighs on his childhood. He will try to create a new life in the anonymity of the city, but will never end up finding his place. His self-hatred prevents his social integration and compels him to commit a crime. On the other hand, the story of a bailiff in charge of evicting a single woman from her flat in Budapest, although an unexpected change blocks his plan and—in all his cruelty—the man is forced to examine his conscious.

Kornél Mundruczó, director and playwright of *Imitation of Life* and alma mater of the Hungarian company Proton Theatre (which had not come to our country ever in its 10 plus years of history), was inspired by a true violent crime that occurred in Budapest in 2015. The question underlying this piece is: do we choose our destinies or are our lives predestined? Internationally renowned theatre and cinema director, both languages are present in this shocking and even tearful production that has toured festivals in Austria, Germany, France, Russia, Holland, Switzerland, Poland, Greece and Portugal, taking away several awards and recognitions.

Imitation of Life is a terribly lucid look at the contradictions in Hungarian society and, by extension, any contemporary Western society, because discrimination, far from decreasing, is increasingly more common and widespread. As stated in the influential German newspaper *Frankfurter Allgemeine Zeitung*, 'Mundruczó's theatre art reflects the complexity of social relationships at a small scale, using sharply defined edges. This makes *Imitation of Life* an event that is both poetic and political.

LEONOR LEAL / ALFREDO LAGOS / ANTONIO MORENO

Nocturno



© KLAUS HANDNER

27, 28 and 29 March, 7.00 pm
Sala Negra

ROUTE
Musical score

PREMIERE IN THE REGION OF MADRID**COUNTRY** Spain**LANGUAGE** Spanish**GENRE** Flamenco dance**ARTISTIC TEAM** Leonor Leal, Alfredo Lagos y Antonio Moreno**TECHNICAL TEAM** Carmen Mori and Manu Meñaca**DISTRIBUTION** produccion@anegro.net**RUNTIME** 1 hour (no intermission)**PARALLEL ACTIVITIES**

· Workshops for restless souls: 'New flamenco: Leonor Leal, Rocío Molina e Israel Galván', run by the company Somosdanza, open to the general public. 9 and 10 May

Premiering at the Bienal de Flamenco 2018 in Seville, *Nocturno* is a solo act by Leonor Leal (Jerez de la Frontera, 1980), with live accompaniment from guitarist Alfredo Lagos and the tremendously creative and ingenious percussionist Antonio Moreno, who can create sound from just about any object, from a bottle to an old washboard. As its name may suggest, the piece is somewhat abstract, bathed in the serenity of night, with dim lights that evoke a dream state or nocturnal insomnia, all dominated by an elegant stage austerity that casts Leonor Leal's body into the limelight, always under strict flamenco codes. But this is no run-of-the-mill flamenco. It is very distant from a *tablao* number and has done without song. Conversely, it centres on the art of theatre and exploration.

Leal admits that the main objective of the piece was to experience with expanding her choreographic language, focused here on sound and spatial development. To reach her desired goal, she made significant alliances. On the one hand, Jean Geoffroy's experimental music, with whom she designed a suggestive sound space and, on the other, María Muñoz, at the head of the company Malpelo, and with whom she designed the dramaturgy for the piece, managed partly by L'Animal a l'esquena, the research lab that Malpelo has in Celrà, Catalonia.

Leonor Leal comes from a strong and strict flamenco education, studying under masters including Angelita Gómez and Manolo Marín. After dancing for Antonio El Pipa, Andrés Marín and the Ballet Flamenco de Andalucía, she started her own investigations in 2008, putting her on the path towards New Flamenco with creations like *Leoleolé*, *Mosaicos* and *Frágil*, works linked to theatre art and the outcome of constant and unflagging research. *Nocturno* is one result of this study, a soothing flamenco piece, which is one step up in her quest to deconstruct traditional flamenco, which she has —with genius— brought into harmony with the stage sensibility of our times.



© LUCA DEL PIA

PIPPO DELBONO / EMILIA ROMAGNA TEATRO FONDAZIONE

La gioia

2 and 3 April, 8.00 pm
Sala Verde

ROUTE
Must see / Life and death

PREMIERE IN THE REGION OF MADRID

COUNTRY Italy

LANGUAGE Italian

(OV with Spanish subtitles)

GENRE Theatre

ARTISTIC TEAM Dolly Albertin, Gianluca Ballarè, Margherita Clemente, Pippo Delbono, Ilaria Distante, Simone Goggiano, Mario Intruglio, Nelson Lariccia, Gianni Parenti, Pepe Robledo, Zakria Safi, Grazia Spinella and Bobo's voice

FLORAL COMPOSITION Thierry Boutemy

MUSIC Pippo Delbono, Antoine Bataille, Nicola Toscano and several other artists

LIGHTING DESIGN Orlando Bognesi

PRODUCTION Emilia Romagna Teatro Fondazione

CO-PRODUCTION Théâtre de Liège, Le Manège Maubeuge – Scène Nationale

ACKNOWLEDGEMENTS Enrico Bagnoli, Jean Michel Ribes, Alessia Guidoboni (Thierry Boutemy's assistant), Théâtre de Liège for the costumes

RUNTIME 1 hour and 20 minutes
(no intermission)

Strobe lights are used

PARALLEL ACTIVITIES

- Talk by Gianni Manzella on *La Gioia* and Pippo Delbono's work. 2 April
- Seminar: *What the Dead Make Us Do*. 4 November

The unflagging search for happiness could be a perfect title to concisely define this new theatre piece by the unclassifiable Italian creator, who turns 60 this year with his genius still clearly intact. He just keeps garnering ever-greater praise. Good proof of this is the retrospective dedicated to him last autumn at Paris's Centre Pompidou, at which he presented *La mente che mente*, a new and immersive installation, as well as several of his films (*Amore carne*, *Questo buio feroce* and *Vangelo*), a reading of his work and a masterclass.

Creating a show about this emotion that we would all like to feel all of the time has paradoxically involved Delbono's experience of extreme emotions, yes enthusiasm and happiness, but also anguish and pain. When one has a deeply painful time, the final moment—that explosion of happiness— is lived as a final discovery, with no turning back.

Instead of focusing on images, sounds and movements on the stage, Delbono and his troupe try to go further every day towards an absolute exaltation that audiences can feel burning and passionate. There is no grandiloquent stage paraphernalia and no complicated visuals or plots. What is important is the journey that actors and the audience embark upon together, the hub to cut to the essence of happiness.

Sad clowns and macabre dances and frenzied souls shouting and giving free rein to their antisocial madness, precede the final explosion of colours at the end that fills the stage with flowers. The composition was created by Delbono himself, jointly with Thierry Boutemy, the florist who—for example— designed the lush flower arrangements for *Marie Antoinette*, the film by Sofia Coppola. 'Flowers evoke life, but also death—explains Delbono— They are beautiful, but wither quickly.' Happiness, like beauty, is fleeting, albeit eternal.

CANAL CREATES

FOCUS ON: COLECTIVO ARMADILLO

Todas las cosas del mundo



© ÓSCAR VILLEGAS

3, 4 and 5 April, 8.00 pm
Sala Negra

ROUTE
Unique creators

WORLD PREMIERE**COUNTRY** Spain**ORIGINAL LANGUAGE** Spanish**GENRE** Stage installation for four performers

Ages 12 and above

ARTISTIC TEAM Raúl Marcos, Luciana Pereyra, Óscar G. Villegas and Jesús Barranco**TECHNICAL TEAM** Óscar G. Villegas and Luciana Pereyra**CO-PRODUCTION** Teatros del Canal and Colectivo Armadillo**DISTRIBUTION** ogvillegas@yahoo.com**RUNTIME** 2 hours (no intermission)**PARALLEL ACTIVITIES**

· Situational installation with a variable length: *Humble and unimportant actions around an installation*. 3, 4 and 5 April, open from 5.00 to 7.30 pm. Free entry until venue is full.

Internet could be the final compendium, the last depository of human knowledge before our disappearance as a species, gathering the testimony of encyclopaedias, dictionaries, atlases, museums and libraries. Thanks to the web of webs, it seems as if we've got all knowledge of the entire world only a click away (or two).

This is the soil (and doubt the fertiliser) from which Colectivo Armadillo's new project has been growing. This group of diverse creators, comprised of Carlos Rod, Pilar Campos, Óscar G. Villegas, Luciana Pereyra, Raúl Marcos and Jesús Barranco, has been walking this path —together and not fragmented— since 2005, birthing their interdisciplinary works that elude easy classification. They are always seeking a new angle in their way of looking at and approaching the performing arts. For example, instead of operating in the way art normally does, using a part to represent the whole, *Todas las cosas del mundo* (*Everything in the World*) uses an accumulative procedure, wanting to encompass everything.

Over the course of recent months, it has been developing into a sort of infinite cartography... but for what? Without admitting the impossibility of their goal (talking about everything in the world), everything amassed in this particular encyclopaedia (including errors and biased information) will be materialised in different formats and via different artistic mediums: A publication in the style of renaissance miscellany, a documentary film, a collection of small sculptures and objèts, a plastic installation and another stage installation for four performers, which is what we will see here.

A fragmentary nature, a common characteristic of contemporary performing artists since the last third of the 20th century, reaches fever pitch here. The piece —written with four hands— is done with loads of materials and many different subjects, tones, styles and processes, with the final result being something we perhaps could classify as collage, assemblage, patchwork, remix or sampling.

CANAL CREATES



© MARCOS PUNTO

MANUEL LIÑÁN

¡Viva!

16, 17 and 18 April, 8.30 pm
19 April, 7.30 pm
Sala Roja

ROUTE
Identities

COUNTRY Spain

GENRE Contemporary dance-flamenco

CHOREOGRAPHY, DIRECTION AND

DANCE Manuel Liñán

SET ADVISOR Alberto Velasco

DANCERS AND CHOREOGRAPHY Manuel Liñán, Manuel Betanzos, Jonatan Miró, Hugo López, Miguel Heredia, Víctor Martín (from BNE) and Daniel Ramos (from BNE)

MUSIC Francisco Vinuesa, Víctor Guadiana and Kike Terrón

MUSIC ADVICE David Carpio and Antonio Campos

MUSICIANS Francisco Vinuesa (guitar), David Carpio and Antonio Campos (cante), Víctor Guadiana (violin), Kike Terrón (percussion)

LIGHTING DESIGN Gloria Montesinos A.a.i

COSTUME DESIGN Yaiza Pinillos

SHOES Arte Fyl

SOUND DESIGN Kike Cabañas

TEXT Excerpt from *Juego y teoría del duende* by Federico García Lorca

PRODUCTION Manuel Liñán

CO-PRODUCTION Compañía Manuel Liñán and Teatros del Canal

DISTRIBUTION

anacarrasco@peinetaproducciones.com

RUNTIME 1 hour and 30 minutes
(no intermission)

In some way, *¡Viva!* was the best new show from last season at Teatros del Canal, a house it now returns to after its much-talked-about success. Of Manuel Liñán (Granada, 1980), we already knew of his flamenco ferocity, his intelligence and his openness to risk. However, he has surpassed superlatives with this choreography that —somewhat rightly— has been compared to the work of Les Ballets Trockadero de Montecarlo, the American all-male drag ballet troupe that performs the academic repertory. It is the obvious and easiest comparison, in so far as Liñán and his six dancers take the stage in flamenco dresses, playing female roles and skilfully tackling the different *palos* (traditional flamenco musical forms). But there is a significant distancing.

If Liñán and his dancers had chosen, each one of them, a flamenco diva to characterise it, even ridicule it, and had centred on the humour implicit in transvestism done in good taste, there would be a clear proximity to the US group. However, and here is where they break apart, the choreographer's instruction was for each one to seek his feminine side in his heart of hearts, hidden or repressed, that was already there. So, they are not playing roles, but they stand before us, vulnerable and revealing an unexplored facet that they courageously share with the audience.

Flamenco, like ballet and not so much contemporary dance, is very gender discriminatory. In purely technical issues, there is a specific job for the man and another for the woman. Liñán has always been a rebel. He revealed this nonconformity dancing in a long-tailed flamenco dress for Rafaela Carrasco and later was self-taught, forging his own way. There were feminine touches in his previous productions, which we can now understand as the study and preparation for this leap into the void, with which he challenges conventionalisms and, consequently, challenges everything conventional, something that still abounds in the world of flamenco (and outside it). The title itself is a declaration of principles. 'It refers both to the exploration of our feminine sides and the war cry by having the courage to confront it.'

CANAL CREATES



© MARIO ZAMORA

LA TRISTURA

Renacimiento

From 17 to 30 April
Tuesday to Saturday, 8.00 pm
Sunday, 6.30 pm
29 May, 7.00 pm
Sala Verde

ROUTE
Identities

WORLD PREMIERE

COUNTRY Spain

LANGUAGE Spanish

GENRE Theatre

ARTISTIC TEAM La tristora

TECHNICAL TEAM Roberto Baldinelli
and Eduardo Vizuete

DISTRIBUTION

violetagilcasado@gmail.com

CO-PRODUCTION La tristora and
Teatros del Canal

RUNTIME TBD

ACCESSIBLE THEATRE

25 and 26 April

Programme available in Braille

'I commit to the art we make for others, as friends,' Jonas Mekas.

It's difficult to imagine a text about a piece that still doesn't exist. We wrote this over a year before *Renacimiento* (*Renaissance/Rebirth*) was going to premiere. Back then, we knew almost nothing about *CINE* or *Future Lovers*; there was only a title, a beacon, a desire for it to materialise.

We want to continue understanding our present. And even our future. To do so, we often need to go back and recount our backgrounds. Like with a new lover, one night with the lights out, you tell her who you are. *Renacimiento* will basically be this, a simple way of telling a story about our recent past. And when we say 'our' past, we are referring here to our country. And when we say our country, we are referring this time to Spain.

We have always viewed titles as prophecies, as projections perhaps, of a stage, a stage that is yet to come. Hopefully this fulfils its function.

La tristora, February 2019.

PEEPING TOM

Kind



© OLEG DEGTAROV

23, 24 and 25 April, 8.30 pm
26 April, 7.30 pm
Sala Roja

ROUTE
Family affairs

PREMIERE IN THE REGION OF MADRID

COUNTRY Belgium

LANGUAGE English

(OV with Spanish subtitles)

GENRE Dance / theatre

CONCEPT AND DIRECTION Gabriela Carrizo, Franck Chartier

CREATION AND PERFORMERS Eurudike De Beul, Marie Gyselbrecht, Hun-Mok Jung, Brandon Lagaert, Yi-chun Liu, Maria Carolina Vieira

LIGHT DESIGN Amber Vandenhoeck, Sinan Poffyn (intern), Peeping Tom

COSTUME DESIGN Lulu Tikovsky, Yi-chun Liu, Nina Lopez Le Galliard (intern), Peeping Tom

SET DESIGN Justine Bougerol, Peeping Tom

PRODUCTION Peeping Tom, with collaboration from KVS – Koninklijke Vlaamse Schouwburg (Brussels), Teatre Nacional de Catalunya/Grec Festival de Barcelona, Theater im Pfalzhaus (Ludwigshafen)

CO-PRODUCTION Les Théâtres de la Ville de Luxembourg, deSingel (Antwerp), Théâtre de la Ville Paris/ Maison des Arts de Créteil, Maison de la Culture de Bourges, Festival Aperto/ Fondazione I Teatri (Reggio Emilia), La Rose des Vents (Villeneuve d'Ascq), Théâtre de Caen, Gessnerallee Zurich, Julidans Amsterdam, La Bâtie – Festival de Genève, Le Manège (Maubeuge)

WITH THE SUPPORT OF Las Autoridades Flamencas and Tax Shelter from the Federal Government of Belgium

RUNTIME 1 hour and 20 minutes (no intermission)

There was in *Moeder* (*Mother*) a recurring plotline, in which parents were celebrating their daughter's birthday, with her put in a sort of incubator. The scene was always the same and we saw her as a girl, an adult and an old woman, always enclosed in the glass box. This awful sequence was the starting point and marked the start of the long-awaited *Kind* (*Children*), which closes this trilogy on the family, fundamental in the oeuvre of Belgian group Peeping Tom, which started with *Vader* (2014) (*Father*), continued with *Moeder* (2016) and closes with this vision, not a pleasant one, about the world of children.

Even though there is a forest, this is no children's story. The perspective of this work is inside a child's mentality, her fears and the questions she ponders, how she sees and understands the adult world with the dearth of information she has available. With this new launch, Peeping Tom's directors, Argentine Gabriela Carrizo and Frenchman Franck Chartier, work together once again, after she worked alone on *Moeder*, where the setting was a sort of bunker-museum-crematorium, and he went solo for *Vader*, set in a home for the elderly. What these three creations have in common is the need to explore the hidden emotions that family members all hide.

Children are no strangers to the work of Peeping Tom, and neither is the closed family universe. Given to trilogies, they already created another about a wealthy family that came down in the world (*Living Room*, *Garden* and *Basement*, from 2002 to 2007), which catapulted them to fame and defined their style, so theatrical, direct and suggestive. Despite having used child performers, they had never directly tackled the complex universe of children like they do in *Children*, in which extras will participate, chosen and trained in each city in which the work tours.

PARALLEL ACTIVITIES

· Movement workshop, run by Gabriela Carrizo, for professionals.
Date to be confirmed

CANAL CREATES

POLIANA LIMA

Las cosas se mueven pero
no dicen nada



© JACOBO MEDRANO

28, 29 and 30 April, 7.00 pm
31 May, 5.30 pm
Sala Negra

ROUTE
Identities

PREMIERE IN SPAIN

COUNTRY Spain

GENRE Dance

ARTISTIC TEAM TBD

CO-PRODUCTION Festival DID, Teatro Rivoli de Oporto, Centre National de la Danse – Pantin, Poliana Lima and Teatros del Canal

RUNTIME TBC

Every new piece by Poliana Lima (Brazil, 1983) revolves around the same series of concerns that have moved her as a creator since she arrived in Madrid from her country, where she worked fiercely as a dancer for others. In this regard, her new creation seems related to her solo *Hueco* and the piece *Aquí siempre*, perhaps comprising a trilogy that, in turn, has its origins in the dark *Atávico*, the new piece with which she won first prize in the 2014 Madrid Choreography Competition.

On stage, 10 women move incessantly without changing place under the command of Vidal's music, a regular collaborator with the choreographer, who has created a minimalist composition by accumulation. For Lima, this was an important challenge closely linked to form and composition. She wanted to thoroughly explore the possible variations that could be reached, with a restriction like the absence of movement, as well as exploring her performers' physical strength.

But *Las cosas se mueven pero no dicen nada* (*Things Move But They Don't Say Anything*) is not totally abstract. On the one hand (à la Merce Cunningham, the great 20th century innovator), she defends the autonomy of dance with no other props or support than the dancing itself but, in parallel, the minimalist gesture, exhausting and repetitive, can cause some tension and anguish that, added to the female presence, could lead to political readings on the role of women in our society. It was not the original intention, but instead coincidence, that the cast is all female, but Poliana Lima doesn't care if people hypothesise about her work. 'Dance, after everything,' she assures, 'is an expression of life'.

With a short yet intense career, this Brazilian choreographer has built up a small yet solid catalogue of pieces produced from specific motivations that orbit around her preoccupations about both art and life.

FOCUS ON: ANGÉLICA LIDDELL/ ATRA BILIS

Una costilla sobre
la mesa: Padre
(presentación de
Sacher-Masoch. Lo frío
y lo cruel) o el problema
de la semejanza

Una costilla sobre
la mesa: Madre

Padre 1 and 2 May, 8.30 pm
3 May, 7.30 pm
Sala Roja

Madre 19 and 20 May, 8.00 pm
21 May, 7.00 pm
Sala Verde



ROUTES

Family affairs / Life and death

LANGUAGE Spanish
GENRE Theatre
Ages 16 and above

ESTRENO EN ESPAÑA

UNA COSTILLA SOBRE LA MESA: PADRE

TEXT, SET AND COSTUME DESIGN AND

DIRECTION Angélica Liddell

PERFORMERS Angélica Liddell,
Camilo Silva

DIRECTOR'S & PRODUCTION

ASSISTANT Borja López

LIGHTING DESIGN Jean Huleu

SOUND AND VIDEO Antonio Navarro

PRODUCTION Gumersindo Puche

DISTRIBUTION sindop@hotmail.com

CO-PRODUCTION IAQUINANDI, S.L.,
La Colline - Théâtre National (Paris)
and Teatros del Canal

RUNTIME TBC

PREMIERE IN THE REGION OF MADRID

UNA COSTILLA SOBRE LA MESA: MADRE

TEXT, SET AND COSTUME DESIGN AND

DIRECTION Angélica Liddell

PERFORMERS Angélica Liddell,
Gumersindo Puche

CANTAOR Niño de Elche

DANCER Ichiro Sugae

DIRECTOR'S & PRODUCTION

ASSISTANT Borja López

LIGHTING DESIGN Jean Huleu

SOUND AND VIDEO Antonio Navarro

CO-PRODUCTION IAQUINANDI, S.L.,
Théâtre Vidy-Lausanne, Festival
Temporada Alta and Teatros del Canal

RUNTIME 1 hour and 20 minutes
(no intermission)

I just burned my parents, with a three-month separation between one body and the other body. I will never be able to return from somewhere else. I don't want to remember them alive. I want their lifeless bodies to accompany me, their marbleised faces like masks of senselessness and outrage, their rest in the end, this glacial mystery and the immense pain I felt when I touched the already cold flesh. I want to keep the image of their cadavers like a gold medal in my memory so that they always make me cry, and so that I always have the missing image inside me, the irrepresentable nature of the image that we will always miss. Every day I toil to forget their lives, which is my life. I want no other memory than their deaths, their deaths, which return to me the enormity of forgiveness and compassion. On my right, my dead father; on my left, my dead mother. Love at great heights, spherical and golden. I love you father. I love you mother.

To my mother, I give her as a final ceremony the work she would have liked to have seen, a mythical journey to the land of her ancestors. For my father, the best offering rests in that which is unintelligible, meaning that which makes us saints.

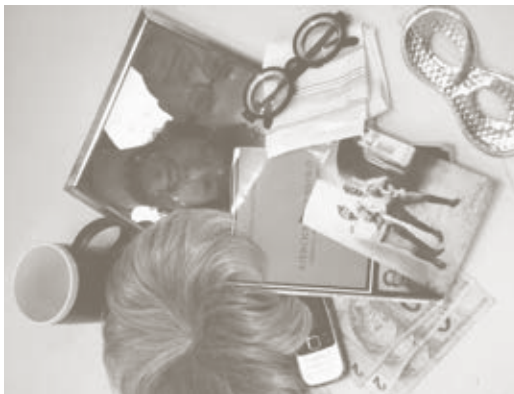
PARALLEL ACTIVITIES

- Seminar: *What the Dead Make Us Do*. 4 November, run by Vinciane Despert and Adolfo M. García Hernández

FOCUS ON: COLECTIVO ARMADILLO

66 ejercicios de estilo

8 and 9 May, 6.30 pm
10 May, 5.30 pm
Sala Negra



© COLECTIVO ARMADILLO

ROUTE
Unique creators

COUNTRY Spain
LANGUAGE Spanish
GENRE Theatre
Ages 12 and above

ARTISTIC TEAM Raúl Marcos, Óscar G. Villegas and Jesús Barranco
TECHNICAL TEAM Óscar G. Villegas
DISTRIBUTION ogvillegas@yahoo.com
RUNTIME 1 hour and 40 minutes
(no intermission)

SCHOOL CAMPAIGN

6 and 7 May

PARALLEL ACTIVITIES

· Workshops 'The Future is Here Now':
'On the new and the old, the 21st
century in the city's stage landscape'
run by La tristura, open to the general
public. 16 May

Is it still possible to defend style? Is it relevant in the performing arts? These are the questions at the core of this piece, the fourth by Colectivo Armadillo, inspired by Raymond Queneau's famous book *Exercises in Style*. In the novel, the French writer retells the story narrated on the first page in 99 variations, an idea that came upon him after attending a concert with an interpretation of Bach's *The Art of Fugue*. Armadillo wanted to do the same for a short scene, a brief banal dialogue: present 66 variations from among the most strictly formal and theatrical styles that the performers have witnessed or been interested in during their respective careers, to shape a sort of living history of stage direction.

Based on this trivial dialogue apparently without substance, actors Jesús Barranco and Raúl Marcos are then invaded by voices and styles from all periods, enclosed in a loop that always threatens to spill over; a work of acting and dramatic genius in which difficulty seems an end in and of itself. Some of these 66 variations are related to Chekhovian, Brechtian or Lorcinian styles, with jesters and pantomimes, with mediaeval or Romantic interpretations, a la Hamlet, or as cabaret, stand-up comedy or radio theatre. It is done in key of clown or musical, improvised or invoking Meyerhold.

Mise en abisme or apparently insignificant play, these 66 *ejercicios de estilo* never become stage pieces and their essence is that they remain drafts, sketches, inviting the audience to complete and imagine a climax that does not exist. And that accompanies the thought involved in finding answers to the starting questions.

CANAL CREATES

KATIE MITCHELL/ SCHAUBÜHNE

Orlando



© STEPHEN CUMMISKEY

8 and 9 May, 8.30 pm
Sala Roja

ROUTE
Identities / Must see

COUNTRY Germany
LANGUAGE German
(OV with Spanish subtitles)
GENRE Theatre

AUTHOR Virginia Woolf
VERSION Alice Birch
DIRECTION Katie Mitchell
PERFORMERS Ilknur Bahadır, Philip Dechamps, Cathlen Gawlich, Carolin Haupt, Jenny König, Isabelle Redfern, Konrad Singer...
COLLABORATION WITH DIRECTION Lily McLeish
SET DESIGN Alex Eales
COSTUME DESIGN Sussie Juhlin-Wahlen
CINEMATOGRAPHY Grant Gee
VIDEO Ingi Bekk
VIDEO COLLABORATION Ellie Thompson
SOUND Melanie Wilson
MUSIC N.N.
LIGHTING DESIGN Anthony Doran
PLAYWRIGHT Nils Haarmann
CO-PRODUCTION Odéon - Théâtre de l'Europe, Teatros del Canal Madrid and Göteborgs Stadsteater / Backa Theatre, in co-operation with PROSPERO European Theatre Network
WITH THE SUPPORT OF Goethe Institut
RUNTIME TBC

PARALLEL ACTIVITIES

· Talk by María Caudevilla: 'The dramaturgy of image in Katie Mitchell's work'. 8 May

We are extremely proud to have one of the greatest stage directors today in our house, who can polarise audiences like no other. This British woman is arriving with her take on Virginia Woolf's *Orlando*, in a production by Schaubühne in Berlin, an entity with which she is associated.

Katie Mitchell has become famous for her use of real time cinema in her stage projects and for her rereading of cultural tradition and theatre norms from a feminist viewpoint. *Orlando* is precisely a hero who becomes a heroine, who loves both women and men, who is against the system and whose experiences reflect women's status in different periods, subjected to the decrees of the patriarchy. Written in 1928, *Orlando* is a ground-breaking masterpiece that questions and challenges the frontiers of time, of space, of lifestyles, of social determination and masculinised hierarchies and power structures.

Orlando takes on history from the 16th to 20th centuries and, with the change of the lead character's gender, the vision of the world changes: as a woman, she had to go to court to keep her assets; the clothing is synonymous with less freedom, with restrictions and with a loss of privileges. 350 years in a story that, in Mitchell's adaptation, goes even further: there will be five Orlandos, played by one man, three women and one transsexual actress. It will be an exploration of gender roles and limitations in the Victorian Era, the reign of Edward VII and today, in 2019. Will it continue to be revolutionary?

Further, with this staging, Teatros del Canal is becoming part of the Prospero European Theatre Network, a continental collaborative project for production and distribution among theatres in France, Germany, Belgium, Italy, Holland, Portugal, Sweden, Croatia and —now— also Spain.

PENSAMENTO AVULSO / MARCO DA SILVA FERREIRA

Brother



© JOSÉ CALDEIRA

13 and 14 May, 8.00 pm
Sala Verde

ROUTE
Unique creators

PREMIERE IN SPAIN**COUNTRY** Portugal**GENRE** Dance

Recommended for ages 16 and above

ART DIRECTION AND CHOREOGRAPHY

Marco da Silva Ferreira

DIRECTOR'S ASSISTANT Mara Andrade**PERFORMERS (CREATION PROCESS)**

Anaísa Lopes, Cristina Planas Leitão, Duarte Valadares, Filipe Caldeira, Marco da Silva Ferreira, Max Makowski, Vitor Fontes

TECHNICAL DIRECTION AND LIGHTING**DESIGN** Wilma Moutinho**LIVE MUSIC** Rui Lima and Sérgio Martins**EXECUTIVE PRODUCTION** Joana Costa Santos**PRODUCTION** Pensamento Avulso, associação de artes performativas**CO-PRODUCTION** São Luiz Teatro Municipal (PT); Teatro Municipal do Porto (PT); Centre Chorégraphique National de Rillieux-la-Pape / Direction Yuval Pick (FR)**RESIDENCES** Centro Cultural Vila Flor, O Espaço do Tempo, Quinta do Rio**WITH THE SUPPORT OF** República Portuguesa - Cultura / DGArtes - Direção-Geral das Artes and aerowaves - dance across europeu (Marco da Silva Ferreira is an Aerowaves Twenty18 Artist)**RUNTIME** 1 hour (no intermission)

If —despite its appearance of cutting edge actuality, its defiant urban feel, its speed and its connections to hip hop— *Brother* seems like a tribal and primitive ritual, Marco Da Silva (Santa Maria Da Feira, 1986) will have achieved his objective. *Brother* is an extension of his previous piece and first big success, *HU(R)MANO* (2014) a work that put him on the map for the most promising contemporary dance being done today in Portugal.

Although different, both share the same concerns. Their origins are in the choreographer's reflections on the kinships between today and the ancestral, with movements and gestures that have been transmitted over the course of many generations, and the belief that their echoes continue to be valid in today's dancing bodies. Inheritance and memory, learning and transmission processes, are ideas that have been in his mind during both creation processes. However, this sequel also wants to delve into fraternity, of the non-blood brotherhood that is established in dance as a collective work. Perhaps because he thinks that his dance has already been interiorised by each performer, Da Silva maintains their individuality and respects their movements.

His personal history is quite peculiar. He was very young when the Portuguese went wild over his performances on the television competition *So You Think You Can Dance?*, around 2004. And he was later victorious in *Eurobattle 2009*, the macro continental hip-hop event. He was profiled as the shining promise of the most commercial show business world. But he was restless and this pushed him towards the other side of creation. There were needs that moved him towards the terrain of contemporary dance, where he felt more comfortable. After choosing his path, he danced for numerous groups, taking part in the project *Shelters* by Hofesh Shechter in 2012. And that same year he staged his first solo, performed to standing ovations at the Biennial of Lyon, the Portuguese festival *Materiais Diversos* and at the Théâtre Des Abbesses in Paris.

CANAL CREATES

ROCÍO MOLINA

New creation

From 20 to 24 May, 9.00 pm
Sala Roja

ROUTE
Life and death



© SIMONE FRATINI

WORLD PREMIERE**COUNTRY** Spain**GENRE** Dance**ORIGINAL IDEA** Rocío Molina**CREDITS AND TEAM** TBD**PRODUCTION** Danza Molina S.L.,
Magdalena Escoriza**EXECUTIVE DIRECTOR** Loïc Bastos**CO-PRODUCTION** Teatros del Canal
– Comunidad de Madrid; Chaillot,
Théâtre national de la Danse; Bienal
de Flamenco de Sevilla; Théâtre de
Nîmes – scène conventionnée d'intérêt
national – danse contemporaine – art
et création; Scène Nationale du Sud-
Aquitain.**DISTRIBUTION** info@rociomolina.net**RUNTIME** TBC**PARALLEL ACTIVITIES**

· Workshops for restless souls: 'New flamenco: Leonor Leal, Rocío Molina e Israel Galván', run by the company Somosdanza, open to the general public. 9 and 10 May
· Seminar: *What the Dead Make Us Do*. 4 November

The question was repeated at the end of each representation. After *Grito pelao*, a piece that surpassed all limits, those of life and those of dance, what could the next step be for this fierce *bailaora* named Rocío Molina? Her last creation was a generational reflection on maternity that roused audiences to ovations, also here in this house. After such a vital and intimate experience, in which the boundaries were blurred between her life and her art, Molina seemed to understand that she could go no further or higher in this area. In her new and still untitled work, which will see its world premiere at Canal, she goes back to her roots, to the essence of her flamenco, but not of course to the flamenco that traditionalists and purists clamour and cry for. She is Rocío Molina, born in Málaga in 1984 and her entire career has always gone against expectations, which cast her into the camp of the avant-garde and the innovations of new international dance.

Naked stage, three guitars and her body more than capable of filling any voids. Nothing else. The essential one could say. She returns to the beginning but her body has memory, exciting experiences recorded forever that cannot be erased, so that her new piece, more than a rebirth, is a reinvention. 'Like all beginnings,' she says, 'it is a confession of ignorance and faith'.

There is no lack of expectation. Rocío Molina has accustomed her growing audiences to witnessing extreme stage experiences that go beyond flamenco, although never fully separating from her core. Dancing since she was three years old, she graduated with honours from the Royal Dance Conservatory of Madrid. Molina took the world by surprise with her personal first creations *Oro viejo* (2009), *Cuando las piedras vuelan* (2009) and *Vinática* (2010). However, it was *Bosque ardora* (2014), *Caída del cielo* (2016) and *Grito pelao* (2018), her mature creations, which would establish her as one of the most iconoclastic, solid, inquisitive and innovative creators in the current landscape of Spanish dance.

CANAL CREATES

XAVIER BOBÉS

Corpus

From 22 to 30 May,
5.30 and 8.00 pm
CDC studio



© XAVIER BOBÉS

ROUTE
Musical score/Unique creators/
Life and death

PREMIERE IN THE REGION OF MADRID

COUNTRY Spain

LANGUAGE No words

GENRE Object theatre

ARTISTIC AND TECHNICAL TEAM Xavier Bobés (rest of team TBC)

CO-PRODUCTION Auditori de Barcelona and Teatros del Canal

WITH THE COLLABORATION OF L'Animal a l'Esquena and Azala

DISTRIBUTION

buenobonitobaratobobes@gmail.com

RUNTIME 1 hour (no intermission)

PARALLEL ACTIVITIES

· Seminar: *What the Dead Make Us*
Do. 4 November

The relationship with objects has marked the career of Catalan actor and manipulator Xavier Bobés, whose work went large-size after the 2015 premiere of *Cosas que se olvidan fácilmente* (*Things that are Easily Forgotten*), a tiny format show (for five viewers) about the memory of daily objects, which toured widely and merited several national and international awards and recognitions. With *Corpus*, Bobés embarks upon a new journey, a different exploration whose outcome is a more abstract piece in which the actor dialogues with a sculpture, accompanied by live classical music.

'I want to work with manipulation and the connection established with an object designed to be exhibited —explains Bobés— an unfinished sculpture in which one can see the metamorphosis, in the regard that it is a piece that is sculpted just as it is destroyed and it is transformed. It is the relationship between a human body and a plant body, as the material is wood and via its decomposition, we can get to the tree. The body is my house and this house that I am transforms, deteriorates and mends. Sometimes it is inviolable, and sometimes it is permeable to doubts, to time, to the elements. Other bodies that are other houses come to visit mine.'

The piece will be held in a small room for no more than 25 people, because he wants an intimate proximity to the audience, in a front-facing layout, but close and enveloping. He is trying to explore 'the embodiment of the link that all people have with their "body as object", unveiling its poetic sense and studying its possibilities of interpretation, transformation, plastic representation and movement'. More than a performance, the piece is a landscape of silence and calm in search of the eloquence of bodies, both animal bodies and plant bodies.

CANAL CREATES

AMALIA FERNÁNDEZ / JUAN DOMÍNGUEZ

Entre tú y yo



© AMALIA FERNÁNDEZ

22, 23 and 24 May, 6.00 pm
Sala Negra

ROUTE
Unique creators

WORLD PREMIERE
COUNTRY Spain
LANGUAGE Spanish
GENRE Performance

**CONCEIVED, DIRECTED AND
PERFORMED BY** Juan Domínguez and
Amalia Fernández

TECHNICAL TEAM TBD
CO-PRODUCTION of Teatros de Canal-
Madrid, with the support of El Graner
(Barcelona), TenerifeLAV Auditorium
(Tenerife), La Laguna (Tenerife) and
Tanzfabrik (Berlin) within the apap -
Performing Europe 2020 programme,
co-financed via the European Union's
Creative Europe programme

DISTRIBUTION
amafernandezsanchez@yahoo.es
and ehjohnnydd@gmail.com
RUNTIME TBC

PARALLEL ACTIVITIES

· Workshops 'The Future is Here Now':
'On Presentation and Representation:
From the 90s to Now' run by La
tristura, open to the general public.
8 February

It was 12 years ago now that Amalia Fernández (Granada, 1970) and Juan Domínguez (Valladolid, 1964), two authorities in the terrain of experimental dance, joined forces in *Shichimi Togarashi* (2006). That was an initial encounter and it taught them how something can be done with two, an idea that was the basis for the creation. They defined this coming together as an investigation on 'how much there is of proposal and how much of receptiveness. How much must be understood that is what the other is saying when we say what we say... How much is about convincing and how much about letting oneself be convinced... How long to wait during those times in which other things that are not you are going to be manifested... How much there is to learn in working positively with disagreement.' *Entre tú y yo* (*Between You and Me*) is a revision of that piece, but also a reflection on what has happened to them in these 12 years, both personally and professionally.

During this time both have remained in research and in the world of performance. Both of them have collaborated with other artists. Domínguez with personalities like Los Torreznos and La Ribot, and Fernández with creators like Nilo Gallego and Sònia Gómez. But singularity is a characteristic typical of their enquiries and a revision could only take place between the two of them. This idea guided the name of the piece: *Entre tú y yo*, because both *Shichimi Toragashi* and this new encounter are only possible if it occurs between him, her and both of their circumstances. In contrast, both creators will be returning —12 years later— to *Shichimi*, which will be presented at the Museo Reina Sofía.

Juan Domínguez is an iconic character in national performance, although like so many others in his field, he has had to develop his career outside of Spain, and his work has ended up having a greater impact in Berlin. Amalia Fernández, a founding member of El bailadero / Mónica Valenciano, has charted a course in which works seen at Teatros de Canal stand out, such as *El resistente y delicado hilo musical*, *Expografía* and *En construcción 2*.

CANAL CREATES

KOR'SIA

Giselle

24 May, 7.00 pm
26 May, 8.00 pm
27 May, 9.00 pm
Sala Verde



© ERNESTO ARTILLO

ROUTE
Identities

WORLD PREMIERE

COUNTRY Spain

GENRE Contemporary dance

ARTISTIC TEAM TBC

TECHNICAL TEAM TBC

CO-PRODUCTION Kor'sia and Teatros del Canal

DISTRIBUTION

management@kor-sia.com

RUNTIME 1 hour and 30 minutes
(no intermission)

What can a Wilis give us in the 21st century? Does the peasant girl Giselle have something to say to today's women? Mattia Russo and Antonio de Rosa, directors of Kor'sia, think so, despite the fact that Romanticism and its tragic heroines do not have apparent connections with the #metoo or the forceful feminist movements of today. 'Making abstraction from the Romantic imagination, *Giselle* is a myth of metamorphosis or—in other words— confusion between social classes, genders, human and inhuman animals, living and dead... That is why this ballet lets us speak of nomad subjectivity', reflect its authors.

Listening to this, a version of *Giselle* starts to fit better into the creative imagination of this young Madrid company that, in its short yet prominent history, has created works concerned with social mankind and its circumstances in these times. Removing bucolicism and ideals of feverish beauty, essential features of Romantic ballet, tragedy is held back in the young Giselle. Poor compared to the material wealth of a prince, in love and disillusioned, sad and finally mad, death is no more than the beginning of even greater suffering as an otherworldly Wilis, stigmatised beyond life for dying of a broken heart.

'*Giselle*', claim the authors, 'suggests a universe to us in which feminisation can be understood as a manifestation of soft values—flexibility, emotiveness and care— although facing a collective imagination saturated with masculinity, these same values can be the new ones to demand in the 21st century.'

In *Jeux/Nijinsky*, the piece that the two Italian creators, former dancers at the National Dance Company, premiered last season in our house with Ballet Ullate, started an exploration revolving around academicism from a current and personal perspective. This accent on the classics, always placed when they want, added to the well-designed visual aesthetic, is the thread that ties together their creations, from *Human* to *Cul de sac* and *The Lamb*.

CANAL CREATES

ISRAEL GALVÁN

El amor brujo. Gitanería en
un acto y dos cuadros.



© DANIEL M PANTIGA

29, 30 and 31 May, 9.00 pm
Sala Roja

ROUTES
Musical score/Identities

PREMIERE IN THE REGION OF MADRID**COUNTRY** Spain**GENRE** Dance**DIRECTION, CHOREOGRAPHY AND****PERFORMER** Israel Galván**CANTE** David Lagos**PIANO** Alejandro Rojas-Marcos**MUSIC ADVICE** Pedro G. Romero**MUSIC** Manuel de Falla, Alejandro Rojas-Marcos**SET DESIGN AND TECHNICAL****DIRECTION** Pablo Pujol**LIGHTING DESIGN** Rubén Camacho**SOUND DESIGN** Pedro León**COSTUME DESIGN AND****CHARACTERISATION** Nino Laisné**CO-PRODUCTION** Maison de la musique de Nanterre / Scène conventionnée, Festival de Jerez, dansa Quinzena Metropolitana, MA scène nationale - Pays de Montbéliard, Teatros del Canal**DISTRIBUTION**

pilarlopez@israelgalvancompany.com

RUNTIME 1 hour (no intermission)**PARALLEL ACTIVITIES**

· Talk by Georges Didi-Huberman revolving around the images and legacy of the body in dance. 29 May

· Workshops for restless souls: 'New flamenco: Leonor Leal, Rocio Molina e Israel Galván', run by the company Somosdanza, open to the general public. 9 and 10 May

There are no fatuous fires. There are no ghosts or spells. There is only him, exorcising interior phantoms on stage. It seemed odd that a [conceptual] artist like Israel Galván would take on a [narrative] ballet like *El amor brujo* (*Bewitched Love*) by Manuel de Falla. But he is not deceiving himself and the fierce *bailaor* and choreographer has not betrayed his roots. In his body, Falla's work is soul-shaking music, not a story to soothe our consciences. 'El amor brujo if it were a dog would have bitten me. I had it next to me and I didn't realise it. Maybe because I don't identify with the versions as flamenco ballet or dance,' the author has said, who claims that it was a critic who asked him during an interview when he would do an *amor brujo*. He thought it was strange for someone to ask him about a narrative work foreign to his flamenco universe, but it sparked his curiosity about the independent possibilities of fascinating music that has been at the service of a tragic story, more valid than ever today, as it speaks of the harassment and control —from the afterlife— that the ghost of an abuser holds over Candela, who was his submissive wife.

But there is no lover, abuser or ghost in Galván's *El amor brujo*, which he dances to the work's piano version, very distant from the monumental orchestral version. His body evokes the mystical and ritual airs of witchcraft, but as he says, wanting to return to an idea of a first rehearsal. 'I have aimed to create a rawer *Amor brujo*, with no orchestration and no dance troupe, calling for the spirits to enter me,' he explains.

There has been no lack of expectation surrounding Galván's impressive launch at the Festival de Jerez 2019. It is not however a radical break from his well-known oeuvre, but a turn of the screw to famous solos like the *La edad de oro* and *El final de este estado de cosas*, *redux* that, with the dark feeling of death, connects this *amor brujo* to supernatural emotion.

CANAL CREATES

LA RIBOT / TIAGO RODRIGUES / MATHILDE MONNIER

Please Please Please



© BRUNO SIMAO

31 May, 7.00 pm
2, 3 and 4 June, 8.00 pm
Sala Verde

ROUTES
Must see

PREMIERE IN SPAIN

COUNTRY France

LANGUAGE French

(OV with Spanish subtitles)

GENRE Dance performance

CHOREOGRAPHY AND

PERFORMANCE Maria La Ribot and

Mathilde Monnier

CREATION Tiago Rodrigues

LIGHTING DESIGN Eric Wurtz

SOUND DESIGN Olivier Renouf

TECHNICAL DIRECTION Marie Prédour

EXECUTIVE PRODUCTION Le Quai Centre

Dramatique National Angers Pays de
la Loire

WITH SPONSORSHIP FROM Fondation
d'entreprise Hermès, in the framework
of the New Settings Programme

CO-PRODUCTION Théâtre Vidy-
Lausanne (Switzerland); Centre
national d'art et de culture Georges-
Pompidou, Paris; Festival d'Automne
à Paris; Comédie de Genève
(Switzerland); Teatro Nacional D. Maria
II, Lisbon; Theaterfestival Boulevard
(Netherlands); Les Hivernales – CDCN
d'Avignon; BIT Teatergarasjen, Bergen
(Norway); Compagnie MM; La Ribot-
Genève; Teatros del Canal

RUNTIME 1 hour and 30 minutes
(no intermission)

In all the interviews they both gave while promoting *Gustavia* (2008), the word 'humour' was always mentioned. It is true that in the normally performative work by La Ribot (Madrid, 1962), laughter almost always bubbled up, although it didn't seem intentional. The thing is that La Ribot is funny. And Mathilde Monnier (Mulhouse, 1959), très French, even surrounded by philosophers, is much less so. Her aesthetics and quests did not seem to agree either, but together on stage for the first time, they found themselves funny. Very funny. Of course the original starting point was that of two female clowns, and then that evolved into a homage to burlesque. However it came about, if something was sure it was that these two female artists, such dames of new dance, had a wonderful time creating this surrealist duet that made audiences split their sides laughing. They toured everywhere, hearing raucous laughter and ovations.

But they admit that the process was difficult. And perhaps that is why they said they would not repeat it. The years went by and they each have had their own artistic experiences, when during a light-hearted dinner, the serious question arose: And if we returned...? And here it is on the programme again: *Please Please Please*. These two, funny and having fun again, but with a new angle to the game. And a great one we must say. The well-known Portuguese creator Tiago Rodrigues, who brought his moving piece *Sopro* to this house last season, now reappears in the stomping ground of dance and performance next to these two creators, who roped him in to join them for their adventure. Indeed, they signed an agreement, which gives the proposal its theatrical lifeblood. 'The clauses of the agreement,' they solemnly state 'have the purpose of protecting the wild nature of theatre, sharing the beautiful fruits of execrable dance. The signing artists, La Ribot, Mathilde Monnier and Tiago Rodrigues, commit to loving the chaos of the body and ideas.'

In the name of the law, we hope they do just that.

CANAL CREATES

BARO D'EVEL

Falaise

5 and 6 June, 8.00 pm
7 June, 6.00 pm
Sala Roja



© FRANÇOIS PASSERINI

ROUTE
For everyone/Unique creators

PREMIERE IN SPAIN

PREMIERE IN THE REGION OF MADRID

COUNTRY Spain

LANGUAGES French and Spanish

GENRE Contemporary circus

AUTHORS Camille Decourtye and Blai Mateu Trias

ARTISTIC COLLABORATION María Muñoz – Pep Ramis / Mal Pelo (stage director), Barbara Métails-Chastanier (playwright)

SET DESIGN Lluc Castells

PERFORMERS Noémie Bouissou, Camille Decourtye, Claire Lamothe, Blai Mateu Trias, Oriol Pla, Julian Sicard, Marti Soler, Guillermo Weickert, Tchapakan (horse), pigeons

CO-PRODUCTION GREC 2019 Festival de Barcelona, Teatre Lliure Barcelona, Théâtre Garonne, Malraux SN Chambéry Savoie, ThéâtrédelaCité Toulouse, Pronomade(s) en Haute-Garonne, L'Archipel, SN de Perpignan, MC93, CIRCa, PNC Auch, Le Grand T, Théâtre de Loire-Atlantique, le Parvis, SN Tarbes-Pyrénées, Les Halles de Schaerbeek, L'Estive, SN Foix Ariège, Bonlieu, SN Annecy, Cirque Jules Verne, PNC Amiens, La scène nationale d'Albi, Houdremont, la Courneuve, 2 Pôles Cirque en Normandie, Teatros del Canal

WITH COLLABORATION FROM

Institut Français

RUNTIME 1 hour and 40 minutes
(no intermission)

Là (2018) was a strictly black and white piece. The flawless white walls seemed to become stained with black from contact with bodies seemingly of ink. French artist Camille Decourtye and Catalan artist Blai Mateu Trias, directors of the company Baro d'evol Cirk Cie, lived with Gus, a black deer and third angle of creation. They sung, danced, fought, did unusual acrobatics and Gus flew around the seats over the viewers' heads. Beauty in absolute terms prevailed in this circus creation, the first in the diptych *Là, Sur la Falaise*, now closing with *Falaise (Cliff)*, its part two.

The team has grown. Now there are eight dancer-acrobats, including the directors, and the animals have changed: a horse and several pigeons are now part of the cast. Black and white remain, although the representation now takes on choral connotations. The walls continue leaving their signs on the bodies and are once again malleable, with the animals and humans moving through them, vertically and horizontally, in total freedom through the space. Like what happened in *Là*, movements seem to be motivated by the idea of rite and trance.

Baro d'evol is an unmistakable example of innovation and avant-garde in the terrain of New Circus. Its circus flair avidly absorbs features from other arts: theatre, music and dance. Once again, the art directors are María Muñoz and Pep Ramis, the directors of Malpelo, picked from their creation centre L'animal a l'esquena. Artist Frederic Amat is with them once again, with whom they have collaborated several times.

Mateu and Decourtye, who have worked together in France since 2000, have a good dozen works under their belts, with notable titles including *Mazút* and *Bestias*, works characterised by an obstacle-free approach and important doses of poetry on the thorny subject of circus with animals from a perspective very distant from the unhealthy and showy practices seen in traditional circus.

MEDIATION: THEATRE FOR EVERYONE



They asked me if mediation were needed in a theatre, and I said I thought it was. But almost nobody knows what we are talking about when we speak of mediation. How to shorten this distance? Its helps to ask yourself: when we speak of the public (also in Spanish the word for audience), who are we referring to? Who are those people? Do we know them? How is our relationship started and sustained? They are questions that deserve to be thought and rethought about. But, above all, they deserve to be answered. Just like companies rehearse to develop their research, those of us at cultural institutions should rehearse responses.

Public can also be an adjective. A vocation of openness and access, something to take seriously. But how? By designing strategies and processes that let us grow ears and develop porous skin. Not a shiny and armoured shield when faced with outside opinions and criticisms. Far from this fiction, institutions must learn how to be vulnerable and receptive.

Here is where mediation and its mission come into play. It precisely encompasses the set of experimental practices and processes of listening and repayment that are required in a tour and a commitment by truly contemporary institutions. Teatros del Canal is a performing arts and practice centre. Its contemporary nature commits it to creating a programme of public activities, complex and colourful, where we can interact with different people and communities beyond the (marvellous and necessary) role of viewers.

To the search for new publics, we can add the search for new ways of relating to these publics. What is their role and what could it be? Do they have things to teach us? Do we have the capacity to listen to them? What future is ahead of us? Electrifying, emotional and necessary questions that burn within us with a desire to put them to the test.

CHRISTIAN FERNÁNDEZ MIRÓN

Mediation Advisor at Centro Danza Canal

ACTIVITIES

Creative movement workshop for babies and family. Given by Laura Bañuelos (Movimiento Creativo)

This workshop proposes a space of playing with movement for young and old. We will approach movement and dance, as a space of observation, action and learning, a space in which to think about our relationship to the world and to our bodies. For babies from 18 to 36 months old.

WORKSHOP 1

14, 21, 28 September and 5 October 2019

WORKSHOP 2

11, 18, 25 January and 1 February 2020

WORKSHOP 3

7, 14, 21 y 28 March 2020

WORKSHOP 4

23, 30 May and 6, 13 June 2020

TIME Saturday at 11.30 am

LENGTH 1 hour

PRICE 8 euros per workshop (4 sessions of each workshop) and per child

Group creation dance workshops:

Creating Community, by Colectivo Lisarco

The Colectivo Lisarco proposes a series of dance workshops using the collective creation model aimed at heterogeneous populations (people of any age, with or without intellectual, sensory, motor, etc. functional diversity), with the aim of promoting collaborative artistic creation and practice among groups traditionally outside the realm of cultural participation. Four types of workshops for different groups:

INCLUSIVE DANCE WORKSHOP FOR YOUTH

5 October 2019, 14 December 2019, 8 February 2020, 4 April 2020 and 6 June 2020

DANCE WORKSHOP FOR THE ELDERLY

9 November 2019, 11 January 2020, 14 March 2020 and 18 April 2020

FAMILY DANCE WORKSHOP

19 October 2019, 21 December 2019, 22 February 2020, 16 May 2020 and 13 June 2020

DANCE WORKSHOP FOR EVERYONE (TRANSGENERATIONAL)

23 November 2019, 25 January 2020, 28 March 2020 and 9 May 2020

TIME 11.00 am

LENGTH 1 hour and 30 minutes

PRICE 3 euros per session

Workshops for restless souls: By Somosdanza

The company Somosdanza proposes several theoretical-practical workshops in connection with the programming for the 2019-2020 season. These proposals are open to everyone, for learning from exploration and experiencing dance through its history.

A STROLL THROUGH THE MUSÉE DE LA DANSE

BY BORIS CHARMATZ

Saturday 22 and Sunday 23 February 2020

THE FIGURE OF ANNE TERESA DE KEERSMAKER

AND THE COMPANY ROSAS: A BELGIAN DANCE

Saturday 14 and Sunday 15 March 2020

NEW FLAMENCO: LEONOR LEAL, ROCÍO MOLINA

AND ISRAEL GALVÁN

Saturday 9 and Sunday 10 May 2020

TIME 11.00 am

LENGTH 1 hour and 30 minutes

PRICE 3 euros per session

Workshops 'The Future is Here Now': By La tristura

La tristura is hosting three sessions in which the aim is to understand together what has occurred in theatre in recent years, what is happening and what is ahead. For the general public aged 16 and over.

ON THE EGO, AUTOBIOGRAPHICAL AND (NON) FICTION

Saturday 19 October 2019

ON PRESENTATION AND REPRESENTATION: FROM THE 90s TO TODAY

Saturday 8 February 2020

ON THE NEW AND THE OLD, THE 21ST CENTURY IN

THE CITY'S STAGE LANDSCAPE

Saturday 16 May 2020

TIME 11.00am

LENGTH 3 hours

PRICE 3 euros

Vocal, body and listening experimentation workshop, run by Christian Fernández Mirón, for children from 8 to 12 years old

We will explore our bodies and voices as a group, going to uncharted territories to come into contact with the impenetrable.

DATES 26 and 27 December 2019

TIME 11.00am

LENGTH 2 hours and 30 minutes

PRICE 3 euros for the entire workshop

Dance as social action

In 2019 we start a new series that will handle dance as social action. Each session will concentrate on a dissident dance, interweaving that which is inseparable: practice and history. We want to go deeper into the movement of bodies in relation to the movement of people. Social movements and migratory movements that continue to shape our worlds, from politics and from dance. In agitated times for difference, it is essential to know the history of these dances we embody, knowing their origins by listening to the voices of our migrant colleagues and enjoying them, paying tribute to the battles that inspired them. As Fannie Sosa says; 'I dance to remember; I dance to resist'. Coordinated by the mediation advisor at Centro Danza Canal, Christian Fernández Mirón.

La Danzadera: Music and dance sessions for babies

A concert designed for the youngest of us, a magical and creative moment to experience as a family. A new experience revolving around live music and improvised dance, for babies from 6 to 18 months old. Done by the musicians from the Joven Orquesta of the Region of Madrid (JORCAM) and the resident dance companies at Centro Danza Canal.

PRICE 3 euros per session and per person

SCHOOL CAMPAIGN

Los Bárbaros

Mutantes*

17 and 18 October, 11.00 am

Sala Negra

13 years of age and above

Jorge Dutor, Guillem Mont de Palol y Cris Blanco

Lo mínimo*

24 and 25 October, 11.00 am

Sala Negra

8 years of age and above

Nao Albet y Marcel Borràs

Mammón*

10, 15, 17, 22 and 24 January, 11.00 am

Sala Verde

16 years of age and above

Colectivo Armadillo

66 ejercicios de estilo*

6 and 7 May, 11.00 am

Sala Negra

For ages 12 and above

Lajoven

Galdós y sus mujeres**

5, 11 and 12 February, 11.00 am and 12.30 pm

5, 7, 13 and 14 February, 11.00 am

For ages 14 and over

CONTACTS

*Menchu Peña / grupos@menchosa.org / 607 894 634

**Rocío de la Fuente / contacto@lajovencompania.com / 91 0140453 / 660 840 249

ACCESSIBLE THEATRE

The Teatros del Canal in Madrid is participating in the Accessible Theatre project and offers audiences adapted functions for people with hearing and visual disabilities and the elderly. This sensory accessibility programme ensures a subtitling service, magnetic loop, amplified sound in performance spaces and audio descriptions. This initiative has arisen from the collaboration between the Centro de Rehabilitación Laboral Nueva Vida and Aptent.

Julián Fuentes Reta / Octubre Producciones / Andrew Bovell

Las cosas que sé que son verdad

14 and 15 December 2019

Pablo Remón / La_Abducción

Doña Rosita, anotada

21 and 22 December 2019

Chévere

Curva España

14 and 15 March 2020

La tristura

Renacimiento

25 and 26 April 2020

The performances that have an accessible theatre function will have a Braille edition of the programme.

THOUGHT



The thought activity programme of Teatros del Canal is a production space for debate and knowledge revolving around dance and theatre, their culture and their thought, their community and their stage. In other words, everything involving, accompanying and brought about by performance. Starting from the theatre performing arts programming, as well as the questions that concern us as an institution, the programme seeks to weave together ideas, reflections and connections that put theatre on a complex and inquisitive cultural horizon that is in constant movement.

The *Seminars* provide a front line for the programme to handle those subjects present in the scheduled pieces, to grant them a space for in-depth analysis and discussion. The 2019/2020 season presents several pieces in which death—whether as an unresolved conflict, a physical language for mourning, or as a group ritual—is revealed as a central topic. And beyond that, several of the pieces coincide in working with the real people behind the stories they tell, thus confusing and blurring the boundaries between representation and (auto)biography, stage and reality. We dedicate an initial seminar, *Lo que los muertos nos hacen hacer* (*What the Dead Make Us Do*), to exploring these different actions, languages and problems that death reveals to us on the stage. Throwing the unifying theme of the stage in contact with reality, of theatre as a site of movement and history, but also of showing us lifestyles and commonalities, we devote a second seminar, curated along with Isabel de Naverán, entitled *Morder la realidad* (*Bite into Reality*). This will delve into those ideas from the material and cellular scale of our bodies, covering practices and gestures, until reaching the structures and institutional networks that shore up our work through a series of dialogues and postulates that suggest re-imagining theatre as a playing ground for alchemy and possibility.

Along another parallel line, we are organising two meetings that are connected to and divulge the history of the performing arts in our country, posing debates around questions and urgent matters involving the sector. Continuing with the work initiated with regard to recovering the contemporary dance heritage in Spain, this season we dedicate a seminar to the role of *Mujeres en la danza y el teatro durante la Edad de Plata (1916-1936)* (*Women in Dance and Theatre during the 'Silver Age'*). Via *Políticas culturales y articulaciones de la escena* (*Cultural policies and stage organisation*), we focus the attention on structural issues to analyse how public cultural policies define the institutional and artistic fabric of a scene, presenting case studies from different regions.

Charlas en torno a la programación (Talks about Programming) aims to provide key concepts for understanding and contextualising specific pieces on the programme, to thus enrich their reception by situating them in broader traditions. The talks this season delve into new grammars for dance and theatre arts, claiming the body as an archive, and bringing us contexts like Africa and Argentina, among many other topics, at the hands of numerous and well-regarded experts on the subjects in question. For its part, *Conversaciones tras la función (Conversations after the function)* aim to increase the dialogue that the pieces propose with the audience, at times inviting local visions that come from other fields and prove to us both the cross-cutting nature and relevance of the questions revealed through theatre.

JULIA MORANDEIRA ARRIZABALAGA

Curator for the thought activities of Teatros del Canal

SEMINARS

Lo que los muertos nos hacen hacer (What the dead make us do)

Vinciane Despret says that the dead do not stop existing after they die. They demand care and attention from us, a series of gestures and ways of addressing them so that they are not forgotten. In other words, they make the living do things. This seminar, framed in the programme route called *Vida y muerte (Life and death)*, explores this active work to which the dead call us, consequently redefining the notions we have of death and mourning.

4 November 2019

Press room

With Vinciane Despret and Alfonso M. García Hernández

Vinciane Despret is a philosopher, psychologist and lecturer at the University of Liège and the Open University of Brussels. She has primarily worked for the last 20 years on the knowledge of animals. Since 2007, she has been researching the relationships between the dead and those who remain, which led to her book *Au bonheur des morts. Récits de ceux qui restent* (2015).

Alfonso Miguel García Hernández is a professor of Nursing at the University of La Laguna. His main lines of research centre on education for end-of-life care, death and mourning, subjects on which he has published numerous books. Since 1999, he has been the president of the Spanish and International Thanatology Society.

Morder la realidad (Bite into reality)

What can a theatre, a scene, a body do? Framed within the programme route of the same name and planned as a series of postulates and dialogues between artists who have taken part in Teatros' programming in the last three years, as well as other artists and thinkers, this seminar aims to think about the porosity between the stage and reality, as well as the constant negotiations between personal history, collective history and representation.

24 and 25 February 2020

Sala Negra

Curated with Isabel de Naverán, dance researcher and advisor at the Museo Nacional Centro de Arte Reina Sofía. Speakers and programme to be confirmed.

Mujeres en la danza y el teatro durante la Edad de Plata (1919-1936) en España (Women in dance and theatre during Spain's 'Silver Age')

During the first third of the 20th century, Spain witnessed a true flourishing of the arts, in which the performing arts established an exceptional space for experimentation and the avant-garde. This seminar seeks to throw light on the specific role of women in the expansion of the modern languages and aesthetics of theatre and dance during this historic period.

3 and 4 March 2020

Press room

With Mercé Saumell and Idoia Murga Castro

Mercé Saumell is a researcher and teacher at the Institut del Teatre in Barcelona. She is part of the research team 'Independent Theatre in Spain, 1962-1980' being conducted between several state institutions and the author of several books on contemporary theatre.

Idoia Murga Castro is the head scientist at the Centro Superior de Investigaciones Científicas (CSIC). She is the editor of the book and curator of the exhibition *Poetas del cuerpo. La danza de la Edad de Plata (Poets of the Body: Dance in the Silver Age)* that was presented in 2018 at the Residencia de Estudiantes in Madrid.

Políticas culturales y articulaciones de la escena (Cultural policies and stage organisation)

An artistic stage—its institutions, programmes, even its audiences—is partly defined by a structure marked by cultural policies, funding possibilities and the ideological discourses that tie together a region. This seminar analyses these economic, structural and political devices that shape production and the stage.

23 April 2020

Press room

With Martial Poirson and others to be confirmed.

Martial Poirson is a lecturer of cultural history, literature and theatre studies at the University of Paris 8, and a guest lecturer at NYU and other French higher education centres. His research centres on cultural policies, the socio-economics of the arts and the anthropology of representation. He has worked at the National Library of France, at Comédie-Française and the National Research Agency, and has published numerous books, as well as curating exhibitions in his areas of expertise.

TALKS ABOUT THE PROGRAMMING

30 October, 7.30 pm

Talk by **Jay Pather** on the new grammars of the performing arts in Africa, unfolding in regions of crisis and decolonisation.

Jay Pather is a choreographer, curator, writer and professor. He is the director of the Institute for Creative Arts (ICA) at University of Cape Town in South Africa, where he is an associate professor, and a curator of several performing arts festivals round the world. His artistic work explores situated, interdisciplinary and intercultural strategies from which to frame collective imaginations on post-colonialism, decolonisation and social justice.

17 January 2020, 7.00 pm

Talk by **Hans-Thies Lehmann** on post-dramatic theatre today and the work of Frank Castorf.

Hans-Thies Lehmann is a renowned theatre researcher and critic. He is professor emeritus in Theatre Studies at Goethe University Frankfurt (1988-present), where he played a key role in creating the Theatre Studies degree and the Institute of Theatre, Cinema and Media Studies. His book *Postdramatic Theatre* is an essential work, in which he coins this key notion for analysing contemporary theatre manifestations since the 60s in Europe.

10 February 2020, 7.00 pm

Talk around the work of Eisa Jocson and Euripides Laskaridis, speaker to be confirmed.

18 February 2020

Talk on the history of Pont Flotant, speaker to be confirmed.

27 February 2020, 6.30 pm

Talk by **Cynthia Edul**, contextualising Romina Paula's work and the new Argentine playwrights.

Cynthia Edul is a writer and playwright with a Master of Fine Arts from the University of Buenos Aires. She works as a director and curator of the Panorama Sur contemporary performing arts platform and coordinates the Master of Cultural Theory and Management at the University of San Andrés.

21 March 2020, 7.00 pm

Talk by **Susanne Franco** around questions of memory, repetition and architecture in the works of Anne Teresa de Keersmaeker and her company ROSAS.

Susanne Franco teaches the History of Dance, Performance and Contemporary Theatre at University Ca' Foscari in Venice. She has published numerous books and essays centred on modern and contemporary dance and, as a curator, she works with numerous institutions, including the Fundación Querini Stampalia and Palazzo Grassi/Punta della Dogana in Venice, and Hangar Bicocca in Milan.

2 April, 6.30 pm

Talk by **Gianni Manzella** on *La Gioia* and Pippo Delbono's work.

Researcher, essayist and theatre critic, Gianni Manzella was in charge of theatre critique for the newspaper *Il Manifesto* for years, and the founder of stage culture and policy magazine *Art'ó*, as well as being a regular contributor to other media and publishing several books on contemporary theatre. In 2017, she published the book *La possibilità de la gioia*, dedicated to Pippo Delbono's work.

8 May 2020, 7.00 pm

Talk by **María Caudevilla**: *The dramaturgy of image in Katie Mitchell's work*.

María Caudevilla is a director, playwright and actress. She has been at the head of the company Baraka Teatro since 2018 and teaches at European University and the International University of La Rioja.

29 May 2020, 7.00 pm

Talk by **Georges Didi-Huberman** revolving around the images and legacy of the body in dance.

Georges Didi-Huberman is a philosopher and art historian based in Paris, where he teaches at the École des Hautes Études en Sciences Sociales. Recipient of the Adorno award in 2015, he has extensively researched the history and theory of images from their ethical, political and symbolic implications, and published several books in this field. Meriting mention are *Images in Spite of All: Four Photographs from Auschwitz* (Paidós, 2004), *The Dancer of Solitudes* (Pre-Textos, 2008) and *The Eye of History: When Images Take Positions* (Antonio Machado Libros, 2008).

Conversations after the function

Conversations after the function with the artists, either directly with the audience or with guest speakers.

**SUPPORT FOR
CREATION**



TEATROS DEL CANAL CO-PRODUCTIONS

SEASON 19/20

LOS BÁRBAROS

Mutantes

17, 18 and 19 October,
7.00pm; 20 October,
6.00pm; 30 May, 7.00pm

JORGE DUTOR, GUILLEM MONT DE PALOL Y CRIS BLANCO

Lo mínimo

25 October 7.30pm;
26 October 7.00pm;
27 October, 12.00pm;
27 May, 7.00pm

LUZ ARCAS / LA PHÁRMACO

*Bekristen / Cristianos
I parte. La domesticación*
From 13 to 16 November,
7.00pm

JULIÁN FUENTES RETA / OCTUBRE PRODUCCIONES / ANDREW BOVELL

*Las cosas que sé que son
verdad*
From 30 November to
15 December, Tuesday to
Saturday, 8.00pm and Sunday
at 6.30pm

ARACALADANZA

Play

26 December, 6.00pm;
27 and 28 December, 12.00
and 6.00pm; 29 December,
12.00pm

LOS TORREZNOS

El arte

10 and 11 January, 7.00pm;
12 January, 6.00pm

CUQUI JEREZ

Las Ultracosas

24 and 25 January, 6.00pm;
26 January, 5.00pm

VÍCTOR ULLATE BALLET- COMUNIDAD DE MADRID

Guest choreographers:

Daniel Abreu & Antonio Ruz
From 28 January to 1
February, 7.00pm; 2 February,
12.00 and 6.00pm

LA VERONAL

Into the Little Hill

11, 13 and 15 February, 8.00pm

CHÉVERE

Curva España

From 4 to 15 March, Tuesday
to Saturday: 7.00pm;
Sunday: 6.00pm

COLECTIVO ARMADILLO

Todas las cosas del mundo
3, 4 and 5 April, 8.00pm

MANUEL LIÑÁN

¡Viva!

16, 17 and 18 April, 8.30pm
19 April, 7.30pm

LA TRISTURA

Renacimiento

From 17 to 30 April, Tuesday
to Saturday: 8.00pm; Sunday,
6.30pm; 29 May, 7.00pm

POLIANA LIMA

*Las cosas se mueven pero
no dicen nada*
28, 29 and 30 April, 7.00pm;
31 May, 5.30pm

ANGÉLICA LIDDELL / ATRA BILIS

*Una costilla sobre la mesa:
Padre (presentación de
Sacher-Masoch. Lo frío y lo
cruel) o el problema de la
semejanza*
*Una costilla sobre la mesa:
Madre*

Padre 1 and 2 May, 8.30pm;
3 May, 7.30pm
Madre 19 and 20 May,
8.00pm; 21 May, 7.00pm

KATIE MITCHELL /

SCHAUBÜHNE

Orlando
8 and 9 May, 8.30pm

ROCÍO MOLINA

New creation

From 20 to 24 May, 9.00pm

XAVIER BOBÉS

Corpus

From 22 to 30 May,
5.30 and 8.00pm

AMALIA FERNÁNDEZ Y JUAN DOMÍNGUEZ

Entre tú y yo
22, 23 and 24 May, 6.00pm

KOR'SIA

Giselle
24 May, 7.00pm;
26 May, 8.00pm;
27 May, 9.00pm

ISRAEL GALVÁN

*El amor brujo. Gitanería en
un acto y dos cuadros.*
29, 30 and 31 May, 9.00pm

LA RIBOT / TIAGO RODRIGUES/ MATHILDE MONNIER

Please Please Please
31 May, 7.00pm;
2, 3 and 4 June, 8.00pm

BARO D'EVEL

Falaise
5 and 6 June, 8.00pm;
7 June, 6.00pm

PLATAFORMA

From 21 to 31 May 2020

PLATAFORMA is a space for the promotion and dissemination of the companies and artists developing their work at Teatros del Canal and the Centro Danza Canal.

A must-attend event for national and international professionals, where the new works and projects will be shown both of well-established and emerging artists in theatre, dance, new languages and the arts of movement.

Angélica Liddell

Rocío Molina

La tristora

Juan Domínguez & Amalia Fernández

Israel Galván

Kor'sia

La Ribot, Mathilde Monnier & Tiago Rodrigues

Los Bárbaros

[los números imaginarios]

Poliana Lima

Xavier Bobés

and more...

**WHAT IS THE
CENTRO DANZA
CANAL (CDC)?**



The Centro Danza Canal (CDC), under the auspices of the Comunidad de Madrid, opened its doors in 2009 with the aim of creating an artistic space for the creation and dissemination of dance and other arts of movement. In 2017, it was strengthened and its activity expanded, seeking new publics and broadening its scope.

The CDC is integrated at Teatros del Canal and has nine rehearsal rooms. This infrastructure is unique in Spain, both for the versatility of its spaces and their layouts, characteristics that make it a benchmark and paradigm.

Lines of action

SUPPORT FOR CREATION

Every year, the Centro Danza Canal opens a national and international public call for art residencies for professionals.

One of the project's main objectives is to support both companies and creators through different cross-cutting initiatives: art residencies, professionalisation activities, co-productions, short-term intermittent stays, workshops, masterclasses, talks... Thus, in addition to offering a great working environment, it also makes a wide range of different activities available that complement the artists' progress. These include conferences with meetings between choreographers, stage directors and playwrights organised in collaboration with the Centro Dramático Nacional.

MEDIATION / NEW AUDIENCES

The CDC is a tool for attracting new audiences for dance and arts of movement and is open to all residents of the Region of Madrid. This is done through different integration actions such as workshops, openings for creative processes, talks and specific mediation activities for children, families, students, adolescents and the elderly. Besides the activities done by the Centro Danza Canal itself, all residents propose a mediation activity with the purpose of including new publics in the performing arts and opening the centre up for everybody.

SPACE FOR REFLECTION

With the aim of disseminating and giving the performing arts greater visibility, the CDC also wants to be a meeting point between the public and professionals, a space for reflection and debate in which to create synergies and mutually nourish each other.

In turn, this will make programming more accessible, bringing the great creators closer to the general public, putting the spotlight on significant personas in our heritage and disseminating the academic research conducted in this field.

In our mission to introduce the academic and professional fields to the public, a series of talks is offered about the programming, at which the artists' work is put into context, as well as different broad subject areas, which are all run by specialists. To this programme, we can add the collaboration of the study day *Thesis in Dance*, where 2019 is its third edition.

Creation

The objective of this residence programme is to support creation and strengthen the professional fabric of companies. The CDC project makes its spaces and resources available to creators, so that artists can explore, receive training and share their creative processes.

The residence programme is for Madrid, national and international companies and there are two types: creation and research.

In 2017, there were a total of 137 applications, from which 34 companies were selected. During this same period, 30 companies worked at the Centro under the intermittent stay mode.

2018 involved the consolidation of the CDC and, for that reason, the call for residencies had the most numerous responses ever, with a total of 268 applications, from which 23 resident companies were selected. On this occasion, 43 accessed the intermittent stay mode.

The Centro Danza Canal just closed its 11th edition of calls for art residencies for creators and companies in 2019. Members were selected by a national and international jury, selecting 24 artists, both established and emerging.

Our creation residencies receive artistic accompaniment throughout the year and professional advice on issues as important as the production and distribution of performing arts. The companies selected under our creation mode become part of the theatre programme and their work is exhibited at the Sala Negra of Teatros del Canal at the beginning of the art season during the series *Abierto en Canal (Opening at Canal)*.

International projects

The CDC believes that the internationalisation of Spanish artists and companies is an essential priority for their artistic processes and careers to mature. For this reason, in 2018 a series of residence exchanges were started, after months of collaborative work between the Centro Danza Canal and its international counterparts. The consolidation of these relationships, which have provided development opportunities both to national and foreign artists, has contributed in turn to the consolidation of the CDC as a leading centre.

Taking the privileged location of Madrid as a starting point, the CDC outlines two priority lines towards which to aim the internationalisation strategy:

AS SOUTHERNMOST EUROPE. Taking advantage of the geographic proximity and ease of travel so that artists and choreographers move round the continent and visit the most prominent centres and houses of European dance. The first exchanges in this line are taking place in 2018 and 2019 with the Centro per la Scena Contemporanea Bassano del Grappa (Italy) and the Centre National de la danse in Pantin (CND, France).

AS A BRIDGE TO THE ATLANTIC. Dance is added to the common features we culturally and historically share with Latin America. Thanks to support from the Programa Iberescena, CDC presented *Pampa* by Carolina Cifras (in collaboration with the research and creation centre NAVE in Santiago de Chile) and *Adentro!* by Diana Szeinblum (Argentina) in April 2018.

The objective of these exchanges is to support Spanish artists so that they can create their works in other settings and encourage the creation of networks with other professionals. In turn, they aim to favour the CDC's institutional relations and continue the institutional learning process entailed by welcoming and housing artists from other creative environments.

PROFESSIONAL ACTIVITIES

Professional workshops

Movement workshop taught by **Hofesh Shechter**, for professionals.
27 September 2019

Theatre arts workshop taught by **Mohamed El Khatib**, for professionals.
To be confirmed

Masterclass on his work, run by **Mohamed El Khatib**, open to the general public.
To be confirmed

Masterclass on his work, run by **Faustin Linyekula**, open to the general public.
To be confirmed

Workshop 'Between Saying and Writing' run by **Antonio Deflorian** and **Daria Tagliarini**, for professionals.
9 and 10 November 2019

Masterclass on his work, run by **Frank Castorf**, open to the general public.
To be confirmed

Writing workshop run by **Romina Paula** and **Cynthia Edul**, for professionals.
To be confirmed

Movement workshop run by **Jan Martens**, for professionals.
4 March 2020

Movement workshop run by **Gabriela Carrizo** (company Peeping Tom), for professionals.
To be confirmed

Research and analysis workshop 'Text and the flamenco body', run by **Ana Folguera**, open to the general public.
25, 26 and 27 October 2019

Workshop on 'How to internationalise your project: Creative Strategies' run by **Iva Horvat**, for professionals.
15 and 16 November 2019

Creative workshop 'The movement and image of flamenco' run by **Olga Pericet**, for creators and artists interested in the performing arts.
7, 14, 21 and 28 March 2020

Informational and institutional talks

The aim is to offer residents and other professionals the chance to listen to those in charge of institutions that support the performing arts in the projects and calls for grants that they develop.

Institutional talks include: AECID, INAEM programa Platea, Red de Teatros de la Comunidad de Madrid, Instituto Cervantes, Red Nacional de Teatros, auditoriums and publicly-owned tours and festivals.

Informational talks include: the Aerowaves European network, international distribution, intellectual property, communications and social media.

4th Encounter-Laboratory among choreographers, directors and playwrights by the CDC and Centro Dramático Nacional

With the objective of promoting knowledge between professionals from different disciplines, the CDC and CDN jointly organise a series of meetings between choreographies, directors and playwrights so they can work together and thus favour the exchange of knowledge in the different areas that make up a stage project.

The Club, reading and practice group

Ainhoa Hernández and Laura Ramírez, from the group Twins Experiment, create a space in which to generate a study community, a work group in which to think and take joint actions revolving around dance and choreography.

Study day: Thesis in Dance III

The Dance Commission of the Spanish Musicology Society (ComDanza) resumes its activities, organising the Study Day *Thesis in Dance III*, in collaboration with the Centro Danza Canal of the Region of Madrid. The day consists of the presentation of four doctoral theses recently read in diverse departments of Spanish universities, followed by a colloquium centred on theoretical and methodological matters. Via the Thesis in Dance days, the Dance Commission of the Spanish Musicology Society aims to contribute to constructing a quality scientific field in research on dance.

Saturday, 14 December 2019

CDC RESIDENTS 2019

The objective of this residence programme is to support the professional fabric by granting privileged spaces where they can work, as well as the time for them to be able to research and create resources for their training and sharing their processes.

CREATION RESIDENCIES

Aimed at developing newly created performances, or unfinished creations whose purpose is to develop a stage piece initiated at the CDC. The projects selected for this mode will have a two-month residence period and will also be exhibited in the series Abierto en Canal (Opening at Canal). The six companies selected for creation residencies are:

Cia. Eduardo Guerrero, *Sombra Efímera II*
Metamorphosis, *Dog Talks*
Paula Quintana, *Las alegrías*
Elías Aguirre, *Insecto primitivo*
Lucía Marote, *Ella*
Amaranta Velarde, *Apariciones sonoras*

RESEARCH RESIDENCIES

Aimed at supporting the exploration, research and development of projects in progress. The residence will also be for two months. The 18 companies selected for research residencies are:

Eduardo Vallejo, *Indulgence*
Fran Martínez, *humedales*
Led Silhouette, *Cóncavo convexo*
Raquel Gualtero, *Amaro*
Colectivo La Majara, *Vulkano/la coincidencia de los opuestos*
Javier Guerrero, *Lord M-27*
Pepa Ubera, *La máquina de los sueños horizontales*
Raquel Klein, *Wu Wei*
Bárbara Sánchez, *Várvara*
María del Mar Suárez 'La Chachi', *La espera*
Arnau Pérez, *Young Blood*
Javier Vaquero and Oihana Altube, *Rojo Pandereta*
El Manisero, in collaboration with the choreographer Talia de Vries, *Three Events in Time and Space 3ETS*
Full Time Company Fabián Thomé, *YOY*
Esther Rodríguez-Barbero and Clara Pampyn, *Affect*
Begoña Quiñones and Verónica Garzón, *Pacto* (First Prize 2018 of the Madrid Choreography Competition)
Joaquín Collado, *Crisálida (o la venganza de Leteo)* (First Prize in the Choreography Competition for the District of Tetuán)
Tomo Mizukoshi (First Prize in the Festival SoloDanza of the Cervantes Institute of Tokyo)

OTHER PROJECTS AND COLLABORATIONS



BAC MADRID #0

Biennial of the Arts of Body, Image and Movement of Madrid

BAC Madrid is a new project for exhibition, production, training and meeting in the scope of confluence between the arts of movement, body and image. BAC Madrid #0 will be held in Madrid from 27 September to 6 October 2019 and will offer performances, interactive installations, performance-based gatherings, screenings, pitches, workshops and seminars that will have the participation—among others—of the artists who will be honoured at the I Biennial of the Arts of Movement, Body and Image - BAC Madrid 2021.

The activities will take place in Studio 1 of the Centro Danza Canal.

Monday 30 September

10.00 am to 6.00 pm: Showcase for dance and audiovisual professionals via pitches. 7.00 pm: Performative meeting between Analívia Cordeiro (Brazil) and Brisa MP (Chile).

Tuesday 1 October

4.00 pm: Long Table 1 conversation: 'Video-dance and social-political actions', with activators: Esteban Crucci (Argentina-Spain) and Ladys González (Argentina).

5.30 pm: Long Table 2 conversation: 'Migrations between times and spaces (Nomad Identities)', with activators: Ximena Monroy (Mexico) and Ashley Ferro-Murray (United States).

7.00 pm: Dialogue between Tadasu Takamine (Japan) and Yusuke Hashimoto (Japan).

8.00 pm: Dialogue between La Ribot (Spain) and Billy Cowie (United Kingdom).

Wednesday 2 October

4.00 pm: Long Table 3 conversation: 'Authorship and identity in video-dance', with activators: Silvina Szperling (Argentina) and Beatriz Cerbino (Brazil).

5.30 pm: Long Table 4 conversation 4: 'Curating, politics and decolonisation', with activators: Eduardo Bonito (Brazil-Spain) and Sofía Orihuela (Bolivia). 7.00 pm: Performative meeting between Victoria Hunt (Australia) and Fiona Winning (Australia).

IBERCAJA DE MÚSICA / JORCAM

2019 / 2020 SEASON

La cantata de las cebollas

Acercando Project: open choir and workshop

'A tu ritmo' – Joven Orquesta

Recommended for all ages

MUSIC DIRECTION Pablo Eisele

'A TU RITMO' DIRECTOR Jorge González

STAGE DIRECTION Lucía Miranda

MUSIC Jorge Argüelles

ORIGINAL IDEA Mercedes Gómez Pardo

FAMILY CONCERT

Saturday 4 January 2020, 12.00 pm

Sala Roja

Musical galaxies: Pick your own adventure

Joven Orquesta – narrator

For ages 10 to 16

MUSIC 20th century North American, works by

A. Copland and G. Gershwin

EDUCATION SESSION

Wednesday 19 February 2020, 12.00 pm

Thursday 20 February 2020, 10.15 am and 12.00 pm

Friday 21 February 2020, 10.15 and 12.00 pm

Sala Roja

FAMILY CONCERT

Saturday 22 February 2020, 12.00 pm

Sala Roja

La rebelión de los niños

Children's choir

El motín, by Josep Vila i Casañas

DIRECTION Aibllín Brito

LIBRETTO Josep Pedrals

ADAPTATION TO SPANISH David R. Peralto

FAMILY CONCERT

Sunday 29 February, 12.00 pm

Sala Verde

Struwwelpeter, cuentos crueles para los oídos

Joven Orquesta – ECAM (Escuela de Cine de Madrid) – narrator
For ages from 12 to 16

MUSIC inspired by E. Satie, I. Stravinsky, K. Weill, E. Varèse, A. Schnittke

EDUCATION SESSIONS

Wednesday 25 March, 12.00 pm

Thursday 26 March, 10.15 am and 12.00 pm

Friday 27 March, 10.15 am and 12.00 pm

Sala Roja

FAMILY CONCERT

Saturday 28 March, 12.00 pm

Sala Roja

El jazz en el cine

Joven Orquesta
Recommended for all ages

MUSIC C. Porter, G. Gershwin, D. Grusin, M. Davis, J. Barry, L. Niehaus, E. Bernstein, H. Mancini

DIRECTION AND ARRANGEMENT Julio Awad

FAMILY CONCERT

Saturday 4 April, 12.00 pm

Sala Roja

ALL CONCERTS COST € 8

Acercando social project

The objective of 'Acercando' is to strengthen the presence of the arts in a plural and diverse society, open to people with disabilities and functional diversity, as groups traditionally outside of cultural participation. It is coordinated by the Fundación Orquesta y Coro of the Region of Madrid via JORCAM and with the support of Teatros del Canal.

Percussion workshop 'A tu ritmo'

'A tu ritmo' is a musical training project in which artistic expression becomes a tool for social normalisation, where art is viewed as a communication and learning space among diverse people. It is about working on the most primary issue and in turn most basic and contagious: rhythm. The workshop works with traditional instruments (drumheads, small drums, keyboard percussion) but also with improvised instruments and the body itself. At this time the group is comprised of 12 people from psychosocial rehabilitation centres, along with five Jorcam volunteers. Direction is done by Professor Jorge González Blázquez, who will guide all participants on this quest. CDC. Every Friday from 6.30 to 8.30 pm

Workshop 'Coro abierto'

'Coro abierto' is a choir project, a choir made up of people with mental disabilities interested in voice training. Coro aims to become a reference for vocal educational adaptation for people with functional diversity. Young musicians can attend who are interested in professional development in the field of artistic education adapted to an inclusive model. The choir is made up of 34 people from different centres in the Region of Madrid and is directed by Pablo Eisele, with the assistance of JORCAM volunteers. CDC. Every Friday from 6.30 to 8.30 pm

GENERAL INFORMATION



TICKETS

ABIERTO EN CANAL

ONE PRICE

€ 8

TWO PERFORMANCE PACK

€ 12

DISCOUNTS

Seniors 65 and above: € 6;
unemployed: € 6; Youth Card and 30
and younger: € 6;
professionals (only at box office): € 6

SALE PERIOD FOR SEATS

· Exclusive sale period for passes
and exchange of tickets: 10 to 19
June 2019
· Period for sale of individual seats and
passes: starting on 20 June 2019

PASSES

10 SHOW PASS

€ 130

20 SHOW PASS

€ 200

SALA ROJA PRICES*

MAIN FLOOR AND BALCONY SEATS (ROWS 1 TO 3)

From € 10 / € 17

BALCONY SEATS (ROWS 4 TO 6)

From € 8 / € 14

SALA VERDE PRICES*

MAIN FLOOR AND 1ST CENTRAL BALCONY SEATS (ROWS 1 TO 3)

From € 10 / € 17

1ST AND 2ND BALCONY BOX SEATS (SIDE VISIBILITY) AND 2ND CENTRAL BALCONY (LIMITED VISIBILITY)

From € 8 / € 14

SALA NEGRA PRICES*

SEATS

From € 10 / € 15

CDC WORKSHOPS PRICES

CREATIVE MOVEMENT WORKSHOPS
FOR BABIES WITH THEIR FAMILIES
€ 8

DANCE WORKSHOPS FOR RESTLESS
SOULS
€ 3

GROUP CREATION DANCE WORKSHOPS:
CREATING COMMUNITY
€ 3

LA DANZADERA: MUSIC AND DANCE
SESSIONS FOR BABIES
€ 3

WORKSHOPS 'THE FUTURE IS HERE NOW'
€ 3

VOCAL, BODY AND LISTENING
EXPERIMENTATION WORKSHOP FOR
BOYS AND GIRLS
€ 3

* Depending on the performance

SPECIAL PRICES*

CARNÉ JOVEN AND UNDER 30

From € 10 / € 7

SENIORS 65 AND OLDER

From € 8 / € 15

CHILDREN UP TO 12 YEARS OLD (FAMILY PERFORMANCES)

€ 6

UNEMPLOYED

From € 8 / € 15

PERFORMING ARTS PROFESSIONALS (COLLABORATION AGREEMENTS)

From € 10 / € 7

CDC RESIDENTS

From € 10 / € 7

ASSOCIATIONS

From € 10 / € 7 Sales only at box office. 1 ticket per person. Identification must be shown at box office: CA2M; Actors union; Spanish Federation of Dance Companies (FECED); Association of Dance Professionals of Madrid; Stage Directors Association; Centro de Estudios-Museo Nacional Centro de Arte Reina Sofía; Association of Circus Professionals of Madrid (MADPAC).

ESCORT OF PERSON WITH DISABILITY

Free ticket. The Disability Certificate or Card showing degree of disability must be shown. Sales only at box office. Can be booked by phone: 91 308 99 99.

When entering the hall, the Disability Certificate or Card showing degree of disability will be requested.

Tickets for people in wheelchairs can only be acquired at the box office. Seats can be booked by ringing 91 308 99 99.

WHERE TO BUY

teatroscanal.com

Box offices: 2.30 to 9.00 pm (every day). The box office closes on 24 and 31 December (seats can be purchased on the internet).

GROUPS

91 308 99 99

grupos@teatroscanal.com

OTHER DISCOUNTS

teatroscanal.com

91 308 99 99

Box offices

Ticket prices are the same on the internet and at box offices.

PRESIDENT

Pedro Rollán Ojeda

**MINISTER OF CULTURE,
TOURISM AND SPORTS**

Jaime M. de los Santos González

**MANAGING DIRECTOR OF
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DIRECTOR OF**TEATROS DEL CANAL**

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DEPUTY DIRECTOR OF**TEATROS DEL CANAL**

Marion Betriu

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Pública

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de Liege Schaubühne am Lehniner
Platz (Berlin), Théâtre National de
Bretagne (Rennes), Odéon-Théâtre
de L'Europe (Paris), Emilia Romagna
Teatro Fondazione (Modena-Bologna),
Internationaal Theater Amsterdam,
Teatro São Luiz (Lisbon), Göteborgs
Stadsteater, Croatian National
Theatre Of Zagreb, Teatros del Canal
(Madrid)

TEXTS

Álvaro Vicente

Omar Khan

Julia Morandeira

Christian Fernández Mirón

DESIGN

underbau

MANAGEMENT

CLECE

PRINTING

BOCM

LEGAL DEPOSIT

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HOW TO GET HERE

Teatros del Canal
Cea Bermúdez, 1
28003 Madrid
Tel. 91 308 99 99

METRO

Canal (L2, L7)
Ríos Rosas (L1)

BUS LINES

3, 12, 37, 149

Remember: the closest public car parks to the theatre are some 10-15 minutes away on foot.

If you would like to receive our breaking news first, you can subscribe to our newsletters on teatros canal.com

CAFE-TERRACE

From 9.00 am until end of show
(except on days without functions,
when it will close at 10.00 pm)
Saturday, Sunday and holidays open
at 12 noon

OTHER SERVICES**TICKETS AND SERVICES FOR PEOPLE
WITH DISABILITIES****ACCESSIBLE THEATRE**

Please consult our website for the calendar of functions with subtitling service, audio-description and magnetic loop for people with sensory disabilities.

SERVICES FOR COMPANIES

Teatros del Canal offers services for companies and organisations, such as the hire of spaces, private functions and guided tours, among others.

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