

# Vuelcos

una producción de  
**ARACALADANZA**

DIRECCIÓN ENRIQUE CABRERA



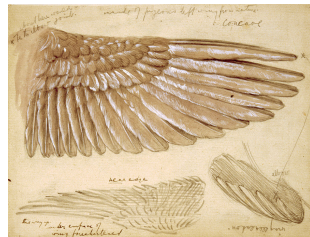
“Simplicity is the highest form of sophistication.”

“Beauty perishes in life but is immortal in art.”

“The eye receives the same pleasure from painted beauty as from real beauty.”

“Once you have tried flight you will always walk around the Earth with your eyes set on the Sky, because you have already been there and you’ll always want to go back.”

## Leonardo da Vinci





Idea and direction: Enrique Cabrera

Dance show for children age 5 and up  
Inspired by Leonardo da Vinci  
Duration 50 ´

Produced by Aracaladanza

Co-produced by Sadler's Wells Theatre (UK), Teatro Abadía (Spain),  
Nottingham Lakeside Arts (UK) and Comunidad de Madrid

Partner: Festival Grec (Spain)

## introduction



When in the mire of the apparently unnamable reality they thought that we had forgotten to dream, they were wrong. Despite the rigors of sadness, the magic of the imagination illuminated a pathway of wonders that allowed us to grow wings and fly.

**Leonardo da Vinci** wished for utopia with all his heart and undertook his work to bring it to fruition. And now, his undeniable legacy has become our inspiration: his visionary dream feeds our roots and his striking oeuvre nurtures our work.

For some time now, **Aracaladanza** has dived into the rainbow, discovered tiny paradises, sketched clouds and painted constellations. Now the dream of swimming in the sky, walking on water and flying on land is back.

We do it because we feel the need to share the certainty that freedom is only possible when we dare to dream about a fairer and freer world. A happier world. A more human world.

**Vuelos** is a contemporary dance show for children and families, which aims to spark enjoyment of all the senses, turning them, too, into a subversive tool that contributes to changing the world.



## who inspires this dream



The visionary genius of *Leonardo de Vinci* pushes us to reconstruct a world in which the mere act of thinking is subversive and revolutionary.

**Aracaladanza** has been dazzled by the intelligent artefacts envisioned by a rebel with a cause.

His possible designs and his detailed plans create a universe in which even madness is within reach.

Surprised and admiring, we sought to give wings to the imagination with the creative impetus that relentlessly multiplied the Renaissance man interested in all knowledge and creation.

## the wings of imagination set us free

... when unfolding them, we discover a universe of dreams  
which give us images,  
draw our anatomy,  
play with geometry,  
and  
reveal perspective.  
They allow us to fly.  
To see nature (our own as well).  
And along with dreams, to find our most secret ambitions.

A horseback journey turns us into birds  
with the wings we secretly want.  
And eating supper merrily (that last summer, which we tirelessly repeat!):  
Welcome to the game!  
To the dream!

### *Vuelos (Flights)*



## artistic and technical team

Idea and direction	Enrique Cabrera
Choreography	Aracaladanza
Performers	Carolina Arija Gallardo Jimena Trueba Toca Jonatan de Luis Mazagatos Jorge Brea Salgueiro Raquel de la Plaza Húmera
Choreography assistants	Jimena Trueba Toca Raquel de la Plaza Húmera
Original music composition	Luis Miguel Cobo
Stage set and costume design	Elisa Sanz (AAPEE)
Lighting design	Pedro Yagüe (AAI)
Stage video design	Álvaro Luna (AAI)
Prop and machinery design	Ricardo Vergne Elisa Sanz
Crafting props and machinery	Ricardo Vergne
Crafting costumes	Ángeles Marín
Finishing and painting costumes	María Calderón
Crafting stage sets	Sfumato Mambo Decorados
Photography	Pedro Arnay
Light, sound and video technician	Lalo Gallego Blanco
Machinery technician	Yolanda Esteban Díaz Vanesa Camín García
Production	Arantza Izaguirre Fradua
Production and press design	Javier Torres Ochandiano
National distribution	Alberto Muyo
International distribution	Ana Sala – Ikebanah Artes Escénicas

## the fascinating universe of Aracaladanza

For 21 years, **Aracaladanza** has been sharing its fascinating universe with audiences, from the standpoint of someone who is convinced that magic magically transforms reality through imagination and dance.

It won the *National Children and Youth Theater Award 2010* for its "*commitment*" to this audience and for its "*aesthetic, artistic and technical exigency*"; it has been repeatedly awarded at FETEN (European Children's Theater Fair); it is the winner of several Max awards; it has been recognized by critics; it is followed by a faithful legion of spectators; and it has been invited to national and international festivals. **Aracaladanza** stands out for its unusual way of working, projecting new stage visions of the imagination and creating exquisite shows targeted at children and adolescents with simple stories in which adult spectators also become involved in a fantastical world that seeks to be repeated in dreams through costumes, music, light, rhythm and movement.



## about Aracaladanza

Fantasy, imagination and magic are the essential ingredients of **Aracaladanza**, a contemporary dance company from Madrid which was awarded the 2010 National Theater for Children and Youth Award.

The pioneering work in Spain done by the company directed by **Enrique Cabrera** has become a European quality benchmark.

Its productions have earned such important prizes as the Villa de Madrid for Best Choreography in 2005 for its show *¡Nada...Nada!*, and the prizes earned during the successive editions of the FETEN awards: Best Dance Show, Best Soundtrack and Best Lighting Design (1999) for *Ana y el arco de colores*; Best Costume Design (2001) for *Maletas*; Best Costume Design and Portrayal (2005) for *¡Nada...Nadal*; Best Show and Best Original Music (2007) for *Pequeños Paraísos*; and Best Show (2010) for *Nubes*.

The company has also won **MAX Prizes**, with 3 prizes in 2008 for *Pequeños Paraísos* (Best Children's Show, Best Costume Design and Best Stage Design) and 2 Max Prizes in 2011 for *Nubes* (Best Children's Show and Best Costume Designer). It was also a finalist in the Max Prize for Best Lighting Design for both productions.

But the recognition that **Aracaladanza** values the most is the privilege of fascinating an audience that is essential to the present and future of Spanish dance. It has done so throughout its history with 3 short pieces, 12 medium and large productions, 4 shows designed to be performed on streets and unconventional venues, 2 works specifically for babies and 8 commissioned national and international choreographies.

In the past five years, the company has raised the curtain more than **500** times; it has visited international festivals in Africa, Europe and Asia; it has worked in close cooperation with Argentine theatre and puppet companies; and it has performed on stages in Germany, Australia, France, Holland, Ireland, United Kingdom, Morocco, Mexico, Turkey, Hong Kong, Macao and Taiwan. It has regularly been invited to international dance festivals all over the world and has managed get two of the most prestigious dance venues involved in its work: *Sadler's Wells Theatre* in London and the *Mercat de les Flors* in Barcelona. Plus, its latest productions have premiered in the Abadía Theater of Madrid, with which the company has a close creative relationship.

All of this would not have been possible without the support of the Ministry of Education, Culture and Sport and the Community of Madrid, both of which have provided their constant support for several years now.

a r t i s t i c      t e a m

## about Enrique Cabrera – artistic director and choreographer

**Enrique Cabrera**, born in Buenos Aires (Argentina) in 1960 and living in Spain since 1989, is the driving force and true soul behind **Aracaladanza**, a company that he founded after winning the **Outstanding Choreography Prizes** with *Nigua*, which earned him the 8<sup>th</sup> Choreography Event in Madrid in 1994 and allowed him to travel to the **American Dance Festival** (EEUU).

Convinced from the outset that the source of inspiration came from creating for a younger audience, he poured all his talent into a single goal: to provide performances with proven technical and artistic quality.

His work with stage objects and elements has become his own personal “factory brand” which is easily identifiable as soon as the curtain rises.

His conception of art has allowed other renowned artists to get involved in his projects and feel like fellow participants in the very act of creation.

Because he has been the artistic director and choreographer of all the shows put on by **Aracaladanza** since it was founded, Enrique Cabrera has been asked to collaborate with different British organizations. Thus, he has held creation workshops in **The Place** (London) and in **Ipswich** (England), where he worked with a group of adolescent, non-professional dancers in 2006, for whom he choreographed a piece called *Dancing on the News*.

The warm reception of his work in the English-speaking world, where dance for families is on the upswing, as it was a decade and a half ago in Spain, drew the attention of the British company **Bare Bones**, which invited him to develop *Anywhicway*, which premiered at London’s **Royal Opera House** in the winter of 2005.

Furthermore, the dance agency **DanceXchange**, which is located in Birmingham (England) commissioned him to make a piece on the senses which premiered in April 2008 and was back on the stages in the spring of 2010; it is currently touring the United Kingdom and was presented in London at the **Royal Opera House**. *DanceSense* is its title. This choreography is part of a broader educational project aimed at teaching the senses in British schools.

**Maiden Voyage Dance**, the company from Belfast which is interested in his concept of stage performance, invited him to create a piece for young audiences which premiered in 2014 and is called *Quartet for 15 Chairs*.

However, if his creative work is important, so is his teaching. And studying. He has taught children of different ages as well as adolescents and adults, offering dance, improvisation and composition workshops in different cities in Spain, the United Kingdom and Argentina.

He has repeatedly been invited by the British agency **DanceEast** to offer choreography creation workshops and to create choreographic pieces for young non-professional dancers and dance educators. **Dundee College** (Scotland) has invited the choreographer to teach classes to professionals who work with young audiences.

**Nottingham University** has always wanted to forge an alliance with the choreographer, and has asked him not only to teach master classes but also to convey to a group of British professionals his passion for the world of creation for children. The project, which has been under development for several years, entailed the creation of two pieces, *It's Mine* and *Sea of Clothes* (which is still on tour around the United Kingdom years later) and the residence of 6 dancers and a backup for 3 weeks in the headquarters of the company.

Likewise, in 2002 the international backing of his creative efforts brought him an invitation to **The London Contemporary Dance School (The Place)** to star in and direct a creative workshop for artists within **The Catch** international festival (London).

His work as a teacher has encompassed courses, seminars, dance workshops and master classes. One good example was the course **Dance and School**, which he taught to primary school teachers from Castilla y León. It was co-financed by the Ministry of Education and Culture of the Regional Government of Castilla y León and the European Social fund.

Nor should we lose sight of the different courses on childhood education and cultural management he has taken in recent years. Among them is the one organized by the Directorate General of Education of the Community of Madrid in 1994 entitled **The Creation of Dance Shows for School Audiences**. In 2002, he attended the international seminar organized by the Complutense Institute of Musical Sciences which examined **The Distribution of Dance in Spain**.

During the different editions of the Dance Competition of Madrid in 2004 and 2007, he was a member of the jury which shortlisted the works to be presented at that national competition.

And in 2005, the Ministry of Culture invited him to participate on the jury to choose the dancers who would receive grants to go abroad.

He has also been an active contributor to the **Trasdanza** program, and late last year he prepared the choreography entitled "*Cinco taburetes y no me puedo sentar*" for this program.



That same year, 2010, he was invited by Teresa Nieto to participate as a performer in the show entitled "*Tacita a Tacita*" by Teresa Nieto en Compañía celebrate the company's 20<sup>th</sup> anniversary.

His special work also drew the attention of key musical institutions in Barcelona's cultural life. Both the **Palau de la Música** and the **Auditori de Barcelona** have invited the choreographer to set to motion the music of great universal composers.

## about Elisa Sanz – Set and costume designer

With a Bachelor's Degree from the Royal School of Dramatic Art of Madrid and on a scholarship to do a European Master's in Set Design in the schools in London and the Art School of Utrecht (Holland), **Elisa Sanz** has brought her special creative eye to the world of theater, dance and opera. For almost one decade, her cooperation has been essential to the development of the artistic projects of **Aracaladanza**.

She has worked directly to offer her designs, sets and costumes to stage directors and choreographers like *José Luis Gómez, Claudio Tolcachir, Javier Yagüe, Mariano Barroso, Álvaro Lavín, Carlos Aladro, Eduardo Vasco, Teresa Nieto, Mónica Runde, Rafaela Carrasco, Blanca Portillo* and *Enrique Cabrera*, among others.

Her creations have been enjoyed on stages as diverse as the Opera of Oviedo, the *Valle Inclán* theatre in Madrid, *Sadler's Wells* in London, the *Royal Opera House* in London and the Madrid theater *La Abadía*, where for six years she worked as the technical director.

She has been a candidate for the **Max Prizes** several times and won the award for the first time in 2005 in recognition of the stages she designed for *Exit the King* by Eugene Ionesco, a play directed by José Luis Gómez. She also won the **Adriá Gual Prize for Costumes** in 2012.

She also won two **Max Prizes** (Best Costumes and Best Stage Design) for her work on *Pequeños Paraísos* by the company **Aracaladanza**. In 2010 she won yet another **Max Prize** for her work on *Nubes* by **Aracaladanza**. Her creations for this company also won prizes for Best Costumes in the 2005 and 2000 editions of FETEN for *¡Nada...Nada!* and *Maletas*.

In 2012 she won the **Max Prize** for Best Costume Designer for her work in *La Avería*, a play directed by Blanca Portillo.

## about Luis Miguel Cobo – Music composition

A higher composition teacher at the Higher Royal Music Conservatory in Madrid and the winner of different prizes for his compositions in the world of film, he has worked in theater with directors like *Natalia Menéndez, Ana Zamora, Alfredo Sanzol, José Luis Gómez, Salva Bolta, José Sanhís Sinisterra, Miguel Narros, Juan C. Pérez de la Fuente, Gerardo Vera* and *Ernesto Caballero*. He has composed music for plays by playwrights like *Priestley, Jardiel Poncela, Jean Anouilh, Ionesco, Strindberg* and *Valle Inclán*.

He has also worked with choreographers like *Mónica Runde, Sharon Fridman* and *Patrick de Bana*, and for companies like *10&10*, the ballet of the *Opera of Vienna* and the *Compañía Nacional de Danza* of Spain.

He created the compositions to celebrate the tenth anniversary of the opening of Casa Batlló in Barcelona and the White Night held at the Arriaga theatre of Bilbao in 2011.

## about Pedro Yagüe – Lighting design

Even though he holds a degree in Spanish Philology, **Pedro Yagüe Guirao** has worked within the field of lighting his entire professional career.

He was the technical director of the *La Abadía* theater in Madrid in 2006 and 2007, and is currently the technical coordinator of the Almagro Festival, for which he has worked since 1996.

His creative passion and way of working have attracted a long list of companies like *Animalario* and stage directors like *José Luis Gómez, Carles Alfaro, Ana Zamora, Alex Rigola, Cesar Oliva, José Carlos Plaza, J. M. Flotats, Jaime Chavarrí, José Sanchís Sinisterra, Mariano de Paco, Andrés Lima, Carlos Aladro* and *Enrique Cabrera*.

In 2008 he was a finalist for the **Max Prizes** for his lighting design of the show *Pequeños Paraísos* by *Aracaladanza*, and he won the **Rogelio de Egusquiza Prize** in Lighting in 2007 in recognition for his work on *La Ilusión*, a play directed by Carlos Aladro.

He won the **Max Prize** in 2009 for his work in designing the lighting for *Urtain*, produced by *Animalario* and the Centro Dramático Nacional, and he was once again a finalist for this same prize in 2010 for his lighting for *Nubes* by *Aracaladanza*.

He won yet another **Max Prize** in 2012 for his design of the lighting for *La Avería*, a play directed by Blanca Portillo.

## about Álvaro Luna – Stage video design

Born in Madrid in 1977, he studied Audiovisual Communication at the Complutense University of Madrid and earned a degree as an Audiovisual and Performance Director from the Official Radio and Television Institute of RTVE.

Since then, he has worked in many fields of audiovisual creation with directors like *Gerardo Vera, Mario Gas, Lluís Pasqual, Tamzim Townsen, Alex Rigola, José Carlos Plaza, Emilio Sagi, Georges Lavaudant, José Luis Gómez, Luis Olmos, Carles Alfaro* and *Enrique Cabrera*.

He is a regular contributor to the Centro Dramático Nacional, and he directs short films and documentaries, which have won prizes like **Brixen Art** from the Bresanone Film Festival in Italy.

He has also designed projections and been the assistant director for the galas of the last nine editions of the Málaga Film Festival, and he has directed the galas of the two editions of the Spanish Film Festival of Tangier (Morocco) and of Documenta Madrid 08 and 09, a documentary film festival in Madrid.



## about Ricardo Vergne – Prop and machinery design

A student of the Fine Arts, Film Direction and Set Design in his birthplace, Argentina, much of his career has played out in Spain.

A set and puppet designer, he has worked with Spanish theater, dance and puppet companies like the *Compañía Nacional de Teatro Clásico*, the *Centro Dramático Gallego*, *Uroc Teatro*, *El Retablo*, *La Canica*, *Cuarta Pared* and *Nao Damores*.

He has also combined his work in **Aracaladanza** with the world of film, video, television and advertising, where he has had a major career in directing and decorating, working with the most interesting art directors on the national scene.

p e r f o r m e r s

## about Carolina Arija Gallardo – dancer/performer

Born in 1980 in Burgos (Spain), she studied classical dance in the Escuela Superior de Danza (Madrid) and also y the Real Conservatorio Profesional de Danza (Madrid).

She has worked with some of the most important theatre directors, musicians, film makers and contemporary Choreographers of Spain, such as Nacho Cano (Mecano), Gerardo Vera (former director of Centro Dramático Nacional), Pedro Berdäyes (10 & 10 Danza) and Emilio Martínez Lázaro.

In 2005, she became a permanent member of **Aracaladanza** where she has danced and codirected *Cu-Cuco*, a piece for toddlers presented in 2010, still on tour in Europe.

## about Raquel de la Plaza Húmera – dancer/performer/assistant

Born in 1980 in Barcelona (Spain), she studied dance in the Institut del Teatre (Barcelona) and got her Contemporary Dance Degree in the University of Leeds (England).

She has worked with national dance companies and delivered workshops and dance classes in important institutions as the English Agency Dancexchange (Birmingham).

In 2005, she became a permanent member of **Aracaladanza** where she has danced and codirected *Cu-Cuco*, a piece for toddlers presented in 2010, still on tour in Europe.

## about Jimena Trueba Toca – dancer/performer/assistant

Born in 1978 in Santander (Spain), she studied dance in the Real Conservatorio Profesional de Danza (Sevilla) and also in the Real Conservatorio Profesional de Danza (Madrid), where she specialised in Contemporary Dance.

She also studied to become an actress in the Escuela de Arte Dramático de Cantabria (Santander) and in Juan Carlos Corazza Studio. She has worked y several TV series from 2001 and in films as *Bailame el Agua* and *Gente Pez*.

She also has worked with choreographers in Spain as *Perdo Berdäyes (10 &10 Danza)*.

In 2007, she became a permanent member of **Aracaladanza**, where she has danced in all and every production of the Spanish company.



## about Jonatan de Luis Mazagatos – dancer/performer

Born in 1981 in Burgos (Spain), he started his professional career in *Ballet Contemporáneo de Burgos*. He continued his classical and contemporary studies in the Real Conservatorio Profesional de Danza “Mariemma” and also Choreography and Dance Interpretation in the Conservatorio Superior de Danza “María de Ávila”.

In 2001 he was a member of the *Compañía Nacional de Danza 2*, directed by *Nacho Duato and Tony Fabre*.

During the last years, he has worked not only for Spanish dance and theatre companies as *Provisional Danza, Moche Teatro, Megaló Teatro-Móvil, Patas Arriba, Gelabert Azzopardi Company de Dansa and Plan B*. He has also worked for high prestige institutions such as *Centro Coreográfico de la Comunidad Valenciana*.

He also share his devotion for the stage with his activities in the *Universidad Europea de Madrid* where he teaches Composition and Improvisation Technics.

In March 2013, he became member of **Aracaladanza**

## about Jorge Brea Salgueiro – dancer/performer

Born in 1981 in Pontevedra (Spain), he has studied in the London Contemporary Dance School (The Place) in London where he got his degree in Contemporary dance.

He has also studied in Pineapple Studios in London. Back in Madrid (Spain) he gets his degree in Gestalt Interpretation in the RESAD (Madrid).

in Spain working with choreographers like *Chevi Muraday*, *Mónica Runde* and *Jesús Rubio*. And in 2007 he joined the company londinene **Richard Alston Dance Company**, touring Europe and the United States. In 2008, working under the orders of *Cisco Aznar* in the Choreographic Center Galego (Spain).

He has danced in opera productions in Madrid (Teatro Real) as **Dardanus**, **Iphigénie en Tauride** and **La Favorita**. He has participated in films as **20 centímetros**.

He is permanent member of Aracaladanza since 2009.

## the press says:

"Enrique Cabrera, along with his first-class creative team and exceptional performers, constructs a sober, luminous craft in which the forms and figures compose an exquisite puzzle that references the inventive universe of da Vinci."

"A show that is impeccably crafted which will delight all audiences who see it."

**Adolfo Simón. Que revienten los artistas. Digital performing arts magazine.**  
22/12/2015

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"... of the extraordinary expression power of movement. Note I say movement, not dance in the classical sense, but movement freed of the straitjackets imposed upon it by the tradition of dramatic dance; scenic poetry capable of evoking the worlds imagined by this great visionary who was Leonardo da Vinci and of liberating and stimulating our own capacity for fascination and astonishment for a few moments."

**Gordon Craig. Doctor Brigato blogspot.com.**  
04/01/2016

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"'Vuelos', an incredibly beautiful contemporary dance performance about the universe of Leonardo da Vinci."

"The company Aracaladanza offers a show of intricate elegance, in which the choreography of the dancers plays with lighting technique, audiovisual elements or objects, inviting us to revive the dream of flying."

**P. Antón Marín Estrada. El Comercio de Gijón.**  
21/02/2016

"The designs and dancers are fabulous, and it is always engaging. There were plenty of children in the house and you barely heard a sound so rapt was their attention."

**David Mead. Seeing Dance.**  
13/05/2016

\* \* \*

"A work at a frantic pace with perfect lighting which pleases both children and parents."

"If your family has not yet seen this little gem, don't hesitate: they'll thank you for it and you'll leave delighted."

**Andrés Molinari. Periodico Ideal of Granada.**  
22/06/2016

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"... featuring overwhelming artistic serenity and a choreographed rhythm brimming with surprises; it conveys a profound message of optimism and emotional impetus. Flying as an act of hope, as a struggle for dreams, as an example of how the impossible, though unreachable, is still totally necessary for the human spirit."

"How often have we renounced movement! Well, Aracaladanza doesn't. It is expressed in this way: with constant gestures, the geometry of the air and the movement of the unstable."

**Jordi Sora i Domenjó. Escena de la memoria**  
06/07/2016

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"Aracaladanza constructs a wonderful show with the resources that are commonly part of its oeuvre. Projections, sophisticated lighting effects, referential props skillfully placed on the stage and dance, plenty of dance."

**Iolanda G. Madariaga. Recomana.cat**  
09/07/2016

*Vuelos* is a production of **Aracaladanza** in co-production with **Sadler's Wells Theatre, Teatro de la Abadía, Nottingham Lakeside Arts** and **Comunidad de Madrid**. And in conjunction with the **Festival Grec**.

*Vuelos* has the support of the **Ministry of Education, Culture and Sport** for its national tours.



<https://www.youtube.com/watch?v=FF9EK6qmrRY>

[www.aracaladanza.com](http://www.aracaladanza.com)