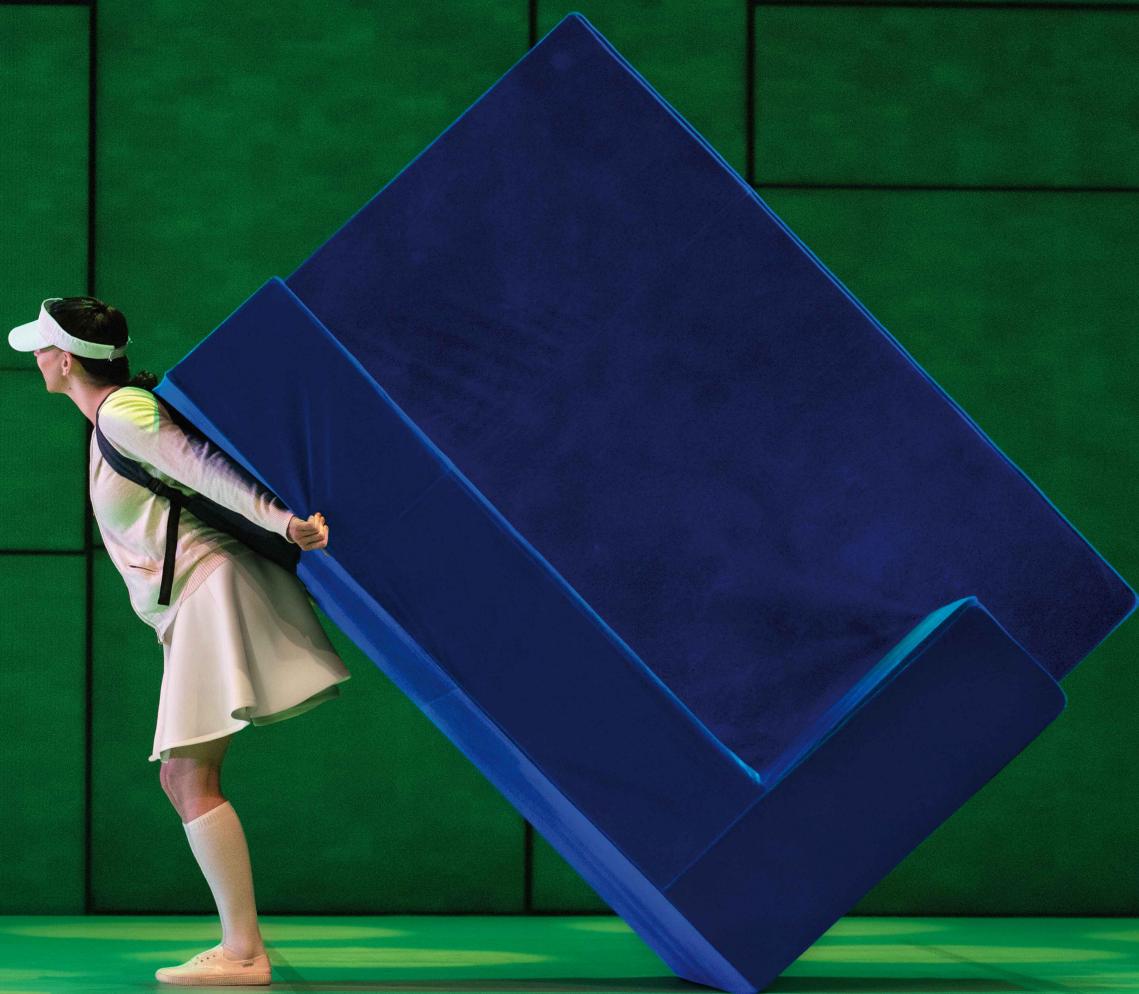


# PLAY

una producción de  
**ARACALADANZA**

dirección  
**Enrique Cabrera**



"All grown-ups were once children... but only few of them remember it"

*Antoine de Saint-Exupéry - The Little Prince*

"Childhood is the time in which all men and women are creative."

*Juana de Ibarbouru*

"A child who does not play is not a child, but the man who does not play has lost forever the child who lived within him and who he will miss terribly."

*Pablo Neruda*

# PLAY

Idea and direction: Enrique Cabrera

A dance show for children (4 +)

Running time 55

Produced by Aracaladanza

Co-produced by Sadler's Wells (London), Teatros del Canal (Madrid), Shanghai Children's Art Theatre – SHCAT (Shanghai), Grec Festival Barcelona 2019 (Barcelona) and Comunidad de Madrid

Partners: Centro de Danza Canal (Madrid) and Teatro del Bosque (Madrid)

Let us rewind back to the last "episodes":

We uncover what inspired us and opened our eyes:  
*El Bosco + Magritte + Miró + Leonardo da Vinci*

The titles are familiar:  
*Tiny Paradise + Clouds + Constellations + Flights*

We could keep going further back in time, but let's not.

Let's stop.

Let's go back to where we were. To the new production.

Nothing to do with what's been done up until now. Or maybe it has?

Again we play, but this time letting our imagination run wild as the only source of inspiration that prompt joyful moments of fun.

Pure "**Aracaladanza**":  
apparent magical simplicity after the surprise following the smile fastened with an image and enjoyed under an amazing light also projected in a video and dressed in awe.

Arising from the simple game we all know and in which we all participate.

**PLAY** is a fresh new beginning for Aracaladanza without forgetting the experience of the past.

Intended and staged for sheer joy. If you wish to surrender to it.

In which case, press...



**P L A Y**

No! The curtain does not rise at the start!

We need to "build" the stage first. And fill it with cushions. And place the dancer. And light up the place.

Then and only then, does the stage come alive, poised.

Ready to play "Blind-man's buff". Or to crisscross elastic bands and engage in an old videogame. To jump on the sofa or discover swans in search of their lake. To follow dancing dogs who listen to cats or fill one's head with air. To set off fireworks or dance in a row.

**PLAY** is one long party that spreads joy, is wreathed in smiles and shares the fun.

And not even then does the curtain fall.

Because the party continues later on...



After its premiere in December 2018 at "Teatros del Canal" (Madrid), **Aracaladanza** faces a new challenge that forces Madrid's contemporary dance company to relinquish the certainty of a path initiated a decade ago with the staging of *"Pequeños Paraisos" (Tiny Paradise)*.

*"PLAY" is a new and fresh beginning in the history of the company internationally renowned for its scenic productions for children and family audiences.*

With the input of an avant-garde artistic team that has been sharing its creativity, magic and aesthetic values for nearly 15 years, **Aracaladanza** has not required the drive of a painter. Or dived into the universe of a great artist.

The need to feel totally free to enjoy the artistic process as well as the desire to simply play, is the driving force behind this new production that is being staged by five dancers who have worked together with **Enrique Cabrera**, the true soul promoter of **Aracaladanza**, to build a project based around the idea of playing.

With the support of the Teatros del Canal complex in Madrid, of the SHCAT (from Shanghai), the Community of Madrid, Sadler's Wells Theatre in London and the Grec Festival Barcelona 2019, the company has worked to create this show in which it wishes to reflect the quality and spirit it has long shown on stage worldwide.



## artistic and technical team

---

|                                |  |
|--------------------------------|--|
| Concept and direction          | Enrique Cabrera  |
| Choreography                   | Aracaladanza   |
| Performers                     | Jorge Brea Salgueiro<br>Raquel de la Plaza Húmera<br>Jonatan de Luis Mazagatos<br>Elena García Sánchez<br>Jimena Trueba Toca |
| Choreography assistants        | Raquel de la Plaza / Jimena Trueba   |
| Original music composition     | Luis Miguel Cobo   |
| Others musics                  | J. S. Bach / P.I. Tchaikovsky  |
| Stage set and costume design   | Elisa Sanz (AAPEE)   |
| Lighting design                | Pedro Yagüe (AAI)  |
| Stage video design             | Álvaro Luna (AAI)  |
| Assistant video design         | Elvira Ruiz Zurita (AAI)   |
| Tap - dance choreography       | John O'Brien   |
| Crafting props and dogs' masks | Ricardo Vergne (AAPEE)   |
| Crafting costumes              | Sandra Calderón / Ángeles Marín  |
| Crafting stage sets            | Mambo decorados  |
| Sofa making                    | Miguel Ángel Infante   |
| Wigs                           | Mauro Gastón   |
| Photography                    | Pedro Arnay  |
| Executive producer             | Arantza Izaguirre Fradua   |
| Production and press design    | Javier Torres Ochandiano   |
| Tour coordination              | Arantza Izaguirre / Marisa Bas   |
| National distribution          | Alberto Muyo   |
| International distribution     | Ana Sala – Ikebanah Artes Escénicas  |

## the fascinating universe of Aracaladanza

---

For 24 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...Nada!*; 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.

## 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 *Anywhichway*, 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 Chavarri, 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 design and realization

---

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.

## about John O'Brien – Tap dance choreographer

---

Born in London, United Kingdom, was trained as a singer/dancer at stage school, and appeared in many musical films, BBC productions, and various stage musicals, like *"The Wizard of Oz"* and *"West Side Story"*.

After touring for several years around the world, he settled in Madrid, Spain, and appeared on several very popular musical programmes of the Spanish television. This led to breaking out into choreography and teaching. He has choreographed for many stage productions in Spain, alongside award-winning directors and producers. He created the whole choreographic production of *"Hello Dolly"*, starring Concha Velasco in 2011.

He danced and choreographed on the Academy Awards Gala of Spanish cinema, *Los Goya*, in 2015 & 2016. He is also a renowned Tap-dance maestro and choreographer, teaching masterclasses at many dance festivals and tap events, both national and international.

His latest work is the choreographic collaboration with the contemporary dance company, **Aracaladanza**, directed by the National Dance Award winner, Enrique Cabrera, for their latest production, **PLAY**.

## The press says:

---

"A fine proposal."

"*'Play'*, the latest proposal from Aracaladanza dance company, directed by **Enrique Cabrera**, is simply excellent"

"Almost an hour of constant plastic, musical, aesthetic stimuli ... that end up convincing you that it really is worth playing, that it is worth living."

**José-Miguel Vila – Ociocrítico.com**

\* \* \* \* \*

"a production full of wit, extremely inventive, of superb technical quality undeniably original and with an extraordinary plastic beauty that delighted the great young audience"

"from a relaxed and playful version of Swan Lake to a triumphal celebration of tap dance by a unique troupe of stuffed dogs from a seemingly childhood nightmare"

**Gordon Craig – El Heraldo de Henares**

\* \* \* \* \*

"A highly entertaining show extremely well resolved and with excellent dancers. It owes its success to its serious attention to detail in every Play."

**Intercultural Dialogue and Education**

*PLAY* is an Aracaladanza's production in co-production with Shanghai Children's Art Theatre – SHCAT (China), Teatros del Canal (Madrid), Sadler's Wells Theater (London), the Community of Madrid and Grec Festival 2019 (Barcelona). With the collaboration of Centro Danza Canal (Madrid) and the Teatro del Bosque (Móstoles - Madrid)

*PLAY* is supported by the Ministry of Culture and Sports for its national tours.



## CONTACT



**Ana Sala Montoro**

Tel. +34 960 090 504 • Móvil +34 619 951 791

anasala@ikebanah.es

Calle Navellos, 1-11ª • 46003 Valencia (España)

[www.ikebanah.es](http://www.ikebanah.es)