

ARACALADANZA
COMPAÑIA

CONSTELACIONES

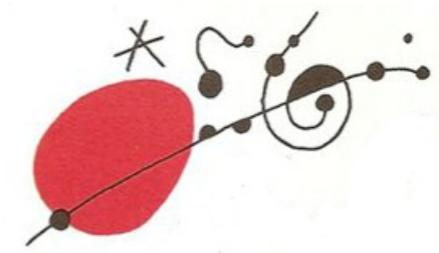
una producción de
ARACALADANZA



"I paint as if I were walking in the street. I collect a pearl or a crust of bread; what I find around is what I offer."

"A painting cannot be neither finished nor started. Paintings are like the wind: something that walks endlessly, restless."

Joan Miró



constelaciones

concept and artistic direction: Enrique Cabrera



c o n s t e l a c i o n e s

dance piece for young audiences above 4 years old

inspired by Joan Miro's universe

duration: 50 minutes



constelaciones

produced by
Aracaladanza

coproduced by
Mercat de les Flors , Teatro de la Abadía y Comunidad de Madrid

with the collaboration of
Teatros del Canal, Ayuntamiento de Colmenar Viejo y Ayuntamiento de
Arganda del Rey



If a writer had to write with his eyes and a painter had to paint with his ears, how would a choreographer have to choreograph?

We have never managed to find an answer but we are convinced that a smile can help us in the impossible dream of capturing the universe.

We have been irresistibly drawn to a painter: Joan Miró has entered our dreams; he has tinted our imagination with an explosion of colour, guiding us through a long journey. The result is *Constelaciones*

This trip is not devoid of risks: we have consciously abandoned the security of what we knew to embrace a sense of freedom inspired by a master who has helped us in our discovery of other ways to look at the sky. He has also invited us to accept and coexist with the unique rhythm intrinsic to each piece; to each proposal; to each work of art.

Miró has taught us that fidelity is a main feature in the practice of an artist. Only by fighting to be faithful to your intuition will you achieve a creation that is communicable.

Constelaciones is a cocktail made of sensations: colours, shapes and games have helped us to imagine a universe composed by the images Miró has always defied us with. The result is an essential piece, less figurative than the previous ones by the company; much more "spatial".

Constelaciones is the last part of a trilogy which we started with Hieronymus Bosch to continue with Magritte. Finishing with Miró has constituted a creative challenge for us because we have been confronted with the necessity to use a very precise language and, in various ways, a very different one to our natural style.

Aracaladanza has always trusted the potential of imagination. We consider it a powerful and essential instrument which allows us to change reality.

We firmly believe that imagination is the beginning of a never-ending pathway which, once taken, makes the person freer and, consequently, better.

Constelaciones tries to be a small light flying free among desolation. And, at the same time, it is an adventure that we share together: dancers, designers, technicians and producers. Our common dream is only that you enjoy it!

Enrique Cabrera

who inspires this dream?

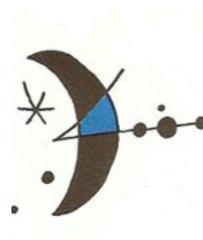
Master of colour, Joan Miró fascinated us with the transparency and cleanness of his view.

His creativity allowed him to go beyond shapes and movements; he created a personal language full of light.

His craftsmanship, the result of a life of dedication, allowed him to master a diversity of languages which have endured through time as hallmarks of his commitment.

His uncompromised poetry fed his imagination which, full of dreamlike imagery, surpassed surrealism to approach real life.

His Mediterranean spirit convinced us to play again on stage and to try to evoke an emotional breath.



Miró I



Imagine a beach. The tide is low. Sand is wet and smooth. There isn't a footprint. It's like a clean blackboard.

You have a stick in your hand, or you might not. Because you only have your fingers...

You crouch.

You don't know what to draw. You don't want to spoil the sand but, if you look far away, you can see the beach is very big; there is plenty of sand.

So you decide to paint, and dig, and let your feet and your hands sink.

You approach the shore carefully; you know a wave could soak you. It could erase your drawings, your sculptures, everything you have created with your hands.

That's exactly how Joan Miró painted, sculpted or knitted.

And that is how we have done to create *Constelaciones* which is Aracaladanza's third work based on a visual artist's opus.

We have worked with some of the colours and shapes Miró used. Then, we have given them movement and placed them on stage.

We have imagined absurd stories. We have done it because we find it amusing.

If you have fun, we will be satisfied.

And we will be even happier if, after having seen our performance, you have ideas and let them flow!

Miró II

Joan Miró.



Artist.

Constelaciones.

Dream.

We enjoy his colours,



We play with his strokes,

We guess his intentions.

Smart reds, daring yellows



Appealing blues, amusing greens.

And black: concentrated!

A straight line, a square.



A curve, a circle.

And a point. And a stroke.

There is an eye, a face.



There is a fish, a star.

Long legs, huge bellies.

We paint on the sand



Many magical miracles.

Water erases them

And leaves the sand clean again.



artistic and technical team

Concept and direction	Enrique Cabrera
Coreography	Aracaladanza
Performers	Carolina Arija Gallardo Jorge Brea Salgueiro Raquel de la Plaza Húmera Jonatan de Luis Mazagatos Jimena Trueba Toca
Assistants to the choreographer	Carolina Arija Gallardo Raquel de la Plaza Húmera
Original musical score	Mariano Lozano P. Ramos Luis Miguel Cobo
Others musics	Numbers 1- 4 – Simon Jeffes. Music for a found harmonium – Simon Jeffes © 1976 Editions Penguin Café Ltd.
Set and costume design	Elisa Sanz
Lighting design	Pedro Yagüe
Video projections	Álvaro Luna
Design and construction of objects	Ricardo Vergne
Puppets advisers	El Nudo Compañía Teatral
Costume manufacture	Ángeles Marín Paloma Martínez Torres
Production	Arantza Izaguirre Fradua
International tour coordination	Marisa Bas Pardo
Assistant to the video projectionist	Martín Aramburu
Sound, lights and video technician	Lalo Gallego Blanco
Scene shifter	Yolanda Esteban Díaz
Press	Javier Torres Ochandiano

Aracaladanza's fascinating universe

Aracaladanza has been sharing its fascinating universe with audiences for the last 18 years. Through the power of imagination and dance they try to magically transform reality to embellish it.

To help us in our quest, you just need to pronounce the name of the company which, as the magic words of a spell, opens the doors of the cave where the treasure hides.

Aracaladanza received the National Theatre Award in 2010 for their "commitment" to young audiences and for their "artistic, aesthetic and technical proficiency", also various prizes at FETEN (European Theatre Fair for young boys and girls) and several Max (annual prizes for the performing arts in Spain). Applauded by critics, followed by audiences and invited to national and international festivals, **Aracaladanza** is well known for its unusual working method, its innovative sets and scenery and its exquisite shows for children and teenagers. These works are based on simple stories. Through costume design, music, rhythm and movement they manage to engage the adult spectator in a fantastic world that has some of the qualities of dreams.

about the trilogy of painters

Look at a picture and let yourself be inspired. Let fantasy guide you through new universes. Dream!

We have always been fascinated by the power of images. Since we were children we felt deep admiration for the images we found printed in those books we read at school.

We especially liked the work by three masters. There was no obvious connection between them: **Hieronymus Bosch**, **Magritte** and **Miró**.

Each time we saw small monsters promenading in a picture; when green, super green, apples were suspended in the air while red melted with perfect blues, we felt moved.

We didn't know it yet but that was the beginning.

One day, **Aracaladanza** felt the necessity to enter a museum: El Prado. *The Garden of Earthly Delights* was calling us. We looked at it, we carefully observed it, we analysed it, studied it and we found it compelling. We took a decision: On day we would use all that inspiration to create a scenic piece.

At that point we were busy with other ideas but the feeling was powerful and the desire to do it grew stronger.

However, it was not just one painting.

We started to be obsessed: we wanted to be able to enjoy the magic of our favorite painters.

It was then when we realized that choosing made no sense because time and patience could allow us to pay tribute to all those who have contributed to our happiness.

And the trilogy started!

Pieces began to fit together: **Bosch**, **Magritte** and **Miró**, an exquisite dessert.

The resulting works were: *Pequeños Paraísos* (A slice of Paradise), *Nubes* (Clouds) and *Constelaciones* (Constellations).

This is the first trilogy by **Aracaladanza** but we have the feeling that it might not be the last one. **Now we have our imagination busy with several music composers.**

about Aracaladanza

Fantasy, imagination and magic are the basic ingredients Aracaladanza works with. This Madrilenian contemporary dance company was awarded with the National Theatre Award in 2010.

The pioneer works created by the troupe (directed by **Enrique Cabrera**) have become a European reference of quality.

Their productions have been awarded many prizes; *Villa de Madrid for the Best Choreography 2005* for the show *¡Nada...Nada!*, *FETEN: Best Dance Show, Best Musical Score and Best Lighting Design* (1999) for *Ana y el arco de los colores*; *Best Costume Design* (2001) for *Maletas*; *Best Costume design and Characterization* (2005) for *¡Nada...Nada!*; *Best Show and Best Original Score* (2007) for *Pequeños Paraísos (A slice of Paradises)*; *Best show* (2010) for *Nubes (Clouds)*.

The company has also been awarded with 3 **Max** in 2008 (**Spanish prizes for the performing arts**) for their work *Pequeños Paraísos (A slice of Paradises): Best Show for Young Audiences, Best Costume Design and Best Set*. *Nubes (Clouds)* also won 2 **Max** in 2011: *Best Show for Young Audiences and Best Costume Designer*. Both productions were finalist on the *Lighting Design category*.

Aracaladanza is the first dance company devoted to young audiences to be awarded three prizes in the same edition of the **Max Prizes**.

But what the company values even more is the privilege of being able to fascinate an audience, an ability which is vital for the present and future of Spanish contemporary dance. **Aracaladanza** has created 3 short pieces, 11 full length shows, 4 performances for non conventional spaces, 2 works for babies and has received 7 commissions from other national and international institutions.

In the last five years, the company has performed over 1000 times visiting international festivals in Africa, Europe, Australia and Asia. It has collaborated with Argentinean theatre and puppet companies and has presented work in countries such as Germany, France, Holland, Ireland, UK, Morocco, Hong Kong and Taiwan. **Aracalanza** has been in collaboration with two of the most important dance theatres in the world: *Sadler's Wells*, London, and *Mercat de les Flors*, Barcelona. Their productions are always premiered at Madrilenian *Teatro de la Abadía* which has also coproduced *Constelaciones* (*Constellations*).

These achievements wouldn't have been possible without the generous support of the *Spanish Ministerio de Cultura* and *Comunidad de Madrid*. These institutions have regularly helped the company for the last few years.

a r t i s t i c t e a m

about Enrique Cabrera - director and choreographer

Enrique Cabrera was born in Buenos Aires (Argentina) in 1960 and has lived in Spain since 1989. He is **Aracaladanza**'s driving force. In 1994 he won the *Prize to An Outstanding Choreographer* (VIII Certamen Coreográfico de Madrid) with his piece *Nigua* which allowed him to travel to *The American Dance Festival* (USA). It was then that he founded his dance company.

From the very beginning, he found great inspiration in working for young audiences and he devoted himself to a sole quest: creating scenic works of the highest technical and artistic quality.

His work with props is original and highly distinctive and has become part of his signature.

He has collaborated with other well known artists who have engaged in his artistic processes. This has resulted in fruitful collaborative work.

Artistic director and choreographer of all the works by the company, he has been invited to work with several British institutions. He has facilitated workshops at **The Place** (London). In 2006, he worked in **Ipswich** where he created the piece *Dancing on the News* for amateur teenage dancers.

His work has been well received in the UK, where dance for young audiences is currently developing. British Company **Bare Bones** invited him to develop the piece *Anywhichway* which was premiered at the **Royal Opera House** in the 2005 winter season.

Furthermore, he was commissioned by **DanceXchange** (Birmingham) to create a work about human senses which was premiered in April 2008. It was restaged in 2010, was presented at the **Royal Opera House** and is currently touring in the UK.

Titled *DanceSenses*, it was part of a broader educative project which aimed to integrate human senses in the British educative curriculum.

His pedagogic experience is as relevant in his career as the artistic practice. He has taught children of all ages, teenagers and adults. He has facilitated dance, improvisation and composition workshops in a variety of cities in Spain, UK and Argentina.

He has been invited by British Agency **DanceEast** to lead choreography workshops and to create works for amateur young dancers. **Dundee College** (Scotland), invited him to teach classes to professionals dedicated to scenic work with the young audiences.

Nottingham University has also asked the choreographer to deliver master classes and to work with a group of British professionals to transmit his passion for dance for young audiences. This project, which has continued its development in subsequent years, resulted in the creation of two pieces: *It's mine* and *Sea of Clothes* (still touring in the UK), and in the invitation of six dancers and a *répétiteur* to join the company in Madrid for three weeks.

In 2002, he was invited to **London Contemporary Dance School** (The Place) to direct a workshop at the **International Festival The Catch** (London).

He has also taught primary schools teachers in Castilla León (a workshop organized by **Castilla León Education Council** and **European Social Fund**).

He has attended several courses on education for the children and arts administration such as the one organized by Dirección General de Educación de la Comunidad de Madrid in 1994 titled **The Creation of Dance Shows for the Young Audiences**. In 2002 he attended an **International seminar on dance distribution in Spain** organized by Instituto Complutense de Ciencias Musicales.

In 2004 and 2007, he was invited to be part of the jury that selected the works which would compete at **Certamen Coreográfico de Madrid**.

In 2005, **Spanish Ministerio de Cultura** invited him to be in the panel that assessed dance students' applications for grants to study abroad.

He has actively collaborated with Comunidad de Madrid pedagogical project **Trasdanza** creating the choreography *Cinco Taburetes y no me puedo sentar*.

In 2010 he was invited to perform in the show **Tacita a Tacita** which served to commemorate *Teresa Nieto Dance Company's* 20th anniversary.

about Elisa Sanz – Set and Costume design

After Graduating with a degree in Set Design at Real Escuela de Arte Dramático, **Elisa Sanz** received a grant to pursue European MA studies in London and Utrecht (Holland). She has worked in theatre, dance and opera, always offering a personal creative approach to the projects she has participated in. Her collaboration with **Aracaladanza** for the last decade has been instrumental in the development of her artistic career.

She has created set and costume designs for theatre directors and choreographers such as *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* amongst others.

Her works have been seen on a diversity of stages such as *Ópera de Oviedo; Teatro Valle Inclán, Madrid; Sadler's Wells, London; Royal Opera House, London; and Teatro de la Abadía, Madrid*, where she worked for seven years as technical manager.

Nominated for **Premios Max** (Spanish prizes for the performing arts) on several occasions, she first won one in 2005 for her set design of Ionesco's *The King is Dying*, directed by José Luis Gómez. She was also awarded **Premio Adriá Gual de figurinismo** in 2012.

Her work for **Aracaladanza's** *Tiny Paradises* was also distinguished with two **Premios Max** (Best Set Design and Best Costume Design) and in 2010 she received another one for her contribution to *Clouds* (also with **Aracaladanza**). Her creations for this company have also received the prize for the Best Costume Design at FETEN 2000 and 2005 (*¡Nada...Nada!* and *Maletas*).

In 2012, Elisa was awarded another **Premio Max** for her work as a costume designer in *La Avería*, directed by Blanca Portillo.

about Mariano Lozano P. Ramos – Musical composition

Mariano Lozano P. Ramos is a fifty year old Madrilenian artist who, after having created more than 4.000 musical pieces, defines himself as an autodidact. Since 1977, he has had a especially close relationship with the world of synthesizers. This passion has helped him to develop his work in all fields of musical composition (interpretation, programming, arrangements, production and composition) which he has applied to different media (advertising, cinema classical theatre and contemporary avant-gard scenic productions).

He has been commissioned by the Junta de Extremadura to compose several scores for the Festival de Mérida among others and he was the author of the music created for *Recordanzas*, a dance performance based on Extremenian folclore.

He was selected to represent Spain in Rombas (France) where he shared his work *Rutas de la seda*, a musical score created for U.N.E.S.C.O. He has also created pieces for Cuba, Madrid (**Seville EXPO'92**) and for Extremadura (**Lisbon EXPO'98** and **Hannover EXPO'2000**).

Since 1983 he has collaborated in varied performative events. His large scale works have been repetidly exhibited in Holland, France and Cuba. These multimedia shows featured different contemporary artistic disciplines.

Some of his scores have been choreographed by **Ballet Nacional de Cuba**. He has been awarded with several mentions and prizes in festivals such as **Sitges**; **Teatralia**; **Feten**; **Cine Publicitario**, **Berlín**; or **Palma del Rio**.

He won the **Ercilla Prize**, **Bilbao** and has participated in several **Premios Max** award-winning shows.

about Luis Miguel Cobo – Musical composition

Musical Composition Professor at the Real Conservatorio Superior de Música de Madrid, **Luis Miguel Cobo** has been awarded several prizes for his film scores. He has worked with theatre directors such as *Natalia Menéndez, Ana Zamora, Alfredo Sanzol, José Luis Gómez, Salva Bolta, José Sanchís Sinisterra, Miguel Narros, Juan C. Pérez de la Fuente, Gerardo Vera and Ernesto Caballero*. He has created musical compositions for works by authors such as *Priestley, Jardiel Poncela, Jean Anouilh, Ionesco, Strindberg and Valle Inclán*.

He has also collaborated with choreographers such as *Mónica Runde, Sharon Fridman and Patrick de Bana* and with companies such as *10 & 10, The Vienna State Ballet and Compañía Nacional de Danza*.

He has signed the musical compositions to commemorate the 10th anniversary of Gaudí's Casa Batlló opening and for the celebration of La Noche en Blanco at Teatro Arriaga, Bilbao.

about Pedro Yagüe – Lighting design

After graduating with a degree in Spanish Language and Literature, **Pedro Yagüe Guirao** devoted himself to lighting design.

He was the technical manager at Madrilenian *Teatro La Abadía* in 2006 and 2007 and is currently on charge of the technical team at *Festival de Teatro Clásico de Almagro*, institution he has been collaborating with since 1996.

His creative passion and *savoir-faire* have led him to work with companies such as *Animalario* and 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 received a **Premios Max** nomination for his lighting design on *Tiny Paradises* (*Aracaladanza*) and he was awarded the **Rogelio de Egusquiza Prize** for his work in the piece *La Ilusión* (directed by Carlos Aladro).

He won a **Premio Max** in 2009 for his lighting design on *Urtain* (produced by *Animalario* and *Centro Dramático Nacional*). In 2010 his work in *Clouds* (*Aracladanza*) earned him another **Premios Max** nomination.

In 2012, he won his second **Max** for his lighting design on *La Avería*, directed by Blanca Portillo.

about Álvaro Luna – Video projections design

Born in Madrid in 1977, he studied Audiovisual Communication at Universidad Complutense de Madrid graduating with a degree in film at Instituto Oficial de Radio y Televisión de RTVE.

Since then, he has been involved in different aspects of the audiovisual creation and has collaborated with theatre directors such as *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 usually collaborates with *Centro Dramático Nacional* and has directed short films and documentaries awarded with a variety of prizes such as the **Brixen Art** (Bresanone Film Festival, Italy).

He has signed the projection designs for the last nine editions of the Festival de Cine de Málaga galas and he has been the assistant to the director of this event. He has directed the galas for the Festival de Cine Español de Tánger (Morocco) and Documenta Madrid 08 and 09 (Madrilenian documentary festival).

about Ricardo Vergne – Props design

Ricardo Vergne studied Fine Arts, direction and cinema in Argentina. He then moved to Spain where he has developed most part of his professional career.

Set and puppet designer, he has worked for theatre, dance and puppet companies such as *Compañía Nacional de Teatro Clásico*, *Centro Dramático Dramático Gallego*, *Uroc Teatro*, *El Retablo*, *La Canica*, *Cuarta Pared* and *Nao Damores*.

While working with **Aracaladanza**, he has also worked in the film, television and advertising industries collaborating with some of the most relevant Spanish production designers.

performers

about Carolina Arija Gallardo – dancer/performer

Born in 1980 in Burgo (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

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

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).

He has danced in opera productions in Madrid (Teatro real) as *Dardanus*, *Iphigenie en Tauride* and *La Favorita*.

He has participated in films as *20 centímetros*.

He is permanent member of **Aracaladanza** since 2009.

what the press says:

"They dance the colours, the textures, the emotions, even the materials: painting and brush-strokes. They dance and jump, laugh, roll, play, arch, fly, decompose, paint."

"...this show achieves something rare in the realm of shows for young audiences: the public bursts into standing ovations!"

"As it happens in painting, dance talks by itself. It is nice to think that what this company achieves on stage could happen every night in front of the pictures hanging at Fundación Joan Miró or at any other museum. In fact, seeing this show in a museum room would be the tops. He would love it."

**El País (Cataluña). Clara Blanchar.
05/03/2013**

"Props appear and disappear throughout a succession of colourful and elegant scenes created out of the fantasies of the choreographer Enrique Cabrera."

"Elegant, creative and non-conventional..."

"The final part is an explosion of colour: the dancers throw pieces of colourful fabrics aloft. They give life to a kind of surrealist canvas made of superimposed colours. The 500 spectators stood up to offer their ovation."

**La Provence.com (Ed. Istres). Arnaud François
12/02/2013**

"*Constelaciones*, a poetic alchemy combining dance and painting."

"With a thoughtful and subtle lighting design, the five dancers give life to the paintings by this great surrealist artist to the delight of the spectators."

**La Provence.com (Ed. Istres). Arnaud Diaz
06/02/2013**

"...He transforms the stage in a huge canvas in which bodies and shapes appear and disappear creating a multiplicity of beautiful forms."

"The result is convincing and goes beyond Joan Miró's aesthetic"

Que revienten los artistas. Revista digital de las artes escénicas. Adolfo Simón.
28/12/2012

"They are special, beautiful, and exquisite. Aracaladanza's production values are impeccable. Their shows are ones of the best you can see."

"*Constelaciones* is a beautiful work"

Cadena Ser. Prado Campos.
27/12/2012

"...He is still faithful to certain artistic and ethic principles that, these days, are commonly ignored in the supermarket of consumerism"

El Mundo. Julia Martín.
27/12/2012

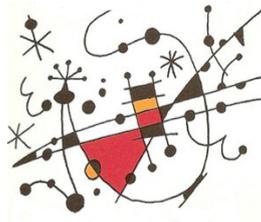
"An impeccable show. A colour explosion. Conceptual surrealism on stage. Light. Colour. Light. Colour. Joy."

"Not only can't you miss it, you have to repeat"

hoyenlacity.com. Iria F. Silva.
18/12/2012

Constelaciones is an Aracaladanza production, co-produced by the Madrid Regional Government (Comunidad de Madrid), the Mercat de les Flors, Teatro de la Abadía; and in collaboration with Teatros del Canal, Council of Colmenar Viejo and Council of Arganda del Rey.

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