



# LA DESNUDEZ

CÍA. DANIEL ABREU

National Dance Prize 2014 for creation



## PRESS

*The riskiness of this proposal makes it an exquisite palette of images burning onto the retina. One has to blink a couple of times, a victim of this microsecond of blindness that completely changes one's outlook on the world.*

Patricia Jorge,  
[querevientenlosartistas.wordpress.com](http://querevientenlosartistas.wordpress.com)

**Pilar Duque de Estrada said:**

*La Desnudez is about a naked duo, not a couple getting naked. Two bodies lay themselves bare... about what is built to be destroyed, what grows to be transformed, and what mutates to throw off all the layers that time has put in place. And they delve into the profound, at times clear, at others obscure, but they always leave a sweet taste of shared intimacy, a universal intimacy we all feel deep within. They delve into the skeleton frame of a building in ruins. They delve into the mechanism of an old clock, and into the interior of an old piano.*

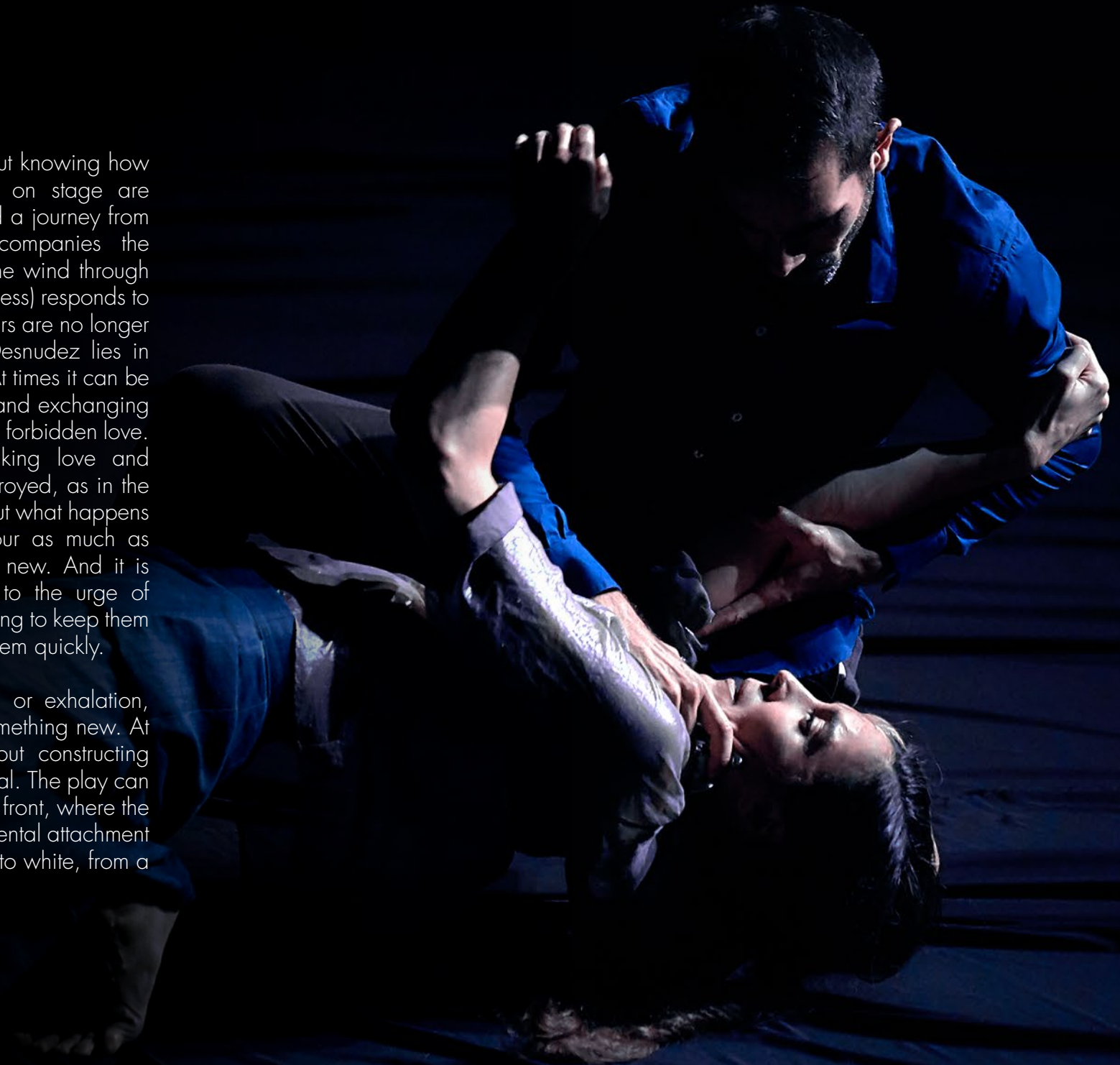




## SYNOPSIS

The play is a poetic proposal about knowing how to love oneself. Two characters on stage are pointing to an idea of polarity and a journey from death to love. The music accompanies the musician with its deep sound of the wind through metal pipes. La Desnudez (Nakedness) responds to this place of intimacy where answers are no longer to be found. The beauty of La Desnudez lies in what is there and what happens. At times it can be the sublimity of a hand caressing and exchanging heat and sweat, perhaps seeking a forbidden love. Or it can be the case of making love and sustaining it. Love is built and destroyed, as in the act of breathing. The dance is about what happens in each universe; it tries to devour as much as possible to regurgitate something new. And it is about two people who give in to the urge of stretching the ties whilst really wanting to keep them slack enough to be able to untie them quickly.

La Desnudez is an act of death, or exhalation, about getting it all out to begin something new. At the same time, this work is about constructing something in the illusion that it is final. The play can be understood from the back to the front, where the journey and the sense of the sentimental attachment appear. The play goes from black to white, from a confined space to an open space.





## TECHNICAL AND ARTISTIC CREDITS

*Direction, choreography and scenography:* Daniel Abreu

*Interpretation:* Dácil González y Daniel Abreu

*Musician (live):* Hugo Portas

*Music:* Tarquinio Merula, Claudio Monteverdi,  
Gabriel Fauré y Henry Purcell

*Lighting design:* Irene Cantero

*Sculpture creation:* David Benito

*Costumes workshop:* Angeles Marín

*Technical coordination:* David Benito

*Production assistant:* Teresa Rivera

*Manager:* Elena Santonja · Esmanagement

*Coproducers:* Teatros del Canal y Festival Danzatac.

*Collaborators:* Auditorio de Tenerife, Centro de Danza  
Canal y Teatro Victoria de Tenerife.





## SOBRE LA OBRA Y SU PROCESO

Dacil and I spent two years thinking about this work. We started with neither a clear idea of topic nor path to go. In each meeting we went out on a limb, with increasingly strange dances and unclassifiable surprises much like those long lost items found by chance at the bottom of drawers. Two years we let the land lie fallow, so to speak, until we suddenly saw the beauty in the abandoned dance steps, rubbish bags, and broken instruments. We built and destroyed; we played with time as a target, and occasionally time simply proved something different.

This work could perfectly well be entitled "Geography" because it is about recomposing and revisiting what already exists, be it a material body or an impulse. We do it from the perspective of dance, and do not think that just because we are getting older, we will stop moving. In fact, it is as if our bodies of almost forty ask to be moved more, to construct something with our last gasps of positive energy. I do not know how to explain this thing called dance anymore.

The choreographic material explores the realm between love and death, with swift changes of dynamics where lots of eyes are looking at the same thing. As Juan José Millás said in one of his stories, the sum of looks is the twists and turns by which God tries to understand his own world, (or something like that).

And this work is about just that: suggesting a polarised path between love and death. A man and a woman move and touch each other. They construct something liquid, much in accordance with modern society.





## COMPANY

Founded in 2004, the Daniel Abreu Company is considered one of the most recognised on the Spanish stage. Daniel Abreu's choreographic work is characterised by its simple performing language, the strength and personality of the dancers, the suggestive landscapes derived from the construction of magnificent oneiric and present-day images, and a sensitive sound experience. The various interpretations of the scenic images and the great poetic storytelling, characteristic of each work, prop up each of the performed creations in both solo and group format.

The Daniel Abreu team is made up of dancers devoted to the physical vocabulary and bodily communication. So far, the company has premiered more than fifty performances.

The company has visited more than twenty countries in its regular tours around Europe, the Americas and Asia. Their popularity both with audiences and the specialized press has led to further support with an array of institutions such as the Ministry of Education, Culture and Sports, the Cervantes Institute, and the Madrid Community.

In 2011, the Daniel Abreu Company started its participation in the European programme, Modul Dance, led by the Mercat de les Flors.







**Daniel Abreu**, is a dancer and choreographer, native to the island of Tenerife, where he began his inquisitive study of bodily movement and scenic expression. Moreover, during his artistic studies he also obtained a degree in psychology, something which transpires onto the deliberate poetic symbolism of his choreographies.

As a performer, he honed his dance skills in a variety of different dance companies and national dance or theatre organizations, and as a creator, he has amassed a wealth of experience from over fifty productions to date. These performances have been shown in many countries and their favourable reception by critics and audiences alike has led to various awards. As a result, Daniel Abreu has been one of the most renowned companies on the dance stage for years.

His company project emerged only in the year 2004, easy to forget given the sheer volume of creations and collaborations that have formed what we have come to know as the Daniel Abreu Company. As a consequence of all this creative work, Daniel Abreu has been invited to hold various workshops and courses, in which he shares his creative vision and techniques of bodily expression.

In addition, he continues to work closely on other projects with creators such as Fattoria Vittadini, the Zagreb Dance Company, the Nomadas Company, Titoyaya Company, and the Zawirowania Theatre, amongst others. In 2011, he also became part of a prestigious group of artists in the European programme called Modul Dance.

Amongst the many awards received throughout his extensive career, the most important are the **National Dance Prize 2014** for Creation, awarded by the Ministry of Education, Culture and Sports, the Prize for **Best Director at the Indi-Festival** of Santander 2010, the Jury's **Award for Best Choreography at the XVIII Choreographic Contest in Madrid** 2005, the **AISGE Foundation for Outstanding Dancer**, certificate for attendance of the American Dance Festival 2005, received under the auspices of the XVIII Choreographic Contest of Madrid 2005, and mentioning as **Best Dancer at the IV Choreographic Contest of Maspalomas**, 1999.

In 2015, he was awarded the title of **"Favourite Son"** by the Town Council of Matanza de Acentejo, Tenerife.



**Dácil González**, is a dancer originally from Las Palmas de Gran Canaria, trained in higher dance studies, and specialized in Choreography and Performance Techniques in Dance.

She has worked with the Company 10 & 10 Danza, the Staatstheater Darmstadt, Ai Do Project, La Piel Danza, the Teatro Els Visitants Company and the Company Arrieritos, to name just a few.

After creating the *A mi no me gusta hablar* and *Cuando digo una palabra* jointly with Gustavo Martín, she founded the company LA. Otra Compañía in 2009, with Jesús Caramés and Gustavo Martín.

She is a member of the Daniel Abreu Company since 2009.



**Hugo Portas**, a native of Vigo in Galicia, is a graduate of performance from the Northwestern University in Chicago after being awarded a scholarship by the Caja Madrid Foundation's programme for postgraduate training in the United States.

Currently, he combines his work as a tuba instructor at the Professional Music Conservatory in Huesca with playing in orchestras, symphonies, festivals, chamber music groups, and other educational or scenic arts projects for those interesting in learning more about different musical repertoires and languages. (Symphonic Orchestra of Navarra, *Aldeburgh Music Festival*, Quimera Brass, *Keep in Touch Tuba Project*, or the Matarile Theatre) Due to the influence of his masters Alfonso Mollá and Manuel Martínez as well as his interest in research, he is currently working on his doctoral thesis about *Tuba Teachings in Spain* at the University of Oviedo.







**Irene Cantero** is a dancer, choreographer and lighting designer originally from Seville and based in Madrid. She obtained a degree in design for stages from the RESAD and dance in the Conservatorio Superior de Danza María de Ávila.

In 2016 she received a scholarship in multidisciplinary research for the Academia de España in Rome (Spanish Academy), and a scholarship for the Impulstanz Festival in 2013.

She has worked for Claudia Faci, De la Purissima, La Tristura, Michel Man, Pedro Berdäyes and Juan Carlos Corazza. she have been the assistant of Juan Gómez Cornejo in many projects. She Works with Daniel Abreu Company since 2011 as a direction assistant and lighting designer.



**David Benito**, has a bachelor in Art History and Fine Arts in Madrid. He works in theater, photography and art. He has been the technical director in the theater El Canto de la Cabra in Madrid along two years. He also has collaborated as a lighting designer for many theater and dance companies such as Elena Córdoba, La Tristura, Vuelta de Tuerca, Montse Penela, Mónica García... He works as a technical coordinator with many companies such as El Canto de la Cabra company, Magrinyana, Lengua Blanca, Guindalera theater, Carlos Marquerie, Carlos Frenández, Daniel Abreu, Sonia Gómez and Angélica Liddell.





# LA DESNUDEZ

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