

# Dalet (da)

Cía. Daniel Abreu





## PRESS

The sum of the corporeality, the choreography, and the performance in Daniel Abreu is one of those distinctive features that is also backed up by something authentic—something very real. The ability to move forward, beyond creative trends and even artistic currents, but at the same time to belong to his time and to grow in his own artistic discourse. Abreu is one of those artists whose languages allow us to recognise certain aspects and, at the same time, be surprised by new gestures, all framed in a delightful visual poetry. He creates a demanding, expansive and collected dance, which finds one of its senses in the most contemporary precision and lyricism. The seven dancers who are part of this show unfold exuberance and rigour. - Mercedes López Caballero, El País

A dreamlike world full of references that the audience can take to their imagination and link to previous experiences... or simply enjoy the beauty of the movement of the seven excellent dancers. They possess an enviable technique where physicality and corporeality are transmitted through a singular fluidity connected to the floor, to the other bodies and to the air, which travels between them, sculpting them and creating images that flow from the earth. - Tania Herrero, La Opinión de Murcia

Dalet (da), delighted dance fans, especially those of contemporary dance, because Abreu relied on a cast of six dancers and two musicians to bring his most symbolic, introspective and magical piece to life. - La Opinión de Murcia

Abreu, with more than sixty works to his name, returns to large-scale choreography and choral creation without renouncing the formal and aesthetic concerns of all his works, this time bringing together a magnificent and well-balanced male team of seven dancers, including himself, for his new creation Dalet (da). A choreography that delves into the plasticity of the bodies and gives relevance to gestures, where duets and trios of great beauty succeed one another, all within a serenity and harmony that verges on the ritual. - Omar Khan





## SYNOPSIS

Dalet is a letter in the Hebrew alphabet making reference to a door. A door without a threshold for easier access. A way from the void to a form without dimensions. It talks of a journey through the desert, with mandatory steps taken countless times in the path of evolution.

This symbol, and its ensuing energy, which permits us to move to another place, is the motor propelling this creation for seven dancers and two musicians.

It is the idea of moving down a path, the point of departure being the place where a variety of characters are making their decisions. These figures, supported by their group, give meaning to a landscape full of symbols having to do with nature, its conquest, and reinterpretation.

The humility of throwing oneself on the ground and hoping for the grass to grow on one's skin is a recurrent image accompanying the whole creative process. So is the rendition of water in its stream, and dancing. Dancing, well aware that what is moving is the floor, and we are only reacting to it, through the air.

The play moves from a part sustained in its gestures and dance, to a place of dreaminess and magical displays.





## COMPANY

Founded in 2004, the **Daniel Abreu Company** is considered one of the most recognized on the Spanish stage. Daniel Abreu's choreographic work is characterized 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 forty 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.





## DIRECTION

**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.

Daniel was also the artistic director of LAVA the dance company of the Auditorio de Tenerife from 2018 until 2020.

In addition, he continues to work closely on other projects with creators in Italy, Croatia, Poland, Spain among others. In 2011, he also became part of a prestigious group of artists in the European program 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; Ciudad de Cazorla Award in 2020; Abisal won the Best Dance Performance, Best Costume Design and Best Sound Design at Premios Réplica 2019; La Desnudez got the Prizes for Best Dance Performance, Best Choreography and Best Male Dancer at Premios Max 2018; 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 2015, 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.







Direction and creation: **Daniel Abreu**

Assistant director: **Mar Rodríguez**

Interpretation: **Daniel Abreu, Abián Hernández, Adrián Manzano, Diego Pazo, Mauricio Pérez, Daniel Rodríguez and David Vilarinyo**

Original music and interpretation: **Hugo Portas and Elisa Tejedor**

Music: **Alec Roth, David Terranova, David Toop, John Tavener, Michael Wall, Svarte Greiner, Thomas Köner, Akira Rabelais and Andy Stoot**

Ligthing design: **Pedro Yagüe**

Setting design: **Luis Crespo**

Video projection and technical coordination: **David Benito**

Costume workshop: **Gabriel Besa**

Fantasy costume design: **Esteban Cedrés**

Fotography: **marcosGpunto**

Manager: **Elena Santonja - esmanagement**

Supported by Comunidad de Madrid and Ayuntamiento de Madrid

Colaborators: Centro Coreográfico María Pagés, Centro Coreográfico Canal and Compañía Nacional de Danza







## LIGHTING DESIGN

**Pedro Yagüe Guirao**, native to Murcia is a lighting designer with a long career working with the Centro Dramático Nacional, Teatro de la Abadía, the Gran Teatro del Liceu, the Teatro Español, Teatro de la Zarzuela among others. He also has been working with dance and theater companies such as Aracaladanza, Compañía Nacional de Teatro Clásico, Alfredo Sanzol, Cesar Oliva, Blanca Portillo, Roberto Cerdá, Paco Azorín, José Carlos Plaza, Andrés Lima, Fefa Noia, Mariano de Paco, Ana Zamora among others.

In addition he was also the artistic director of Teatro de la Abadía, Madrid (2006-2007) and the technical coordinator of Festival de Almagro for 10 years, being member of their technic teams from 1996.

He won the Max Awards as a lighting designer in 2010, 2012 and 2020.







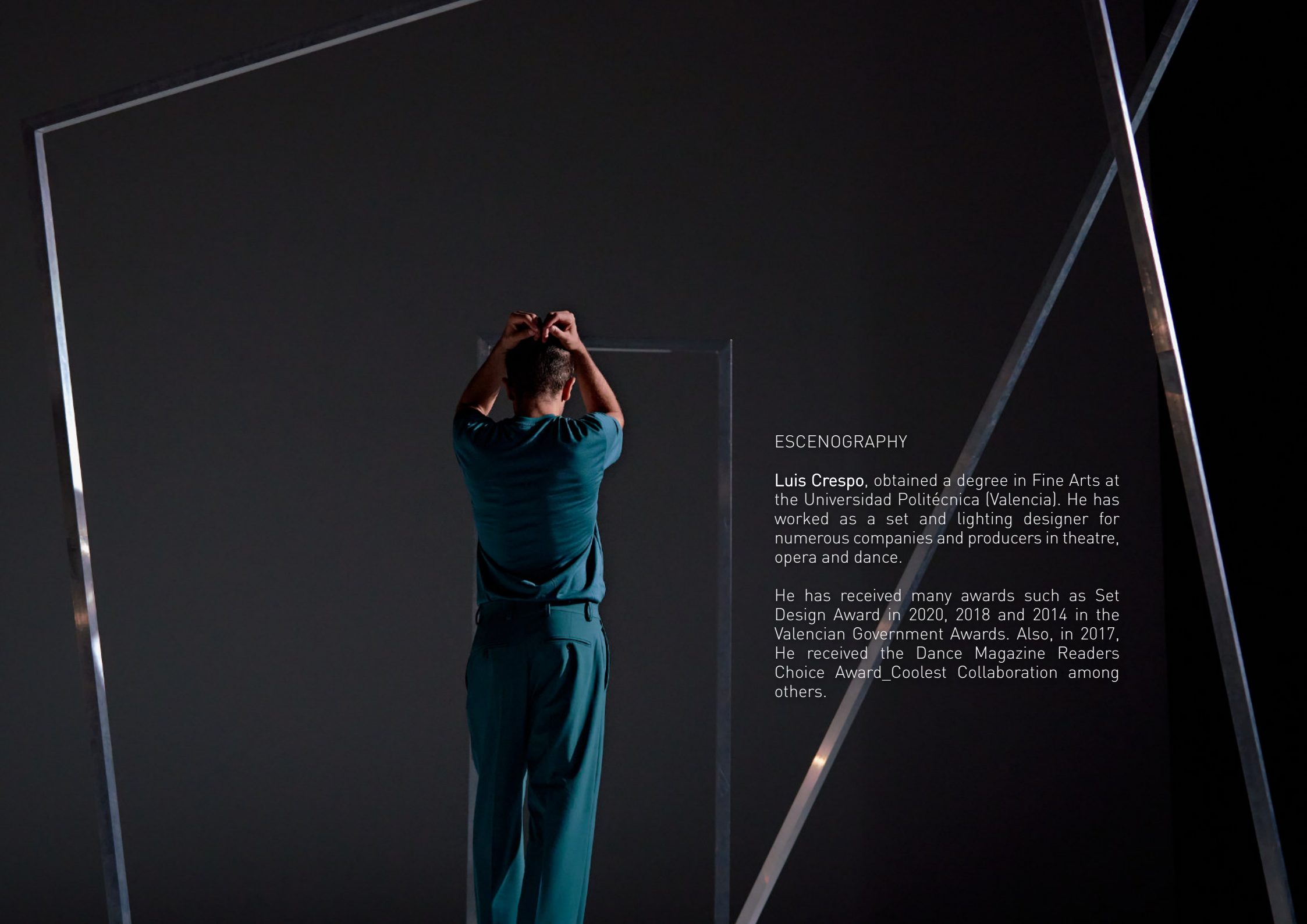
## COSTUMES

**Esteban Cedrés**, native to Lanzarote, has a degree in technical architecture at Pancho Lasso School of Art. He started in the world of entertainment as a professional gymnast and continued his training as a make-up artist at Stick Art Studio School.

As an artist he combines dance, cabaret, theater, circus or performance with plastic and visual arts, creating characters and shows inspiring by nature, architecture and fantasy.

He also has been working as a costume work in the carnival of Las Palmas de Gran Canaria, La Zarzuela Theater (Madrid), National Theater of Perú and Herve Koubi Dance Company.





## ESCENOGRAPHY

**Luis Crespo**, obtained a degree in Fine Arts at the Universidad Politécnica (Valencia). He has worked as a set and lighting designer for numerous companies and producers in theatre, opera and dance.

He has received many awards such as Set Design Award in 2020, 2018 and 2014 in the Valencian Government Awards. Also, in 2017, He received the Dance Magazine Readers Choice Award\_Coollest Collaboration among others.





CONTACT

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