



El Arco

Cía. Daniel Abreu


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.





PRESS

El Arco is a choreography that explores new corporal dimensions, always welded to the demands of dance, rigour and richness of vocabulary, and it raises new lines and volumes, curves and arches, without ever departing from the poetic fluidity that dominates its language. On the other hand, and more precisely for all of the above, this piece also demonstrates the ability of a choreographer to stay away from the frugal tendencies of the current scene, in pursuit of coherence and depth.

Mercedes L. Caballero, www.unblogdedanza.com

Images of great beauty and poetry are certainly not lacking in El Arco. This calm dance, without exaltations or *coups d'effect*, smoothly flows and captivates the audience. The understanding between the two performers is energetic, bordering on the mystical.

Omar Khan, Revista Susy-Q



TECHNICAL AND ARTISTIC CREDITS

Creation and direction: Daniel Abreu

Interpretation: Elisa Tejedor, Dácil González and Daniel Abreu

Music: Elisa Tejedor

Fantasy costume design: Paloma de Alba

Costume workshop: Gabriel Besa and Paloma de Alba

Light design: Alfredo Díez and Daniel Abreu

Videoprojection: Ana Verastegui, José Espigares and Daniel Abreu

Technical coordination: David Benito and Alfredo Díez

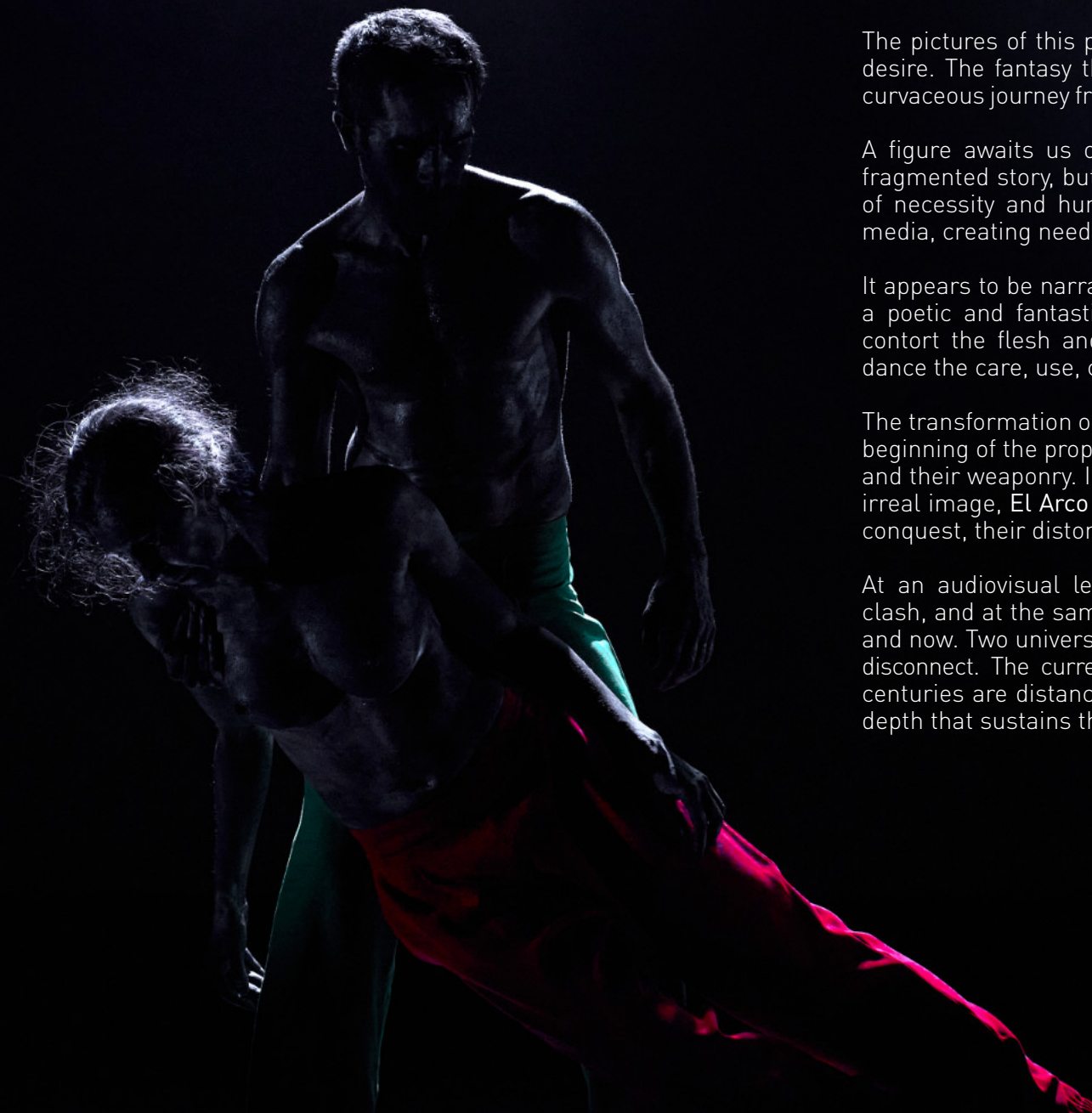
Photography: marcosGpunto

Management: Elena Santonja

Supported by la Comunidad de Madrid

Collaborator: Centro Coreográfico Canal, Teatro Cuarta Pared and Centro Cultural Eduardo Úrculo

Thanks to: Francisco Sokolowicz, Hugo Portas and Carmen Werner



SYNOPSIS

The pictures of this play speak of the exhibition of bodies and desire. The fantasy that surrounds the act of seduction, as a curvaceous journey from nothing to everything. A shot on target.

A figure awaits us on stage to take us into the depth of a fragmented story, but it comes together through the concepts of necessity and hunting, exactly as advertising does in the media, creating need and void.

It appears to be narrated by this observer who perceives life in a poetic and fantastic form. It looks at two characters who contort the flesh and its idealization, showing through their dance the care, use, confrontation, and the undone.

The transformation of real images in robotics, presented in the beginning of the proposal, invites us to overcome the impulses and their weaponry. Increasingly accustomed to living with the unreal image, *El Arco* is a parallelism to the digital worlds, the conquest, their distortions, and some outcomes.

At an audiovisual level, the cultural times intermingle and clash, and at the same time speak to us of one feeling, before and now. Two universes and their impulses, which connect and disconnect. The current music and the frequencies of bygone centuries are distanced in times of use, but not in the human depth that sustains them, both so superficial and profound.

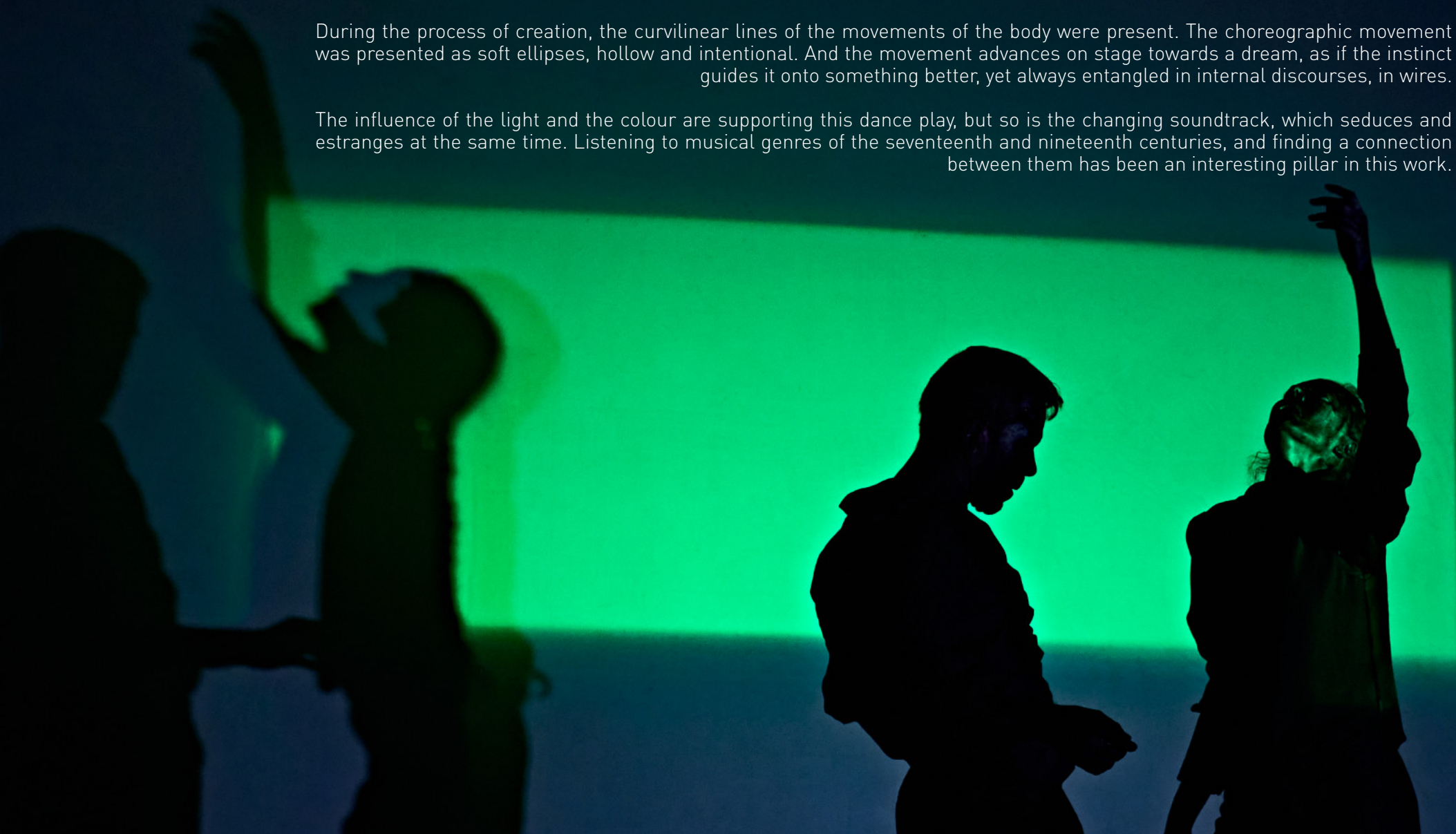
IDEAS FROM THE PLAY

You could consider the stage as a modern hunting ground, in which everything is a strategy, a place of exhibition and award.

I like it when plays contain a polysemic title as is the case with the Spanish word 'Arco.' It is the way to encourage people to contemplate the world as more connected than we normally perceive it to be. On the one hand, a bow is a weapon for hunting and warfare, or for conquest, whereas an arc refers to the forms of things or graphic illustration of developments, in the meaning of goal it refers to a sport of precision, and in the shape of an arch it refers to triumphant, curvaceous materials and forms ...

During the process of creation, the curvilinear lines of the movements of the body were present. The choreographic movement was presented as soft ellipses, hollow and intentional. And the movement advances on stage towards a dream, as if the instinct guides it onto something better, yet always entangled in internal discourses, in wires.

The influence of the light and the colour are supporting this dance play, but so is the changing soundtrack, which seduces and estranges at the same time. Listening to musical genres of the seventeenth and nineteenth centuries, and finding a connection between them has been an interesting pillar in this work.





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.

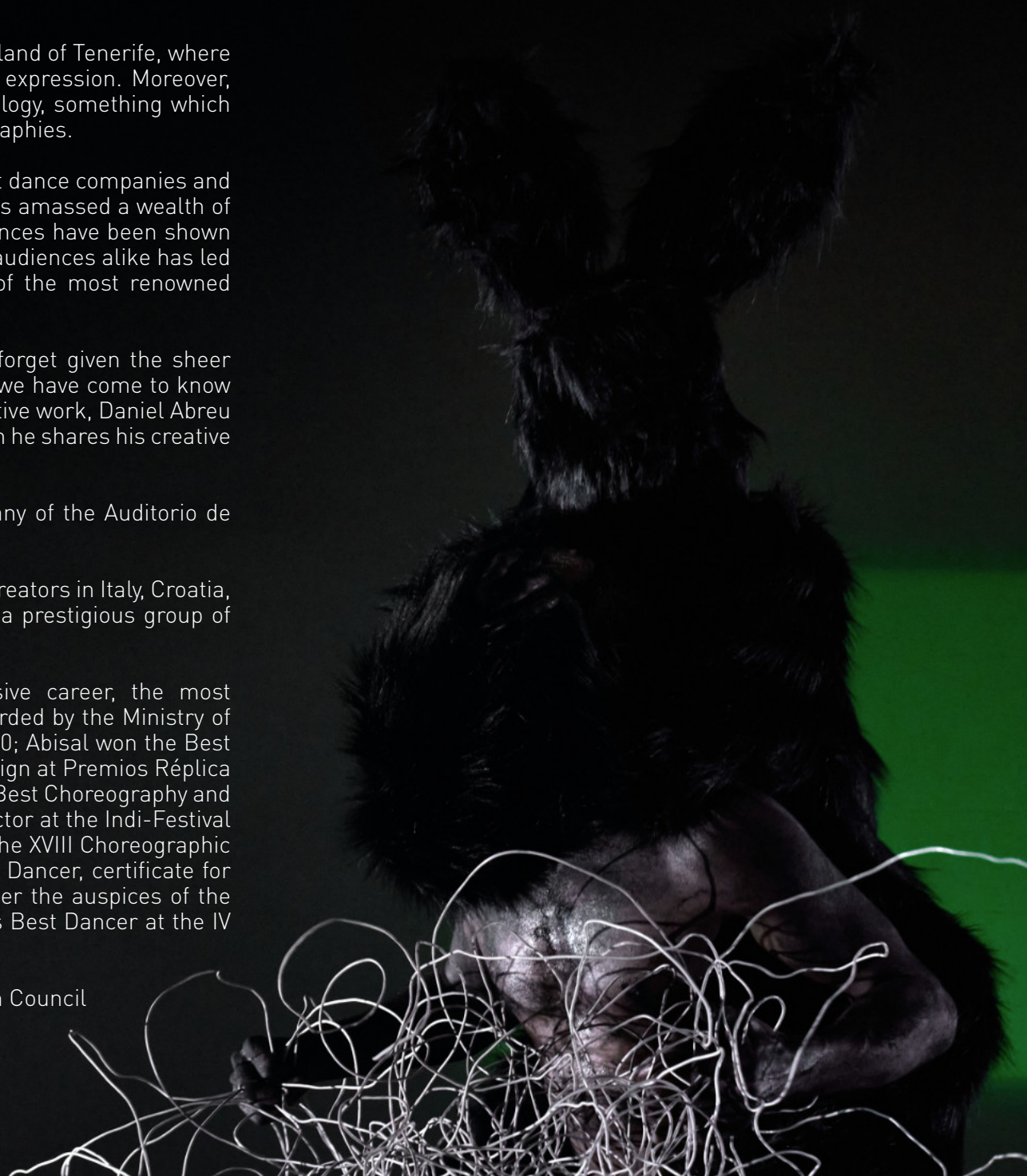
His company project emerged only in the year 2004, easy to forget given the sheer volume of creations and collaborations that have formed what we have come to know as the Daniel Abreu Company. As a consequence of all this creative work, Daniel Abreu has been invited to hold various workshops and courses,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



DÁCIL GONZÁLEZ, born in Las Palmas de Gran Canaria, is pursuing higher studies in dance, specializing in choreography and dance performance techniques.

In 2019 she was awarded the **Spanish National Dance Prize in the category of Performance**.

Spanning more than 20 years of professional experience, she has built up most of her artistic career in Spain, combining her work as a performer together with management and production tasks, as well as with choreographic and teaching projects.

In 1998 she joined the company 10 & 10 Danza, directed by Mónica Runde and Pedro Berdäyes. She has worked at the Staatstheater Darmstadt under the guidance of Mei Hong Lin (Darmstadt, Germany), and has collaborated with companies such as Cielo Raso (Donosti), Arrieritos (Madrid), and the artistic and social project Al DO Project, directed by Iker Arrue, to name but a few.

Since 2009 she has been a member of the Cía. Daniel Abreu. Under his direction, she takes on the work of assistant director and rehearsal director of Lava Compañía de Danza, a contemporary creation project of the Auditorio de Tenerife, from 2018 to 2020.

She currently combines her work as a performer with that of cultural management, where she develops dance visibility programmes, such as Geografías del Movimiento.



ELISA TEJEDOR, a native of Salamanca, developed a solid musical method with Alexander Osokin. After graduating with top marks from the Conservatorio Superior del Principado de Asturias, she was awarded a scholarship for the Official Master's Degree in Solo Performance en el Centro Superior Katarina Gurska at the Katarina Gurska Higher Centre. Subsequently, she completed a PhD in Performance at the University of Aveiro, Portugal (2014). She complements her training with Suzana Stefanovic, Ángel Luís Quintana, Miguel Jiménez, Salvador Escrig, among others.

As a chamber musician, she has performed in several national and international series, and has collaborated with the main symphony orchestras in Spain.

To name but a few, she has participated in several festivals, such as the Festival Otoño Musical Soriano, the Festival de San Lorenzo de El Escorial, the 22nd Festival de Arte Sacro, the Gustav Mahler Festival (Dobiaccio), the Teatro Real and, as soloist, in the 7th Festival Noches del Real Sitio and in the Festival Le Altre Note, where she obtained the **Guest Soloist Prize** and the **Enzo Vay Prize** for two consecutive years (Valdidentro, Italy).

She has been active in the **20th century and contemporary repertoire** alongside the Brazilian Edson Zampronha. She has devoted herself to the study and dissemination of contemporary and modern music, bringing jazz, free improvisation, and new music together, which has led her to collaborate with various artists. In recent years, she has been involved in recordings, advertisements, and educational and social outreach projects.





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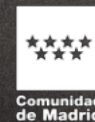
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