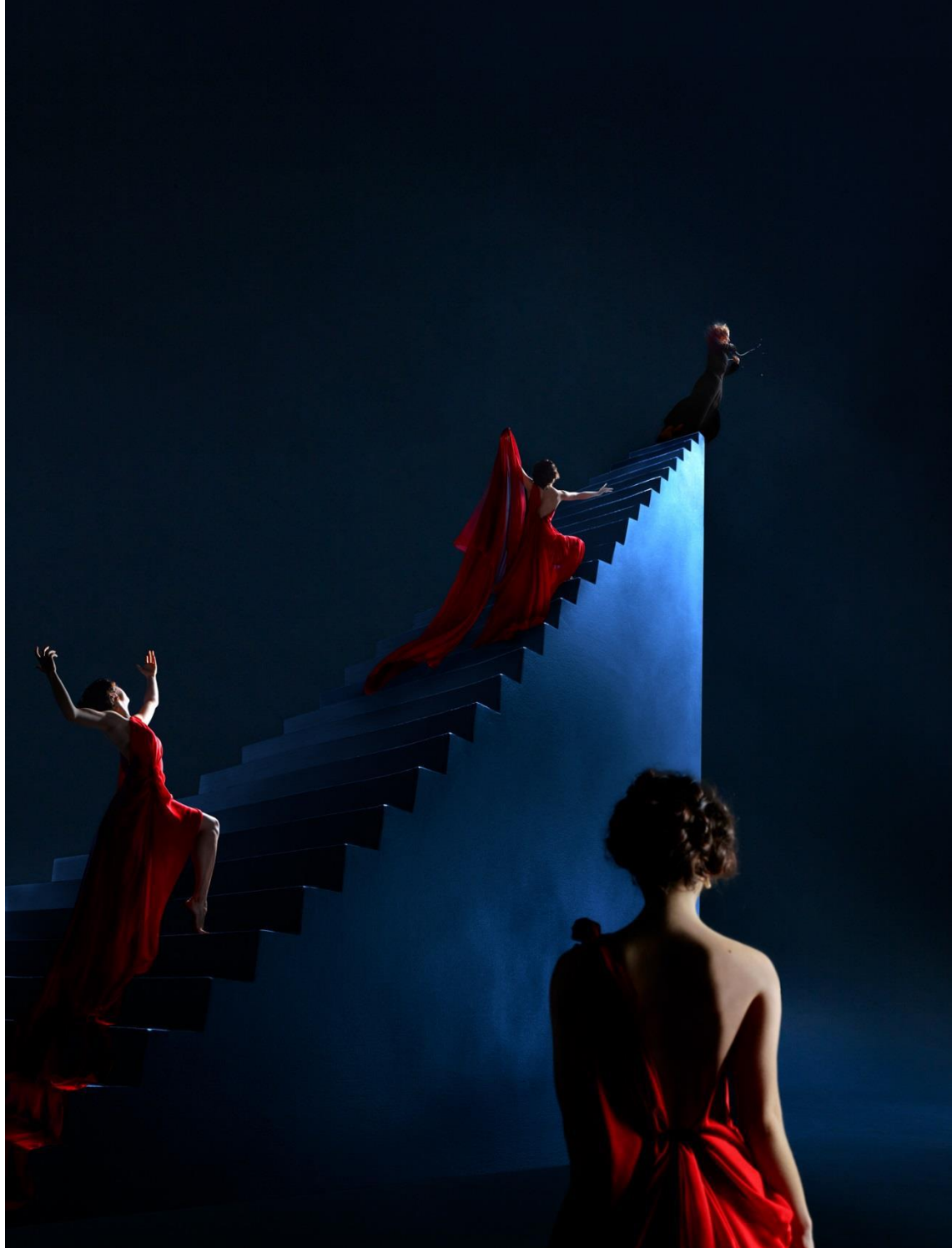


**BALLET
NACIONAL
DE ESPAÑA**
Director **Rubén Olmo**



LA BELLA OTERO

Ballet Nacional de España
Director Rubén Olmo



La Bella Otero

Teatro de la Maestranza, Seville 26th and 27th May 2022

Royal Seville Symphony Orchestra, conducted by Manuel Busto

Artistic credits:

Direction and choreography: Rubén Olmo

Musical direction: Manuel Busto

Music: Manuel Busto, Alejandro Cruz, Agustín Diassera, Rarefolk, Diego Losada, Víctor Márquez, Enrique Bermúdez and Pau Vallet

Dramaturgy: Gregor Acuña-Pohl

Set design: Eduardo Moreno

Costume design: Yaiza Pinillos

Lighting design: Juan Gómez-Cornejo

Imagery: Manuel Martín Nieto

Sound design: Luis Castro

Poster design: Manu Toro

Costume production: Cornejo

Footwear: Gallardo

Props: Beatriz Nieto

Hair and wigs: Carmela Cristóbal

Make-up design: Otilia Ortiz

Royal Seville Symphony Orchestra, conducted by Manuel Busto

BNE flamenco musicians

Guest musicians: David 'Chupete', Alejandro Cruz and Agustín Diassera

Guest artist: Patricia Guerrero

Special collaboration: Maribel Gallardo

Acknowledgements: Carmen Solís

SYNOPSIS

La Bella Otero may be considered an "operatic ballet" in the broadest sense of the term. It is a large-scale production, both in terms of the number of dancers and the rich costume display, which rigorously recreates the world of the *Parisian Belle Époque*, as well as in the dramaturgical development of the story.

It tells the intense life story of one of the most famous and influential dancers of the late nineteenth century, Carolina Otero. A woman from a Galician village who reinvented herself in the wake of a tragic event in her childhood. She used men to advance her artistic career and was admired by kings from across Europe, but the only love in whose arms she truly fell was gambling.

La Bella Otero is a reflection on abuse, ambition, success, the inability to love and loneliness.

"My life has been a long succession of adventures, among rehearsals, performances, tours, dinners, parties, tributes and the pleas of lovers of every kind. How many men I have seen sigh, cry, demand...! They all wore that mask of desire that transforms their face, with wrinkles on the forehead and that grimace on the mouth... Abrupt or tender seducers, ironic satyrs, some shy and awkward, others bold and playful, rich and self-satisfied men who could pay for their whims and would not accept refusal, eager old men with the false hope of trembling once more with the passion of their younger years... All sickly children who attached too much importance to what they could not obtain and became so inflamed that they preferred death to the suffering caused by an unsatisfied desire. I have seen them all selfish and pleasure-seeking, ready for any sacrifice in order to satisfy their desire, yet incapable of offering a gesture of true kindness and love."

Les Souvenirs et la Vie Intime de la Belle Otero (Memoirs of La Bella Otero), Carolina Otero and Claude Valmont, 1926.



PLOT

An elderly Carolina Otero, alone, penniless and forgotten by the world, looks back on her life and her successes. She recalls being raped as a child in a Galician village in the mid-nineteenth century and how she escaped with a group of travelling performers, with whom she began her career as a dancer and met her first lover. When he sells her to a Portuguese nobleman, Carolina learns that love can be used as currency in the pursuit of luxury and fame. Inspired by the heroine of Bizet's opera *Carmen*, she reinvents herself as an exotic gypsy and, moving from one patron to another—men who educate her, dress her and teach her the art of seduction—she eventually triumphs in theatres around the world, leaving behind a succession of men who take their own lives when they realise they cannot have her. When she becomes the leading star of the Folies-Bergère in Paris, where she dances dressed as a bullfighter or wearing nothing but jewels, her list of lovers extends to members of royal families across Europe. The riches she receives from them are squandered at the roulette tables of the casinos in Nice and Monte Carlo. Confident in her good fortune, she attempts to seduce Rasputin, the monk and adviser to Tsar Nicholas II of Russia. He judges her and condemns her to live alone and penniless, stripped of the beauty and stage talent that had sustained her at the pinnacle of the world's most desired women. After singing Carmen's *Habanera*, her swan song as La Bella Otero, she is forced to abandon her one true love, gambling, and retreat into obscurity, accompanied only by the spectres of her past.

INTRODUCTION

La Bella Otero is the first narrative work I have created and directed for the Ballet Nacional de España since being appointed Director in 2019. The spirit of the two previous programmes, *Invocación* and *Centenario Antonio Ruiz Soler*, was to celebrate Spanish Dance in all its styles. This time, however, I have placed dance at the service of the narrative in order to tell the story of an extraordinary woman, drawing on everything from folklore to contemporary dance. The premiere also marks my debut in Madrid as Director of the company, following the cancellation of the performances scheduled at the Teatro de la Zarzuela in the summer of 2020.

It is a deeply moving and dramatic production because it tells the story of a woman who reinvented her origins in order to reach the very top, only to end her life alone and forgotten. Dramaturg Gregor Acuña-Pohl and I have read and researched everything written about her, including her memoirs. We have also studied portraits to learn her poses, as very little filmed footage of her dancing survives.

The music vividly conveys the life of La Bella Otero and the period in which she lived and is, above all, highly emotional and passionate. Manuel Busto, Agustín Diassera, Alejandro Cruz Benavides, Rarefolk, Diego Losada, Víctor Márquez, Enrique Bermúdez and Pau Vallet composed the original score for the choreography. The work incorporates different dance styles, from stylised dance and flamenco to contemporary dance and folklore, creating a fusion through which the story of La Bella Otero can be told.

The costumes are another of the outstanding elements of *La Bella Otero*. Designer Yaiza Pinillos undertook extensive research into the history of costume across different periods in order to recreate everything from the clothes worn by Galician peasants to the style of the Belle Époque and the spectacular productions of the Folies-Bergère in Paris. As the story unfolds across so many different locations, from the Liceu in Barcelona to the casino in Monte Carlo and the court of the Russian Tsar, Eduardo Moreno had to design a versatile set capable of accommodating both exterior and interior scenes.

To portray the main character, I chose Patricia Guerrero because she is a bailaora with tremendous stage presence. She possesses the same magnetism that made La Bella Otero so extraordinary. I have known her since she was my student in Seville; she later joined my company, and I also directed her at the Ballet Flamenco de Andalucía. Today she is one of the leading figures in the most avant-garde flamenco, and it is a privilege to have her with us.

The same is true of Maribel Gallardo, Rehearsal Director and former Principal Dancer with the Ballet Nacional de España, who portrays the protagonist after her retirement from the stage. As well as being a dancer, she is a wonderful actress who has brought countless characters to life on stage. Some of the key moments in the work belong to her. As with every project I have proposed to her, she has devoted herself wholeheartedly to this character.

Why La Bella Otero

What first attracted me to the story of La Bella Otero was the fact that one of the most famous women of her time came from a village in Pontevedra. I first came across this character many years ago, before beginning my career as a choreographer. I had long wanted to create a choreography about her, but I knew it had to be with a major ballet company. Directing the Ballet Nacional de España has given me that opportunity, and I believe this will be a very important work.

Rubén Olmo
Director of the Ballet Nacional de España



OUR BELLA OTEROS

The story of *La Bella Otero* unfolds across different stages of Carolina Otero's life, which presented Rubén Olmo with the challenge of finding not just one dancer capable of mastering several dance styles, acting and singing, but two. Fortunately, he did not have to look far. **Maribel Gallardo**, former Principal Dancer with the Ballet Nacional de España, continues to work with the company as a Rehearsal Director and, in 2013, played the title role in José Granero's production of *Medea*, premiered at the Mérida Festival. Rubén Olmo has entrusted her with some of the production's most dramatically intense scenes, portraying Carolina Otero in her later years.

The dancer who portrays the young Carolina Otero is **Patricia Guerrero**, former Principal Dancer with the Ballet Flamenco de Andalucía under the direction of Rubén Olmo. She began dancing at the age of 15 with Mario Maya's company and later worked as a soloist in *Flamenco hoy*, directed by Carlos Saura.

For Patricia Guerrero, portraying this character carries great responsibility. "As a dancer, simply stepping into the headquarters of the Ballet Nacional de España is already a major milestone and something that will stay with me for the rest of my life, but to come in as the lead, working alongside Rubén Olmo, is almost like a dream. I am very aware of where I am and of the enormous responsibility that comes with my character. Taking on this challenge is bringing out 100% of me. There are no filmed images of her movement or artistic expression, so Otero's dance in this production will be my own dance."

According to the dancer, La Bella Otero is a complex character because she experiences a series of conflicts that turn her into a dramatic enigma. "She was a woman of great character, enormous self-confidence and a powerful survival instinct. She knew better than anyone how to use her charisma and sensuality to achieve success." Patricia Guerrero aims to bring every detail into the dance so that audiences can understand this woman, whom she admires. Above all, she has drawn on Otero's self-assurance and her ability to captivate others in order to inhabit the character. "La Bella Otero is a hard-hitting work at its core, but it is also dynamic, entertaining and fresh, with a colour and energy that will allow all of us, both on and off stage, to enjoy it."

Maribel Gallardo, who portrays La Bella Otero in her later years, describes the character as a transgressive woman confronting a male-dominated society and acknowledges that there is something of La Bella Otero in every woman.

For the Rehearsal Director and choreographer, who has been part of the Ballet Nacional de España since 1981 and performed as a Principal Dancer in roles including *La Celestina*, this character represents both a major source of motivation and a significant challenge within the wide range of roles she has taken on throughout her long career. It requires her to engage with the language of a choreographer she had never previously worked with as a dancer, Rubén Olmo, and to regain the level of physical fitness every dancer demands of themselves before returning to the stage.

CHOREOGRAPHY

The choreography **Rubén Olmo** has created for *La Bella Otero* draws on a range of dance styles which, filtered through his own distinctive movement language, bring the events of each scene in the script closer to the audience. The production ranges from a muñeira rooted in Galician folklore in the pilgrimage scene to contemporary and conceptual dance in Rasputin's trial; from a zapateado reminiscent of the Fred Astaire and Ginger Rogers musicals during Otero's successful world tour to traditional Spanish Dance in the performance of Bizet's opera *Carmen*, which determines the protagonist's fate.

As the story unfolds across such a wide variety of settings and countries, the work paints a rich historical panorama of the styles prevalent at the end of the nineteenth century.

Rubén Olmo presents his own interpretation of dances contemporary with the protagonist, such as the cancan of Parisian cabarets, the dancing of the ethereal pioneer of modern dance Loïe Fuller, and the flamenco performed in the cafés cantantes of the period, the predecessors of today's flamenco tablaos.

The production also recreates two of the numbers that made La Bella Otero famous: the bulería she danced dressed as a bullfighter and surrounded by guitarists, and the erotic dance with Arab and Indian influences with which she mesmerised audiences while wearing the jewels given to her by her lovers.

DRAMATURGY

In 2019, when he was appointed Director, Rubén Olmo commissioned **Gregor Acuña-Pohl** to write the script for the dramatic ballet he wanted to create for the Ballet Nacional de España about La Bella Otero. A world-famous Spanish artist who forms part of our cultural heritage, her name is widely known, yet her story remains unfamiliar to many.

The actor and theatre director, who had previously collaborated with choreographers such as Johan Inger, sought to distil the essence of the historical figure as much as possible without losing the most significant moments of her biography, leaving aside the anecdotal. "The most important thing for me was to portray someone with enormous magnetism, charisma and strength."

Gregor Acuña-Pohl researched the character by reading all the biographies written about her, as well as her memoirs, a highly imaginative version of her life published in 1926. He also visited the museum dedicated to her in the village of Valga, Pontevedra, and the site where the local pilgrimage takes place. He followed the diva's footsteps through Paris and delved into contemporary newspapers in the archives.

"As I read her biographies again and again, I looked for those moments that were most representative and could be expressed through dance." Among the settings he selected are a Galician pilgrimage; the opera house in Barcelona, where she attends a performance of Bizet's *Carmen*; a café cantante, the equivalent of a present-day flamenco tablao; the Folies-Bergère, Paris's most famous cabaret; Maxim's restaurant; and the casino in Monte Carlo.

The plot follows the classic rise-and-fall arc of its protagonist, from her escape from her native Galician village to her transformation into a star, her triumph on stages around the world and her accumulation of jewels, lovers and wealth. The tragedy of her life is that she never found happiness because of her inability to love. Her greatest passions were winning and losing at roulette. After retiring from the stage in 1910, when she was just over 40, she lived for more than 50 years in solitude, isolated from the world and accompanied only by her memories.

The script leaves out details such as the poem José Martí dedicated to her, musical numbers that were highly popular in the cabarets of the period, and the many suicides of abandoned lovers. It does, however, include a reference to the fact that she financed her own production of Bizet's opera *Carmen* in order to play the character who inspired the yearning for freedom that became the driving force of her life.

"When writing a story about such a complex life, we obviously have to simplify. But we are not making a value judgement about what is right or wrong; we are simply trying to remain faithful to reality while also making it engaging for the audience. Dance should move people before it passes judgement. I have tried to remain true to the historical figure and turn her story into an interesting ballet for audiences. Afterwards, everyone can draw their own conclusions about the character."

MUSIC

The music of *La Bella Otero* is characterised by the great diversity of aesthetics that make up the score, while still being conceived as a unified compositional whole. It brings together everything from Galician folklore to experimental and avant-garde approaches, from flamenco to contemporary reinterpretations of styles and forms used during the Belle Époque.

This diversity has been addressed through the creation of a collective work involving three composers for the symphonic sections: Manuel Busto, Alejandro Cruz and Agustín Diassera. Guitarists Diego Losada, Víctor Márquez, Enrique Bermúdez and Pau Vallet have also contributed flamenco compositions, while the group Rarefolk provides the musical setting for the scene in Galicia with its distinctive psychedelic Celtic rock. The work also incorporates excerpts from Bizet's opera *Carmen* and the zarzuela *El año pasado por agua* by Chueca and Valverde.

Manuel Busto was responsible for the musical direction of the symphonic sections. The composer and conductor had previously created the scores for Rubén Olmo's *Jauleña* and *Invocación bolera* for the Spanish National Ballet. "In any collective work, complete freedom does not exist; it must always go hand in hand with a plurality of perspectives—that is its essence. Rubén knows how to find the perfect balance between the overall concept that brings us all together, in this case expressed in Gregor Acuña-Pohl's libretto, while at the same time allowing each artist to feel free to give full rein to their own creative personality."

According to Manuel Busto, the additional complexity of *La Bella Otero* lies in having to incorporate music by other composers into the score and make it feel like a natural part of the work. "My main challenge when developing the arrangements and orchestrations was to ensure that they did not lose an ounce of their original freshness and personality, while at the same time integrating them naturally into the work." With this in mind, he also conceived an orchestra in which flamenco musicians, guitars, piano and percussionists form a natural part of an orchestral ensemble that is already rich in colour and timbre thanks to the development of instrumental techniques from the late twentieth and twenty-first centuries. It moves away from the traditional classical orchestra while remaining its heir. "It is music conceived without prejudice, and one that renounces nothing."

For his part, **Alejandro Cruz Benavides** also emphasises the coordination between the composers in bringing together different styles and forms, as well as the sensations and climaxes they wanted to create for each moment, seeking the contrasts required by the work as a whole.

The pianist and composer, whose work spans numerous musical styles including flamenco, classical music, jazz and pop, created the music for the scenes in *La Bella Otero* set in the casino, Maxim's restaurant, the court of Nicholas II of Russia and the Loïe Fuller number at the Folies-Bergère.

"For me, immersing myself in the world of *La Bella Otero* has been fascinating. It has become a journey, a gift for the senses and the discovery of a figure I had heard of but knew very little about. In my music, I have tried to capture the sensations and emotions of *La Bella Otero* that Rubén Olmo conveyed to me. As this is a work for ballet, I have tried to make the music as descriptive as possible, so that the audience can not only be moved by it, but also follow the course of her life."

Rubén Olmo commissioned percussionist **Agustín Diassera** to compose three pieces: a highly rhythmic number with a gypsy atmosphere; the zambra danced by La Bella Otero at the Folies-Bergère, a melodic piece in which she takes centre stage; and the complex world-tour number. This final piece condenses the artist's successful journey through several countries and lovers into a frivolous atmosphere that ultimately takes a tragic turn. "It was quite a challenge, and I opted for a middle ground between silent cinema and Hollywood musicals, with small variations on the national anthem of each country. What helped me conceive it was an image Rubén suggested to me: the revolving door of a hotel through which the protagonist enters and leaves, each time accompanied by a different partner."

In his search for textures, the composer drew inspiration from the character and her period, as well as from Rubén Olmo's choreographic style, for whom he had previously composed the music for productions including *La muerte de un minotauro*. "Rubén Olmo gives you the freedom to do whatever you want, but he makes it very clear what he expects in terms of sensations. With his description of what he wanted to evoke and with the libretto, it was simply a matter of putting the puzzle together so that it had musical, harmonic and melodic coherence. Thanks to constant communication with Rubén and Manuel Busto, I have not been working blindly. When I heard the final result, it was better than I had expected. I am very pleased with what I delivered and with the work as a whole."

Rubén Díez de la Cortina, a member of the group Rarefolk, had also worked previously with Rubén Olmo, although he was surprised by the commission for the opening scene of the work, which takes place at a pilgrimage festival in a Galician village. "I could not imagine our Rarefolk music, with electric guitar and drums, integrated into a symphony orchestra within the context of the performing arts. But he convinced us by explaining that although the scene begins in a bucolic and festive atmosphere, it ends in a dramatic and violent way, so he wanted a rock band," he admits. The score, with a clearly marked lively tempo and energetic rhythm, begins with a traditional muñeira before evolving into the psychedelic Celtic rock that characterises the group, featuring bass, violin, flute, mandolin, concertina and bodhran.

Flamenco could not be absent from *La Bella Otero*. In the scene set in the café cantante, the music needed to come as close as possible to the flamenco played and danced at the end of the nineteenth century. Guitarists **Víctor Márquez**, **Enrique Bermúdez** and **Pau Vallet** therefore studied the style of earlier masters and reinterpreted compositions by guitarists Rafael 'El Tomate', Sabicas and Julián Arcas.

The result is a collection of soleás, verdiales, bulerías, zambras and alegrías intended to evoke those early popular flamenco tablaos.

One of La Bella Otero's most iconic dances was the one she performed dressed as a bullfighter and surrounded by guitarists. For this scene, **Diego Losada**, also one of the Ballet Nacional de España's musicians, composed a bulería that begins with a slow and emotive introduction before building into an almost frenetic rhythm.



COSTUME

Designer **Yaiza Pinillos**, who had previously created the costumes for *Eterna Iberia* and *Zaguán* for the Ballet Nacional de España, produced around 200 designs for the 14 scenes of *La Bella Otero*, set in a wide variety of places and situations.

The Canarian designer drew on multiple sources of inspiration and research, ranging from photographs taken at the end of the nineteenth century by travellers such as Ruth Matilda Anderson and José Ortiz Echagüe, to paintings by artists contemporary to La Bella Otero such as Zuloaga, Manet, Ramón Casas, Boldini and José Cardona. These artists portrayed a Spanish woman imbued with the exoticism that aroused such fascination in Europe at the time. There are also reinterpretations of designs by Jacques Doucet and Balenciaga, and even by contemporary fashion designers such as Issey Miyake, Roberto Capucci and Alexander McQueen, which, when filtered through the lens of the Belle Époque, produce striking results.

One of the designer's aims was to give continuity to the characters through the costumes, reflecting the passage of time and the changing situations, while ensuring that the audience could easily identify them throughout the work.

The costume designed for Carolina Otero is defined by the colours red and black and by velvet, which serve as the hallmarks of designs that provide narrative unity across the different settings while also showing the character's evolution. They are also adapted to the precisely timed costume changes required by a character who appears in every scene.

The central piece of her wardrobe is the bejewelled Byzantine-style costume that La Bella Otero wears in one of her most iconic portraits, photographed by Reutlinger. Yaiza Pinillos did not want to reproduce that image exactly, but rather to capture its essence and, inspired by Gustave Moreau's paintings of Salome, create a design that would shine under the stage lights.

"I am especially proud of that design because it is a reworking of that well-known image of La Otero, which I believe we have been able to enrich through an approach that, rather than imitating it, evokes it, adding effects that enhance the staging and subtly reflect that Symbolist aesthetic which brings us back to the essence of an era."



In addition to being narrative costumes, the designs are also adapted to the colour palette of each scene. While the colours of the scene set in rural Galicia evoke Goya's Black Paintings, the Folies Bergère scene is marked by intense colour, and the walk through the Bois de Boulogne is defined by an elegant black-and-white bichromy.

Although the descriptive and narrative character of the costumes in *La Bella Otero* brings them close to theatrical costume design, the task is further complicated by the fact that each piece must also allow complete freedom of movement for the dancers. Another element that makes both the dancing and the changes between scenes more complex is the characterisation of the performers, who must wear wigs, beards, moustaches and hats in order to recreate faithfully the period in which the story takes place.

"The Director, the technical team and I all agreed to take on the challenge of recreating the period, an effort that is also shared by the dancers, who have to undertake very complex changes of appearance involving not only costumes but also characterisation, as well as performing the choreography while wearing all these costume elements, hairpieces and wigs."

SET DESIGN

The challenge for **Eduardo Moreno**, winner of the 2012 Max Award for Best Set Design for *De ratones y hombres*, was to enhance the pace of the transitions between scenes, as the work's dramaturgy requires great agility in moving through many different moments in La Bella Otero's life.

This is the set designer's first collaboration with the Spanish National Ballet. Throughout his career, he has worked on countless productions: in dance, with María Pagés; in theatre, with Kamikaze; as well as on the musical *Cruz de navajas*.

Eduardo Moreno has structured the space around a large architectural element, a dome, which frames the entire production and accommodates the different scenes. Simple elements are used in each tableau to evoke the period and setting in which the story unfolds, ranging from a throne to a casino table, an opera box or an *Art Nouveau* screen.

The design also meets the need for the production to tour easily to different theatres, in keeping with the Ballet Nacional de España's touring vocation.

LIGHTING

Juan Gómez-Cornejo, winner of the National Theatre Award, was given the difficult task of enveloping *La Bella Otero* in light. "The light must accompany, embrace and support the dancers and, if possible, caress them, so that the story reaches the audience with the greatest possible clarity and with the same emotion with which it was created." The lighting designer had previously worked with the Ballet Nacional de España on *Negro Goya*, *El corazón de piedra verde* and the BNE's 40th Anniversary production.

Inspired by the energy conveyed by the dancers, he devised a lighting design that travels through the character's story, helping to recreate the places and situations she experienced: from rural Galicia, evoking Goya's Black Paintings, to the Portuguese countryside illuminated by the full moon and the dazzling lights of theatres and casinos, all consistently framed by the aesthetic of the Belle Époque.

BIOGRAPHIES

Ballet Nacional de España

The Ballet Nacional de España (BNE) has been Spain's leading public company for Spanish Dance since it was founded in 1978 under the name Ballet Nacional Español, with Antonio Gades as its first director. It is one of the production units of the National Institute of the Performing Arts and Music (INAEM), which forms part of the Ministry of Culture and Sport. The BNE's mission is to preserve, promote and pass on Spain's rich choreographic heritage, embracing its stylistic diversity and traditions through its different forms: classical dance, stylised dance, folklore, escuela bolera and flamenco. It also works to bring Spanish Dance closer to new audiences and strengthen its national and international profile within a framework of full artistic and creative autonomy.

Maintaining a programme that combines new creation with the preservation of the traditional Spanish Dance repertoire and the ongoing incorporation of new works is among the priorities of the current Strategic Plan. In this regard, the BNE has launched a new creative direction open to avant-garde approaches and emerging trends, inviting international choreographers and new creators to collaborate with the company.

In order to broaden the reach of Spanish Dance, the BNE promotes touring by alternating large-scale productions with more compact formats and encourages the sustainable financial management of all productions by fostering cooperation with other public institutions and private companies.

Rubén Olmo, Director of the Ballet Nacional de España

Rubén Olmo (Seville, 1980) discovered his love of dance at an early age. At the age of nine, he entered the Seville Conservatoire, where he graduated in Spanish Dance and Classical Dance in 1996. During his training, he also attended classes at the schools of Manolo Marín, Carmen Montiel and José Galván, and took courses with Pedro Azorín, Juanjo Linares, Victoria Eugenia, 'Manolete', 'Güito', Mario Maya, José Granero, Javier Latorre, Aída Gómez, Nadín Astor, Antonio Canales, Teresa Nieto, Rosa Naranjo and Carmina Ocaña.

His professional career as a dancer began at the age of 16, when he joined Javier Barón's company and took part in the production *El pájaro negro*, with Belén Maya as principal bailaora. A year later, he joined Aída Gómez's Spanish Dance Company, where he performed as a soloist in *Estamos solos*, choreographed by José Antonio, Javier Latorre and Aída Gómez. He also took part in the Teatro de la Zarzuela production *El barberillo de Lavapiés*, choreographed by Ramón Oller.

In 1998, at the age of 18, he joined the corps de ballet of the Ballet Nacional de España (BNE) under the direction of Aída Gómez and was

promoted to soloist one year later. During his time with the BNE, he performed as a Principal Dancer in productions including *Luz de alma*, choreographed by Javier Latorre; *La Celestina*, choreographed by Ramón Oller and directed for the stage by Adolfo Marsillach; *Poeta*, by Javier Latorre; *Carmen*, by José Antonio Ruiz; *Ritmos*, by Alberto Lorca; *Oripandó*, by Israel Galván; and *Grito*, by Antonio Canales. In 2002, he decided to leave the BNE and join Eva Yerbabuena's company. He has nevertheless continued to collaborate with the company subsequently as a choreographer and guest dancer, including in the production *Ángeles caídos*.

Before fulfilling his dream of forming his own company in 2006, he danced in *Carmen* and *Dalí* with Compañía Metros, directed by Ramón Oller, and in *Los Tarantos (Flamenco Musical)*, choreographed by Javier Latorre and directed by Emilio Hernández. He also worked as Principal Dancer, choreographer and Assistant Director with Rafael Amargo's company.

For the company that bears his name, Rubén Olmo has created productions including *Érase una vez que era*, premiered at the Teatro Albéniz in Madrid (2003); *Belmonte* (Teatro Albéniz, Madrid, 2006); *Pinocchio* (Teatros de la Villa, Madrid, 2007); *Tranquilo alboroto* (Teatro Central, Seville, 2010); *Las tentaciones de Poe* (Teatro Central, Seville, 2012); *Horas contigo* (Teatro Fernán Gómez, 2018); *La muerte de un minotauro* (Itálica International Dance Festival, 2019); *Naturalmente flamenco* (Festival de Jerez, 2019); and *Diálogo de navegante* (Málaga Biennial, 2019).

He was a teacher at the Centro Andaluz de Danza (CAD) from 2008 to 2018 and Director of the Ballet Flamenco de Andalucía (BFA) from 2011 to 2013. At the head of the Andalusian public company, he premiered the productions *Metáfora* (2012) and *Llanto por Ignacio Sánchez Mejías* (Gardens of the Generalife at the Alhambra, 2012).

He has also collaborated, as a guest dancer or choreographer, with some of Spain's leading dance companies and artists. He took part in productions including *Permíteme bailarte* by Aída Gómez; *Jazzing flamenco* by Antonio Najarro; *La horma de su zapato* by Isabel Bayón; and *El amor brujo* by Víctor Ullate. He also appeared in the opera *El público* by Federico García Lorca, composed by Mauricio Sotelo (Teatro Real, 2015).

Winner of the National Dance Award in 2015, Rubén Olmo has received numerous accolades throughout his career, including a Max Award (2014), the Indanza Silver Slipper Award (2012), the Golden Giraldirillo at the Seville Flamenco Biennial (2010) and the Pilar López Dance Performance Award (2007). His productions have also received awards, including the Critics' Award at the Festival de Jerez (2019) for *Horas contigo* and the Giraldirillo Ciudad de Sevilla (2016) for *Toda la vida bailando*.

Rubén Olmo has been Director of the Ballet Nacional de España since September 2019.

Patricia Guerrero

Winner of the 2021 National Dance Award for Performance, Patricia Guerrero (Granada, 1990) has deep flamenco roots while continually exploring other styles of music and dance. She has performed at some of the world's most prestigious theatres and festivals, including New York City Center, the Théâtre National de Chaillot in Paris, Teatros del Canal (Madrid), Teatro Central and Teatro Lope de Vega (Seville), Piccolo Teatro in Milan, BOZAR in Brussels, Grand Théâtre de Luxembourg and the Moscow International House of Music, among others.

She began taking dance classes at the age of three at her mother's academy. Her training included studying with masters such as Mario Maya and Rubén Olmo. Throughout her career, she has worked alongside leading artists including Arcángel, Mayte Martín, Belén Maya, Dani de Morón, Agustín Diassera, David Carmona, Antonio Canales, Rosa Torres-Pardo and Fahmi Alqhai.

In 2010, she premiered her first solo work, *Desde el Albayzín con Matisse*. In 2011, she was appointed Principal Dancer with the Ballet Flamenco de Andalucía. Productions by her own company include *Latidos del agua* (2013) and *Touché*. In 2016, she premiered *Catedral* at the 19th Seville Flamenco Biennial, where it received the Giraldillo Award for Best Production. It was also nominated for two 2017 Max Awards, including Best Female Dance Performer. In 2018, she took another major step forward with *Distopía*, also premiered at the Biennial and nominated for three Max Awards.

In 2020, she premiered *Paraíso Perdido* at the Seville Flamenco Biennial, a production with viola da gamba player Fahmi Alqhai in which she dances to Baroque repertoire. That same year, she premiered *Proceso Eterno*, a flamenco recital with Dani de Morón, Sergio el Colorao and Agustín Diassera.

She appeared as Guest Dancer with the Ballet Nacional de España in the title role of *La Bella Otero*, premiered in July 2021. In June 2022, she presented her latest major production, *Deliranza*.

Maribel Gallardo

She began studying dance at the age of six, continued her training with maestro Jareño and further developed her technique with Victoria Eugenia. She graduated in Dance at the age of 14 with honours and subsequently studied with María Magdalena, Ciro, Juana Taft, Pedro Azorín, Juanjo Linares, Aurora Pons, Ana Baselga, Aurora Bosch, Granero, Fernando Bujones and Rosella Hightower, among others. She holds a Master's Degree in Performing Arts from Rey Juan Carlos University in Madrid (2008).

In 1975, she took part in the creation of the Ballet Folclórico Nacional under the direction of Pilar López. She later danced as a soloist with Los Goyescos, Alberto Lorca's Ballet Antología, Ballet Siluetas, directed by José Antonio and Luisa Aranda, and the companies of María Rosa, Rafael de Córdova and Luisillo.

She joined the Ballet Nacional de España in 1981 under the direction of Antonio and was promoted to Principal Dancer in 1985, under María de Ávila. Throughout her career, she performed leading roles in the company's repertoire and premiered works created especially for her, including *Chacona* and *Goyescas*, both by Victoria Eugenia. At the Teatro Real in Madrid, she created the role of Celestina in Ramón Oller's work of the same name, directed for the stage by Adolfo Marsillach, and also took part in the premiere of maestro Granero's emblematic *Medea*. She performed *Bodas de sangre* alongside Antonio Gades to mark the 10th anniversary of the BNE. She worked as Rehearsal Director for the BNE's school workshop under the direction of José Antonio and has been a Rehearsal Director with the Ballet Nacional de España since 2002.

As a guest artist with Adrián Galia's company in *En clave flamenca*, she took part in the tribute to Margarita Xirgu, directed by Miguel Narros at the Teatro Español in Madrid. Under Granero's direction, she danced in *A mi manera* at the Festival de Jerez; performed *El sur* alongside its composer Dorantes at the Tokyo Opera, and portrayed Medea for the BNE's 25th anniversary. She starred in *Lisístrata*, with music by Dorantes and a script by Miguel Narros, and appeared as a guest artist at the Seville Biennial in the tribute to maestro Granero, directed by José Antonio. Together with Currillo and Antonio Canales, she choreographed *Los flamencos bailan ópera*, premiered at the Tokyo Opera in 2013.

In 2007, the Professional Dance Conservatoire of Cádiz was named Maribel Gallardo in her honour. She chaired the jury of the 9th Madrid Spanish Dance and Flamenco Choreography Competition (2000) and was a member of the Artistic Committee of the Ballet Flamenco de Andalucía from 2011 to 2019. Her awards include the Cultura Viva National Dance Award (2011), the APDE Award (2013) and the AISGE Actúa Award (2017). In 2021, she received the Medal of Merit in Fine Arts.

Gregor Acuña-Pohl

Actor, stage director and dramaturg for dance, Gregor Acuña-Pohl trained at the Instituto del Teatro in Seville, the École Philippe Gaulier in London and the Teatro de La Abadía in Madrid. His teachers included Jacques Lecoq, Friedhelm Grube, Jango Edwards, Leo Bassi, Peter Shub, Antonio Fava, Gabriel Chamé, Hernán Gené, Lluís Pascual, José Carlos Plaza, Alfredo Sanzol and Ernesto Caballero, among many others.

Since 1990, he has worked as an actor with companies including La Cuadra de Sevilla, La Abadía and the Compañía Nacional de Teatro Clásico. He has been directed by Salvador Távora, Götz Loepelmann, José Luis Gómez, Joan Font, Mauricio Scaparro, Ramón Oller and Sergi Belbel, among others.

In 2001, he joined Clownic, Tricycle's company, taking part in revivals of *Exit*, *Slastic* and *Tricycle 20*. In 2004, he replaced Joan Gràcia in *Sit* at the Teatro Nuevo Apolo in Madrid.

In 2004, he founded the *Centro de Artes Escénicas* in Seville and, in 2007, *Excéntrica Producciones*, with which he achieved success with productions including *Hora de Cierre* and Dostoevsky's *El Gran Inquisidor*. For his performance in *Esperando a Godot* (2012), directed by Joan Font, he received the Lorca Award for Best Actor. He also achieved success in Spain, Italy, Germany, France and Hong Kong with *Restaurant tú Three* (2008), *Triálogos Clownescos* (2010), *Fun-Fun-Fun* (2011) and Antonio Tabares's *Una hora en la vida de Stefan Zweig*, directed by Sergi Belbel.

As a director, he has staged the musicals *Happy End* and Brecht/Weill's *Die Dreigroschenoper*; 'DJ' *Tenorio*, with music by Cole Porter; Büchner's *Leoncio y Lena*; and *A Chorus Line*. He has also directed the revival of Beethoven's opera *Fidelio*, in José Carlos Plaza's version, for ABAO in Bilbao. His directing credits also include *Liliak* with Teatro Güi; *La increíble historia de Rómulo y Remo* with Oriolo&Cía; and Joaquín Doldán's *Castigo de Dios* with Danza MóBILE.

He has worked as Assistant Stage Director to Josef Svoboda on Strauss's opera *Salomé*; to Achim Thorwald on Weber's *El Cazador Furtivo* and Wagner's *Tannhäuser*; and to Salvador Távora on *Al Toro*.

As a dramaturg, he has collaborated for several years with Swedish choreographer Johan Inger. Their productions include *Aurora's Nap* (Stuttgarter Ballet, 2022), *Don Juan* (Aterballetto, 2021), *Petrushka* (Les Ballets de Monte-Carlo, 2018), *Peer Gynt* (Ballet Theater Basel, 2017), *Brisa* (Nederlands Dans Theater, 2014), *Stabat Mater* (Teatro de la Maestranza, 2011), *Interludio* (Itálica International Dance Festival, 2011) and *Carmen* with the Compañía Nacional de Danza in 2015, which received the Benois de la Danse Award in 2016.

Manuel Busto

Conductor and composer from Los Palacios y Villafranca (Seville), Manuel Busto is considered one of the young Spanish artists with the greatest national and international potential. He is particularly noted for his versatility, which ranges from symphonic and operatic repertoire to dance and flamenco.

After gaining extensive experience as Assistant Conductor to renowned maestros including Carlo Rizzi, Corrado Rovaris and Maurizio Benini, he is currently one of the principal guest conductors of the Ballet Nacional de España. He has also worked as a conductor with Dutch National Opera & Ballet, Orchestra I Pomeriggi Musicali di Milano, Teatro Lirico Giuseppe Verdi di Trieste, Teatro de la Maestranza in Seville, Royal Seville Symphony Orchestra, BBC Symphony Orchestra, Spanish National Youth Orchestra, Orchestra of Extremadura, Barenboim-Said Academy Orchestra, Moldova National Opera and Ballet and Albania National Opera and Ballet.

More recently, he conducted the National Taiwan Symphony Orchestra in the double production *La vida breve-El amor brujo* by Manuel de Falla, presented in Asia for the first time.

His work as a composer has recently included, among other pieces, *Invocación Bolera*, *Jauleña* and *La Bella Otero* for the Ballet Nacional de España, as well as the chamber opera *Monólogo a 2: Existencia*, premiered in 2019 at the Córdoba Contemporary Music Festival, and *Jaleo's Bright* for Solar Dúo. His work for dance includes collaborations with leading figures and organisations such as Johan Inger, Manuela Nogales's contemporary dance company, Rubén Olmo's company, the Seville Biennial and the Itálica Festival. He has also worked with flamenco artists including Rafaela Carrasco and guitar maestro Rafael Riqueni. In the audiovisual field, he took part in Antonio Jesús Busto's short film *The Day I Killed My Best Friend*, which received an award at the British Animation Awards.

His compositions have been performed by ensembles including the Orchestra of the Community of Madrid, Royal Seville Symphony Orchestra, Andalusian Youth Orchestra and Choir, Orchestra of Extremadura, Barenboim-Said Academy Orchestra, the Ensemble of the Conservatoire de Boulogne-Billancourt in Paris, Orquesta Bética de Cámara and the Navarra Symphony Orchestra.

He has also published the poetry collections *Cuaderno Sonoro* (Ediciones Pangea, 2019) and *Sombras en la Luz* (2021).

Alejandro Cruz Benavides

Pianist, composer and musical director. His passion for the profession began in childhood. From an early age, both he and his siblings were encouraged by their family to develop a love of theatre, music and the arts in general. Throughout his career, he has received several national awards, including the Max Award for Best Musical Director for *La barraca del zurdo*.

A versatile and multifaceted artist, his experience and career have enabled him to consolidate and master a wide range of musical styles, including flamenco, classical music, jazz, musical theatre and pop. This has led him to accompany, both live and on television, artists such as Raphael, José Mercé, Estrella Morente, Antonio Orozco, Rubén Olmo, Rosario Flores, Nacha Guevara, Rosa López, Mayte Martín, Pasión Vega, Ainhoa Arteta, Esperanza Fernández, Falete and Lole Montoya.

He has worked on commission for major theatre and dance companies both nationally and internationally; he is a regular musician on television programmes broadcast by channels such as TVE1, Antena 3, Telecinco and Canal Sur; and he composes soundtracks for film, television, theatre and dance productions. He also occasionally teaches Musical Resources for Performance to musicians, directors and actors on Master's programmes and intensive courses, where he seeks to pass on the experience gained throughout his extensive career.

Agustín Diassera

Born in Huelva in 1977, he began his training as a self-taught musician, which enabled him to perform with local groups from an early age. His musical curiosity led him to explore different timbres and musical styles as a percussionist, while at the same time studying flute and harmony at Antonio Mesa's musicians' workshop.

In 1999, he began a degree in Primary Education specialising in Music Education at the University of Huelva (1999–2002). After completing his studies, he was the only student of non-Indian origin to receive a scholarship from the Indian Institute of Art & Culture in London for the 2002–2003 academic year. During his time in London, he accompanied his teacher Shiv Shankar in various concerts. Since returning to Spain in 2003, he has worked with producers and artists including Jesús Bola, Isidro Muñoz, Jesús Cayuela, Joaquín Cortés, Manolo Sanlúcar, José Antonio Rodríguez, Juan Carlos Romero, Enrique Heredia 'Negri', Falete, Arcángel, Esperanza Fernández, Miguel Poveda, Pepe Roca, Matt Bianco and Mauricio Sotelo, among others. He also appeared as a soloist in the premiere of Mauricio Sotelo's opera *El público*, alongside Klangforum Wien, at the Teatro Real in Madrid.

As a composer, his most notable works include *Metáfora*, a symphonic work created for the Ballet Flamenco de Andalucía under the direction of Rubén Olmo; *Arquitectura de luz y sombras*, premiered by Rubén Olmo at the Centre Pompidou Málaga; and *Catedral*, created for Patricia Guerrero's company.

Rarefolk

Rarefolk has established itself as one of the most creative and difficult-to-classify instrumental music groups on the Spanish scene, with a style described by the specialist press as "free style folk". More than 20 years and five albums attest to the career of this Seville-based band, which has continually reinvented itself through constant evolution and the search for its own distinctive musical language. Its singular vision brings Celtic music together with rock and electronic experimentation, resulting in a sophisticated and highly energetic sound. Appearances at major international festivals including the Sai Festival (Ireland), Ollin Kan (Mexico), Montelago Celtic Festival (Italy), Ortigueira and Etnosur (Spain), collaborations with Cathy Jordan (Dervish) and Dee Armstrong (Kíla), and the addition of violinist Leslie Jordan to the project have positioned the group as one of the leading exponents of contemporary world music internationally.

Diego Losada

Diego Losada began his artistic career at the age of six, taking part in various television competitions and other performances. At 18, he joined Manolo Caracol's tablao Los Canasteros, accompanying artists including Chato de la Isla, Gabriel Moreno, La Paquera de Jerez, Juan Ramírez, La Chana, Cristóbal Reyes, Manolete and La Tati. In 1987, he formed Grupo Makande at the Alcalá Palace in Madrid with Niño Cigala and Víctor Merlo.

He has taken part in numerous flamenco productions, including *Cumbre Flamenca*, *Misa Flamenca* and *Flamenco Fusión*. He has performed at the Istanbul International Festival, the Córdoba Guitar Festival, the Bustese Guitar Festival in Italy and the Zagreb Festival; in the opera *Carmen* at Tokyo's Yoyogi Stadium; with Japanese jazz musician Hino Terumasa; and at a concert for the British Royal Family at Kensington Palace.

In 2000, he joined Joaquín Cortés's company, collaborating with him on the soundtrack for the film *Gitano*. Together with his brothers, he has recorded the albums *Pa' llorar*, *Losadas*, *Corazones*, *On the Road* with Hino Terumasa, and *Arte y Pasión*. Since 2006, he has been a member of the Ballet Nacional de España's musical ensemble as a guitarist.

Enrique Bermúdez

Enrique Bermúdez (Gran Canaria, 1974) began playing the guitar at the age of eight, taught by his father. His first professional engagement was at the La Zambra tablao in Madrid. He later joined the dance companies of Luisillo and Juan Ramírez. He has collaborated with cantaores Indio Gitano, Dieguito 'El Cigala' and Niña Pastori, as well as working with Nati Mistral for several years and as second guitarist alongside Gerardo Núñez. Since 1999, he has been a member of the Ballet Nacional de España's musical ensemble as a guitarist, with his performance in *Oripandó* being particularly noteworthy.

Víctor Márquez

Víctor Márquez 'Tomate' is a guitarist from Córdoba descended from a family of flamenco guitarists known as 'Los Tomates de Córdoba'. He began learning at the age of nine under the guidance of his cousin Juan Manuel Muñoz 'El Tomate'. His training continued with his uncle Juan 'El Tomate', who taught him the art of accompanying flamenco singing. Professionally, he has performed as both composer and musician in numerous productions in cities around the world. Among the companies and artists he has worked with are Rafael Amargo, José Porcel, Manuel Liñán, Rafael Martos, Antonio Canales, Cecilia Gómez, Olga Pericet, Marcos Flores and Olga Pericet, Jesús Carmona, Miguel Marín's Flamenco Festival, Pitingo and La Moneta. He is a regular musician at tablaos including El Flamenco in Tokyo, Las Carboneras, Villa Rosa, Corral de la Pacheca, Casa Patas, Corral de la Morería and Las Tablas, among others. Since 2019, he has been a member of the Ballet Nacional de España's ensemble of guitarists under the direction of Rubén Olmo.

Pau Vallet

Pau Vallet (Barcelona, 1986) began studying guitar at the age of 11. At 19, he entered the Escola Superior de Música de Catalunya, where he studied with maestro Juan Manuel Cañizares, while also beginning to work at various tablaos in Barcelona. In 2007, he won the INJUVE Young Creation Award. In Barcelona, he has worked alongside Montse Cortés, Chano Domínguez, Juan Gómez 'Chicuelo' and Juan Ramón Caro, among others. In 2014, he worked with Antonio Canales and Kiki Morente on *Romance de Curro el palmo*. In 2019, he joined the BNE's ensemble of guitarists under the direction of Rubén Olmo. In 2021, he returned to the Ballet Flamenco de Andalucía, where he had previously been a member from 2017 to 2019.

Yaiza Pinillos

A graduate in Art History from the University of La Laguna, Yaiza Pinillos has completed several international postgraduate courses specialising in

textile manipulation at Central Saint Martins in London and the Fondazione Roberto Capucci in Florence.

As a costume designer, she has created costumes for theatre productions for the Centro Dramático Nacional, the Mérida Festival and major national productions such as *La Venus de las pieles*, Mary Zimmerman's *Metamorfosis* and *Amadís de Gaula*, as well as for performers from a wide range of stage disciplines, including cabaret, acrobatics, musicians and singers. She received the María Casares Performing Arts Award for Perplexo and the Réplica Performing Arts Award for *Dulces bestias*.

She has focused much of her career on dance, designing costumes for Olga Pericet, Manuel Liñán, Blanca del Rey, Marco Flores, Belén Maya and Daniel Doña, among others. For the Spanish National Ballet, she previously designed the costumes for *Eterna Iberia* and *Zaguán*.

She combines her work as a designer with teaching, giving courses and Master's classes at various universities and educational institutions.

Eduardo Moreno

He has developed his entire career in the technical side of theatre, working in a variety of roles in stage machinery, stage management and technical coordination for numerous productions. In 2005, he joined 3DScenica S.L., where he headed the technical direction and set design department and collaborated on productions including *La Celestina*, directed by Robert Lepage; Martín y Soler's opera *Il tutore burlato* for the Teatro Real; *Las Troyanas*, directed by Mario Gas for the Teatro Español; *Fama, el musical*; and Lindsay Kemp Company's *Elisabet, the Last Dance* at the Bunkamura theatres in Tokyo.

After this period, he began working in set and video design on projects including Christian Vázquez's *Noches frías en Oslo* at the R.E.S.A.D.; *El Evangelio según Pilatos* and *Macbeth* by Ur Teatro, alongside Emilio Valenzuela; and María Pagés's *Dunas* and *Utopía*. In 2011, he met Miguel del Arco, with whom he went on to collaborate closely at the Kamikaze company on productions including *Veraneantes*, *De ratones y hombres* (2012 Max Award for Best Set Design), *El inspector* (2012 Ceres Award), *Deseo*, *Misántropo*, *Un Enemigo del Poble*, *Antígona*, *Hamlet*, the zarzuela *Cómo está Madrid!* and, more recently, *Ilusiones*. He has also worked with directors including Tazmin Townsed, Adolfo Fernández, Juan Carlos Rubio, Luis Olmos, Paco Montes, Salva Bolta, Pascal Rambert, José Padilla, Denise Despeiroux, Carl Fillion and Israel Elejalde.

At the same time, he has worked as Technical Director on a number of projects, including the technical fit-out and opening of the Teatro Pavón Kamikaze, the opening of the Auditorio de El Escorial, technical coordination of venues for various editions of Madrid's Festival de Otoño

and, more recently, the production *Cruz de navajas*, for which he also designed the set.

In 2018, he founded Príamo Estudio, a set-design studio through which he has continued to expand his work in design and production, including the recent celebration of the 150th anniversary of Joselito and the musical production *Cruz de navajas*.

Juan Gómez-Cornejo

He has worked professionally in theatre since 1980, combining roles as a lighting designer and Technical Director. He now works exclusively in lighting design, a field in which he has received numerous distinctions, including several Max Awards, several ADE Awards, a Ceres Award and the Castilla-La Mancha Medal of Fine Arts. In 2011, he received the National Theatre Award.

He has collaborated, and continues to collaborate, as a lighting designer across a wide range of artistic disciplines with leading directors and choreographers. His work spans theatre, dance, opera, zarzuela and musicals, in prestigious public and private theatres.

He represented Spain in the Fragments exhibition at the 2019 Prague Quadrennial with the piece *Lighting for Pandur. Fragmentos del Alma*.

His most recent work includes *Billy Elliot*, *West Side Story*, *Jauría*, *Tres sombreros de copa*, *Agua*, *azucarillos y aguardiente*, *Diálogo del Amargo*, *El vergonzoso en palacio*, *El príncipe constante*, *Troyanas*, *La máquina de Turing*, *Macbeth* for the CDN, *Los asquerosos* for the Teatro Español, and *El hombre almohada* for Teatros del Canal.

He has collaborated with the Ballet Nacional de España on several occasions, designing the lighting for productions including *40º Aniversario del BNE*, *El corazón de piedra verde*, *Negro Goya*, *El sombrero de tres picos* and *Carmen*, among others.

COMMUNICATIONS DEPARTMENT BALLET NACIONAL DE ESPAÑA

Eduardo Villar de Cantos
Communications Director
+34 611 60 92 44
eduardo.villar@inaem.cultura.gob.es

Guadalupe Rodríguez
+34 617 85 60 68
guadalupe.rodriguez@inaem.cultura.gob.es