

AFANADOR

SOUTH KOREA. 24TH, 25TH AND 30TH APRIL, 1ST MAY

GOBIERNO DE ESPAÑA · MINISTERIO DE CULTURA · inaem INSTITUTO NACIONAL DE LAS ARTES ESCÉNICAS Y DE LA MÚSICA · BALLET NACIONAL DE ESPAÑA

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A FULL EVENING WITH THE BALLET NACIONAL DE ESPAÑA FEATURING THE FOLLOWING PROGRAMME

AFANADOR

Running time: 1 hour 45 minutes



The press has said about *Afanador*:

"…These elements are essential to understanding what happened at the Maestranza during this world premiere of *Afanador*, a work that will surely go down in the history of the Ballet Nacional de España. The production is breathtaking and impressive, offering an entirely new vision of Spanish Dance in which nothing is missing, yet with an interpretation that bears little resemblance to the traditional work presented by the company until now, while still embracing its entire spirit."
Marta Carrasco, *ABC*.

"…The overall effect of this theatrical blend is powerful. It is enveloped in a subtle dramaturgy that avoids both a narrative thread and the typical succession of numbers found in flamenco productions. Instead, it is a chain of metaphorical motifs alternating surrealist images with familiar clichés about Spain and references to some of its most deeply rooted traditions. This dominant and elusive symbolism is perhaps the most interesting aspect of the work, as it gives its highly appealing surface a complex and enigmatic soul."
Cristina de Lucas, *Bachtrack*.

"*Afanador* is a major undertaking for the BNE. It is a large-scale production created by one of Europe's leading choreographers of the moment, and one that will be able to tour extensively."
Andreu Gomila, *El Temps de les Arts*.



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Concept and artistic direction: Marcos Morau
Choreography:
Marcos Morau & La Veronal
Lorena Nogal
Shay Partush
Jon López
Miguel Ángel Corbacho
Dramaturgy: Roberto Fratini
Set design: Max Glaenzel
Set construction: Mambo Decorados and May Servicios para Espectáculos
Costume design: Silvia Delagneau
Costume production: Iñaki Cobos
Music composition: Juan Cristóbal Saavedra
Special collaboration: Maria Arnal
Music for Minera and Seguiriya: Enrique Bermúdez and Jonathan Bermúdez
Lyrics for Temporera, Trilla, Liviana, Bambera and Seguiriya: Gabriel de la Tomasa

Lighting design: Bernat Jansà
Design and construction of electronic devices: José Luis Salmerón, CUBE PEAK
Audiovisual design: Marc Salicrú
Photography: Ruven Afanador
Hair and wigs: Carmela Cristóbal
Headpieces: JuanjoDex
Hair consultancy: Manolo Cortes
Make-up consultancy: Rocío Santana
Footwear: Gallardo

World premiere
1st December 2023
Teatro de la Maestranza, Seville



Inspired and fascinated by the books *Ángel Gitano* and *Mil Besos*, I could not simply reproduce so much beauty. Ruven Afanador's masterful photographic sessions in Andalusia are unrepeatable: the alchemy that arose there between the photographer and figures with the charisma of Israel Galván, Matilde Coral, Eva Yerbabuena, José Antonio and Rubén Olmo himself cannot be recreated.

My journey begins where those sessions end, and when I finish dreaming about them, unable to remember every detail or subject them to a logic that has been lost along the way, the urge to awaken emerges.

Afanador bursts into being from the tension between the fascination emanating from Ruven Afanador's photographs and my own fascination with all that mystery — so full of daylight and yet so nocturnal — that once fascinated Ruven himself.

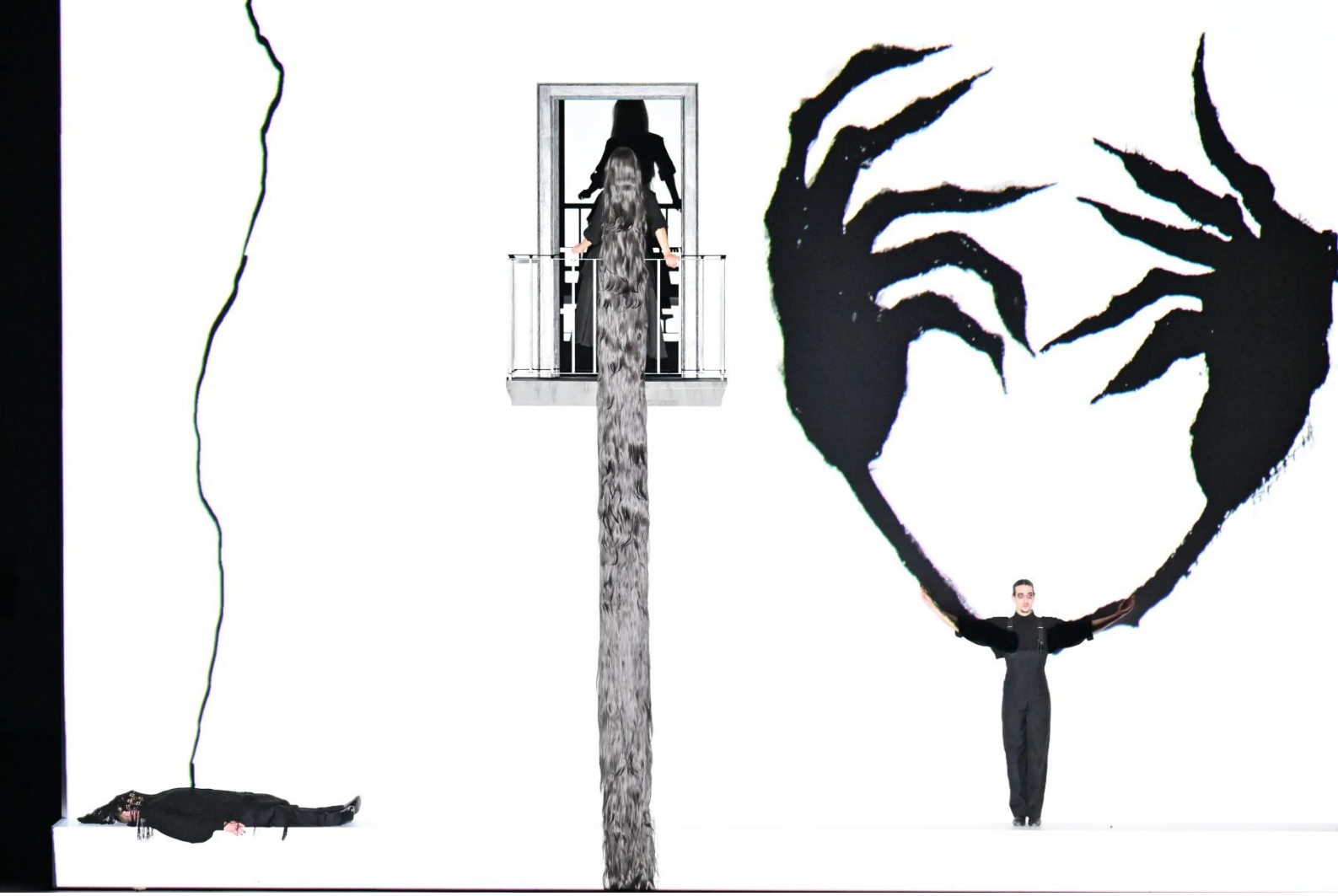
I studied photography and I am the grandson of a photographer. Although I never pursued photography professionally, it has always been very present in my work as a creator of worlds and stage director. Through his extraordinary work in staging and evoking images, Ruven Afanador has prompted me to reflect on the vital kinship between photographic and choreographic composition: the physical challenge, common to both, of capturing life — something which, by definition, refuses to be captured.

Ruven Afanador observes flamenco through a distorting lens, shaped by dreams, desire and memory. If the elements of tradition are reassuring by definition, what happens when they become strange and unrecognisable? Afanador's surrealist gaze on flamenco is very close to the way of looking at the world that has nourished my work at the helm of La Veronal over the years: not to represent the world that exists, but to invent a new one.

Speaking about cinema, Estrella de Diego, whom I quote freely, once said: "We should enter the darkness without premeditation, with the film already under way, without knowing the programme in advance, carried along by chance. We should sit down and surrender to our senses without preparing them, without directing them through opinions or synopses. We should go to the cinema in search of something other than the story being told. We should understand that in cinema, as in life, we always end up identifying with ourselves, never with the character or the plot."

I would like people to come and see us in that way, as in certain dreams where we recognise the places, the people and the landscapes and, without fully understanding what is happening to them, know that they are speaking about us.

Marcos Morau



Ruven Afanador's gaze is not documentary: it does not offer history an archive of events, styles or personalities. Nor is it monumental: it does not seek to restore a glamorous, photogenic image of its subject. Afanador's gaze is driven by desire: it distorts its object and allows itself to be distorted by it. The object of desire — as Buñuel and Surrealism had already intuited — is dark by definition. Desire makes us ignorant, inexperienced, incompetent, because to desire is to fix our attention on what escapes, to focus on a disappearance. Desire composes its object, and sometimes invents it, simply so that it may continue observing it. In doing so, it produces another kind of knowledge: subjective, infallible and revelatory. The object reveals itself before our eyes, and reveals us in turn.

Approaching the multiverse of Andalusian folklore through desire, Afanador compels it to reveal itself, and in doing so reveals himself. As though dreaming of it, he allows the slips, deliriums and subconscious of flamenco to emerge, along with its impulses towards eros and death and its truths that cannot be documented. He unravels it through a thousand amplifications, like a grotesque and sumptuous world, an unimaginable body of shadow and light. As he gazes into the abyss of flamenco, he allows it to gaze back at him.

Our work is merely another link in this genealogy of dream and desire: it recounts — or perhaps betrays — our gaze upon Ruven Afanador as he looks at his models. And it speaks of photography as an astonishing event in which the world unfolds before the eyes. There is no plot: only caprice, as in Goya's memorable graphic series. Familiar themes and recognisable gestures, like masked characters belonging to a troupe of 'motifs', come together in the images as though summoning one another through association, analogy or attraction; or through an unrestrained game of metamorphosis, both angelic and diabolical. The Caprichos speak of nothing other than the image as miracle and witches' sabbath.

There is no photograph that is not suspended a sigh away — or a thousand and one kisses away — from the fire that consumes the image.

Roberto Fratini Serafide

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CAST

Rubén Olmo
(Special collaboration)

Inmaculada Salomón
Estela Alonso
Débora Martínez
Miriam Mendoza
Ana Agraz
Cristina Aguilera
Ana Almagro
Marina Bravo
Irene Correa
Patricia Fernández
Yu-Hsien Hsueh
Celia Ñacle
Noelia Ruiz
Laura Vargas
Vanesa Vento
Sou Jung Youn

José Manuel Benítez
Cristian García
Matías López
Carlos Sánchez
Diego Aguilar
Juan Berlanga
Manuel del Río
Axel Galán
Alejandro García
Álvaro Gordillo
Adrián Maqueda
Víctor Martín
Alfredo Mérida
Javier Polonio
Pedro Ramírez
Juan Tierno
Sergio Valverde

Gabriel de La Tomasa (Cante)
Enrique Bermúdez, Jonathan Bermúdez (Guitars)
Roberto Vozmediano (Percussion)

MARCOS MORAU & LA VERONAL

Choreographer



Trained between Barcelona and New York in photography, movement and theatre, Marcos Morau (Valencia, 1982) creates imaginary worlds and landscapes in which movement and image meet and consume one another.

Marcos Morau graduated with the highest distinction and also received the Extraordinary Award for Creation from the Institut del Teatre in Barcelona. His artistic knowledge is not limited to dance but extends to other disciplines such as photography and dramaturgy. He completed a Master's Degree in Dramaturgy Theory jointly taught by the Autonomous University of Barcelona (UAB), Pompeu Fabra University and the Institut del Teatre.

For more than ten years, Marcos has led La Veronal as director, choreographer and designer of sets, costumes and lighting. His work has been seen in more than thirty countries, and his schedule continues to take him to new cities and new audiences. His work has been presented at venues and festivals including the Théâtre National de Chaillot in Paris, the Venice Biennale, the Festival d'Avignon, Tanz im August in Berlin, Romaeuropa Festival, SIDance Festival in Seoul, Sadler's Wells in London and Danse Danse Montréal, among many others.

In addition to his work with La Veronal, Marcos Morau is a guest artist with numerous companies and theatres around the world, where he develops new creations that consistently occupy the space between the performing arts and dance. These include Nederlands Dans Theater, the Lyon Opera Ballet, Les Grands Ballets Canadiens, Spain's Compañía Nacional de Danza, Göteborg Opera Dance Company, Ballet du Rhin, the Royal Danish Ballet, Scapino Ballet, Carte Blanche, Ballet de Lorraine and Lucerne Opera Ballet, among others.

As the youngest recipient of Spain's National Dance Award, Marcos Morau has developed a language rooted in the legacy of abstract movement and physical theatre. He has also received the FAD Sebastià Gasch Award, presented by the FAD Foundation for Arts and Design; the Time Out Award for Best Creator; and Italy's Danza&Danza Award for Best Creator of the Year, among many other distinctions. His creations have won prizes at numerous national and international choreography competitions, including the Hanover International Choreography Competition and competitions in Copenhagen and Madrid.

Since 2024, Marcos Morau has been an associate artist with Staatsballett Berlin, where he will premiere a new creation each year with one of Europe's largest ballet companies, linked to the Deutsche Oper, Komische Oper and Staatsoper Unter den Linden.

Alongside his creative work, Marcos Morau combines his productions with teaching, giving classes and workshops on creative processes and new dramaturgies at conservatoires, programmes and universities including the Institut del Teatre, the University of the Arts in Strasbourg and Sorbonne Nouvelle University in Paris, among others.

Morau's future opens towards new formats and languages in which opera, dance and physical theatre enter into closer dialogue than ever before, seeking new ways of expressing and communicating in our ever-turbulent and changing present.

His international commitments and touring schedule with La Veronal continue to take him to numerous festivals and theatres around the world.

In 2023, Marcos Morau was named Choreographer of the Year by the German critics' association for Tanz magazine, one of the leading publications in German dance.



LORENA NOGAL

Choreographer

Lorena Nogal trained as a dancer at the Institut del Teatre in Barcelona, graduating in 2005, and with the IT Dansa company, where she worked on repertoire by internationally renowned choreographers such as Ohad Naharin, Alexander Ekman, Jiří Kylián, Stijn Celis and Nacho Duato.

Since 2008, she has been part of the artistic team of LA VERONAL, working as a choreographer and dancer alongside Marcos Morau both on the company's own creations and on external commissions for companies including the Royal Danish Ballet, Beijing Dance Theater, GöteborgsOperans Danskompani, National Dance Company Wales, Compañía Nacional de Danza, Scapino Ballet, Carte Blanche, Norrdans, Skånes Dansteater and Ballet Zürich.

In 2016, she was named Best Dancer at the Catalan Critics' Awards, and in recent years she has been nominated for Best Female Performer at various awards.

In 2018, she launched the HOTEL Col·lectiu Escènic project together with several fellow professionals, working with artists including Marie Gyselbrecht (Peeping Tom), Quim Bigas and Lisi Estaras (Les Ballets C de la B).

She also directs her own choreographic works. Her most recent creations include *El elogio de la fisura*, a solo premiered in 2021; *ALEGORÍAS (El límite y sus mapas)*, a collaboration with bailaora Paula Comitre premiered in February 2022 at the Théâtre National de Chaillot in Paris; and *AQUÍ*, a site-specific piece for HOTEL Col·lectiu Escènic premiered in Barcelona in March 2023. These works are currently on tour.

She also teaches courses related to the KOVA method, a movement language she has developed together with LA VERONAL in recent years.

In 2024, she received the National Dance Award for Performance.

SHAY PARTUSH

Choreographer



Shay Partush, born in Jerusalem in 1988, is a dancer and choreographic assistant to Marcos Morau (La Veronal).

Moving from his initial training in gymnastics into dance with Mechola Folk Dance Company, he developed his skills over five years before joining KCDC in Ga'aton in 2006, where he performed works by Rami Be'er.

Between 2011 and 2013, Shay worked with NND (Noord Nederlands Dans), performing works by Stephen Shropshire, Roy Assaf and Itzik Galili.

Now based in Amsterdam, Shay works as a freelance dancer across Europe, contributing to the creation of new works. His collaborations as a dancer include work with choreographers such as Eyal Dadon (SOL Dance Company), Heidi Vierthaler (Hato Projects), Dunja Jocic, Arno Schuitemaker, Anouk van Dijk, Falk Richter and many others.

JON LÓPEZ

Choreographer



Born in Madrid in 1993, Jon López trained as a dancer at the Real Conservatorio Profesional de Danza Mariemma, graduating in 2013. That same year, he joined the Ballet de la Generalitat Valenciana, where he performed repertoire by choreographers including Ohad Naharin, Davy Brun and Nacho Duato, among others.

In 2015, he joined La Veronal, directed by Marcos Morau. As part of the artistic team, he works as both dancer and assistant on various productions by the choreographer, including *Voronia*, *Pasionaria* and the more recent creation *Firmamento*. These works have toured internationally to venues such as Chaillot – Théâtre national de la Danse in Paris, Sadler's Wells Theatre in London, the Grand Théâtre de Luxembourg and the Schaubühne am Lehniner Platz in Berlin, among others.

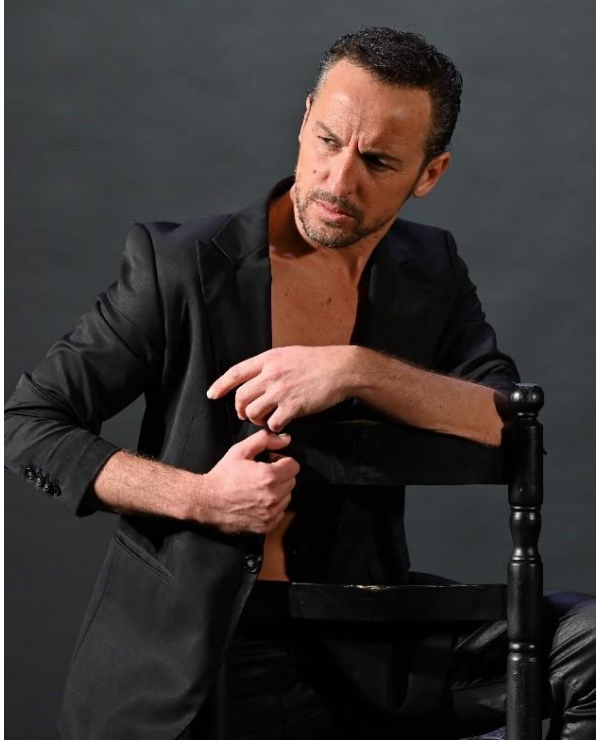
In 2016, together with Martxel Rodriguez, he founded Led Silhouette, a company made up of artists trained in different dance disciplines and influenced by contemporary art, marking the beginning of his career as a creator.

Since then, his works have been presented at festivals such as Madrid en Danza, Temporada Alta and Escena Patrimonio, as well as at international festivals including Le Temps d'Aimer la Danse in France, Festival Quinzena de Dança de Almada in Portugal and Festival Internazionale Nuova Danza in Italy.

His most recent work, *Los Perros*, a collaboration with Marcos Morau, received the Catalan Critics' Award for Best Choreography in 2023.

MIGUEL ÁNGEL CORBACHO

Choreographer



Miguel A. Corbacho began studying dance at the age of eight with Ana Mª Bueno and Manolo Marín, as well as with Matilde Coral, Javier Latorre and El Güito, among others. He began his professional career at the age of 16 and has since been a member of numerous companies, including those of María Pagés, Javier Barón, Fernando Romero, Aída Gómez and Antonio 'El Pipa'.

In 1999, he joined the Compañía Andaluza de Danza, directed by José Antonio, with which he performed in numerous productions choreographed by Manolete, Javier Latorre, Eva Yerbabuena, Isabel Bayón, Alejandro Granados, Javier Barón and José Antonio himself. At the same time, in 2001 he appeared in Manuela Carrasco's production *Café cantante*. He also performed the soloist role in José Antonio's choreography *Malunó* for the C.A.D. In 2002, for the Lorca and Granada Festival at the Gardens of the Generalife, he performed the role of Leonardo in *Bodas de sangre*, under the direction of Antonio Gades. That same year, he danced as a soloist in the premiere of José Antonio's *La leyenda* at the inauguration of the Teatro Cánovas in Málaga. During 2002 and 2003, he toured both productions to numerous theatres around the world.

Outside the company, he took part in the Festival de Jóvenes Valores Flamencos in Granada and Arachí Flamenca in Seville with his own productions. In August 2004, under the direction of José Antonio and as part of the commemoration of the centenary of Dalí's birth, he premiered *El sombrero de tres picos* and *El Café de Chinitas* at the festivals of Castell de Peralada, Santander and San Sebastián, performing the roles of the Miller and Bailaor respectively, and sharing the stage with José Antonio, Chano Domínguez and Esperanza Fernández.

In November 2004, he joined the Ballet Nacional de España as a Principal Dancer, remaining with the company for almost a decade. In 2008, he received First Prize for Best Choreography and the Music Composition Award at the Madrid Choreography Competition for the creation and performance of *XY un instante en movimiento*, with original music by Lehonidas Boskovec.

Since September 2012, together with Elena Algado, he has served as Artistic Director of Entredos Ballet Español and choreographed the production *Silencios rotos*. In April 2012, together with Elena Algado, he presented *Tiempo de sueños*, co-created by them both, at the Ballet Stars Gala of the Dance Open International Dance Festival 2012 in St. Petersburg. He returned for the 2013 edition with the choreography *Al alma*, this time with the full company, and again alongside Elena Algado in the 2014 edition.

In May 2014, he took part in the Opera and Dance Gala marking the 311th anniversary of the city of St Petersburg, where he created and performed choreographies for the arias Toreador, La marcha de los gitanos and Granada, performed alongside opera singers Elina Garanča and Ildar Abdrazakov.

In August 2015, together with Elena Algado, he premiered his final production with Entredos Ballet Español, Las moiras, at the Roman Theatre Festival in Baelo Claudia, with which he continued to tour.

As a teacher, he has given flamenco dance training courses to members of the Spanish National Ballet's Taller Estudio, as well as at various conservatoires in Granada, Málaga, Albacete and elsewhere, and in countries including South Korea and Singapore. Since 2013, he has taught at the Centro Andaluz de Danza as a guest teacher.

Since 2019, he has been Assistant Director of the Ballet Nacional de España under the direction of Rubén Olmo.

In 2020, he once again took part in the Dance Open Festival Gala in St. Petersburg with the Ballet Nacional de España, premiering a choreography inspired by the final two movements of *Capricho español*.

To mark the centenary of Antonio Ruiz Soler in 2021, Miguel Ángel created two works, *Martinete* and *Zorongo*. Both pieces clearly reflect the style, aesthetics and character of Antonio Ruiz Soler and were premiered at the Teatro de la Maestranza in Seville.

In 2022, the National Institute of the Performing Arts and Music and the Museo Reina Sofía joined forces to celebrate International Dance Day, creating a series of choreographies as part of an initiative intended to convey a message of solidarity in response to war. Miguel Ángel choreographed the piece *Sombras*, which received its world premiere via streaming.

ROBERTO FRATINI

Dramaturg



Roberto Fratini Serafide (Milan, 1972), dramaturg and dance theorist (FAD Sebastià Gasch Award, 2013), teaches at the CSD in Barcelona.

He works as a dramaturg with choreographers and contemporary theatre directors including Caterina Sagna, Philippe Saire, Marcos Morau, Patricia Apergi, Roger Bernat, Sol Picó, Olga Mesa, Alexandra Waierstall, Wang/Ramírez and Nico Jongen, among others, in Spain and across Europe, where the works on which he has collaborated have received major recognition.

He is a guest lecturer at numerous European academic and theatre institutions, including the Paolo Grassi School in Milan, the Fachhochschule in Bern, the FUESCYL Master's programme in Valladolid, MUET in Barcelona and UCLouvain, among others. He is also the author of poems, books and essays on silent dramaturgy and dance theory.

He has been a keynote speaker for Modul-Dance Europe (2012–2014), coordinator of the "Dramaturgie Chorégraphique" network of the Société des Auteurs Suisses, dramaturgical curator of the U(R)TOPIAS International Academy of Choreography in Elefsina, and coordinator of the Mercat de les Flors dance theory and criticism blog in Barcelona.

MAX GLAENZEL

Set Designer



Barcelona, 1971.

Trained as an industrial designer at the Escola Massana, he has worked as a set designer since 1997.

He has collaborated with directors and choreographers including Marcos Morau, Àlex Rigola, Carlota Subirós, Sergi Belbel and Xavier Albertí, among others, and has premiered productions at venues and institutions such as the Teatre Nacional de Catalunya, Teatre Lliure, Sala Beckett, Centro Dramático Nacional, Schaubühne in Berlin and Schauspielhaus Düsseldorf.

In recent years, he has also worked with the Teatro Real, GöteborgsOperans Danskompani, the Royal Danish Theatre, Teatro Stabile del Veneto, Teatros del Canal, Mercat de les Flors, Opernhaus Zürich, Lyon Opera and Deutsche Oper am Rhein, among others.

SILVIA DELAGNEAU

Costume Designer



A set designer and stage creator born in Salamanca, she studied set design at the Institut del Teatre in Barcelona and at the École Supérieure des Arts Décoratifs in Paris.

For the past six years, she has collaborated as a designer with choreographer Marcos Morau and his company La Veronal. Her most recent work includes productions such as *Firmamento* (Barcelona Grec Festival, 2023), *Le sacre du printemps* (Deutsche Oper am Rhein, 2023), *Nachtträume* (Opernhaus Zürich, 2022) and *La Belle au bois dormant* (Lyon Opera, 2022).

She received the City of Barcelona Theatre Award in 2019. As a creator, she presented her latest production, *Rave*, at the Teatre Lliure in 2023. Her work as a costume designer for opera includes *Alexina*, directed by Marta Pazos and premiered at the Gran Teatre del Liceu in 2023; *El Abrecartas*, directed by Xavier Albertí and premiered at the Teatro Real in 2022; and *Into the Little Hill*, also produced by the Teatro Real in 2020 and directed by Marcos Morau.

JUAN CRISTÓBAL SAAVEDRA

Music Composition



Juan Cristóbal Saavedra, a.k.a. Equipo, is a Chilean musician and music producer based in Europe since 2001.

He has played, sung and composed music since childhood.

He studied Sound and Cultural Management before moving to Berlin to further his training as a music producer.

There, he took part in various artistic projects within the visual arts, while also working as a DJ at the legendary Club Tacheles and composing his first album, (*…e.q.u.i.p.o…*), released by the now defunct Barcelona label fueradeserie! and highlighted by John Peel on his BBC Radio programme.

In 2004, Saavedra moved to Barcelona, where he continues to live and work today.

Upon his arrival, he founded the Dpendiente collective, through which he developed various musical projects, performing, among other events, at the BAM Festival and taking part with his band Kim Novak in the 2005 compilation Musiques Més a Prop, curated by the Institut de Cultura de Barcelona (ICUB).

Under the pseudonym 'Equipo', he has released ten albums, as well as compilations, remixes and collaborations. He has worked on countless projects involving production, mixing and mastering. He has performed at numerous festivals and concert venues throughout Europe and the Americas with different musical projects, including festivals such as Mutek (Barcelona), Deleste (Valencia), Cologne Commons (Cologne) and Re-New (Copenhagen).

In the field of cultural management, his work includes event production as well as the curation and stage management of the exhibition 'Around Berlin' and the 'Jornadas de Música Electrónica Caudorella'.

As a teacher, he has delivered courses on music production in digital environments, covering software, technique and theory, at cultural centres including Convent de Sant Agustí, Les Basses, Capsa and Casa Sagnier, as well as at the Escola de Música de Terrassa, Escola de Música de Manresa, Niu Espai Artístic Contemporani and Ableton User Group Barcelona. In Brazil, Saavedra has given workshops at Ateliê Aberto (Campinas), Cromática (Pouso Alegre) and FIIM – Festival Internacional de Inovação Multimídia (Brasília).

His Spanish-language course Introduction to Ableton Live, with subtitles in seven languages, is currently available on the online platform Domestika.org and has more than 25,000 students worldwide.

In the visual arts, his collaborations have been presented at venues and events including Sónar Festival (Barcelona), Galerie K&S (Berlin), VIPER Festival (Basel), Loop (Barcelona), La Casa Encendida (Madrid), Citerne.live (Mercat de les Flors, Barcelona), Centro de Arte Contemporáneo (Huarte), Museo de Navarra (Pamplona), Centre d'Art Santa Mònica (Barcelona) and C3 – Center for Culture & Communication (Budapest).

In the performing arts, he has worked as a musician, sound designer and technical specialist with Roger Bernat, Azkona & Toloza, Marcos Morau, La Veronal and choreographers Sonia Gómez and Amaranta Velarde, among others. These stage works have been presented around the world at festivals including the Barcelona Grec Festival, Festival d'Avignon, Festival d'Automne in Paris, Kunstenfestivaldesarts in Brussels, Tanz im August in Berlin and the Venice Biennale.

In 2022, he was nominated for Best Sound Design for La Veronal's Opening Night at the 24th Premis de la Crítica d'Arts Escèniques. That same year, La Veronal, of which Saavedra has been a member since 2018, received the Premi Ciutat de Barcelona d'Arts Escèniques for the productions *Sonoma* and *Opening Night*.

His most recent creations with Marcos Morau include *Folkå* (Nederlands Dans Theater / NDT2, 2021), *Hermana – The Seven Sins* (Gauthier Dance Company Stuttgart, 2022) and *La Belle au bois dormant* (Ballet de l'Opéra de Lyon, 2022).

BERNAT JANSÀ

Lighting Designer



Bernat Jansà trained in stagecraft techniques at ISTS in Avignon and began working as lighting designer for the company Els Joglars, creating the lighting for productions including *Daaalí* and *Ubú Rey*, among others, and continues to collaborate with the company today.

For the past ten years, he has worked as Technical Director with La Veronal, where he has created the lighting designs for *Pasionaria*, *Sonoma* and *Firmamento*.

He has also worked on independent dance productions such as Paula Comitre's *Alegorías* and with Ate9 Dance Company and Danielle Agami.

In opera, he has created the lighting designs for Don Carlo and El pintor, both directed by Albert Boadella and premiered at Teatros del Canal in Madrid.



MARIA ARNAL

Special Collaboration

She is one of the most distinctive and groundbreaking voices on Spain's contemporary music scene. Based in Barcelona, she combines her work as a songwriter — crossing pop, electronic music and traditional polyphonic music — with projects that experiment with sound, technology and art. Together with Marcel Bagés, she has released two full-length albums that have received widespread recognition, including Best National Album, Best New Artist, Best Pop Album and Best National Song at the Independent Music Awards, as well as the Premi Ciutat de Barcelona and RTVE's Ojo Crítico Award for Best New Artist, among other distinctions. She has performed at some of the most iconic festivals, including Sónar Festival 2022, where she presented the production *Hipertutopía* together with the girls' choir of the Orfeó Català, and at major international events such as TED Talks Vancouver 2023, among others.

As a composer, she has taken part in projects including the sound piece *AIR*, created for the 2021 Venice Architecture Biennale, and *SIRENA*, created for the Torre Glòries Hyperviewpoint in 2022, a generative choral work that responds in real time to Barcelona's big data. Both projects were created together with producer John Talabot. Together with curator Jose Luis de Vicente, she co-directs the sound essay *Cada capa de l'Atmosfera* (CCCB, 2022), which connects sonic awareness with the climate emergency and has been nominated for two Ondas Awards. She is currently researching the possibilities of synthetic voice models generated using artificial intelligence in a project developed with the Barcelona Supercomputing Center, currently on display at the CCCB. At the same time, she is composing her next album, her first full-length solo record.

MARC SALICRÚ

Audiovisual Designer



Born in 1993. Intermedia artist. A set designer, lighting designer and drummer by profession.

He was an artist-in-residence at Can Xalant, Centre for Contemporary Creation and Thought (2009–2013).

He graduated in Set Design from the Escola Superior d'Art Dramàtic de Barcelona (ESAD, Institut del Teatre, 2015). He is also a musician with The Free Fall Band (Primavera Labels).

Alongside this, he has trained in workshops on film, programming, expressive technology and audiovisual control at Hangar, Telenoika and ESCAC. He studied Soundpainting with Walter Thompson (Paris, 2017) and Arnau Millà (Vilafranca, 2022). He completed the MOOC Create in Public Space, taught by FAI-AR (2020). He has been a guest lecturer in Set Design at the Institut del Teatre (2020–2023).

He is a founder and member of the VVAA collective (ARCAS 2020, This is Real Love, Pool (No Water), Wohnwagen and Like Si Lloras).

His most recent work includes collaborating with artist Jaume Plensa on the set design for Verdi's opera *Macbeth* at the Gran Teatre del Liceu (2023); designing the set and lighting for Nuno da Rocha's opera *Paraíso* in Lisbon together with Marcos Morau; and creating the lighting for Stravinsky's *The Rite of Spring*, premiered at Oper am Rhein in Düsseldorf (2023) and directed by Morau.

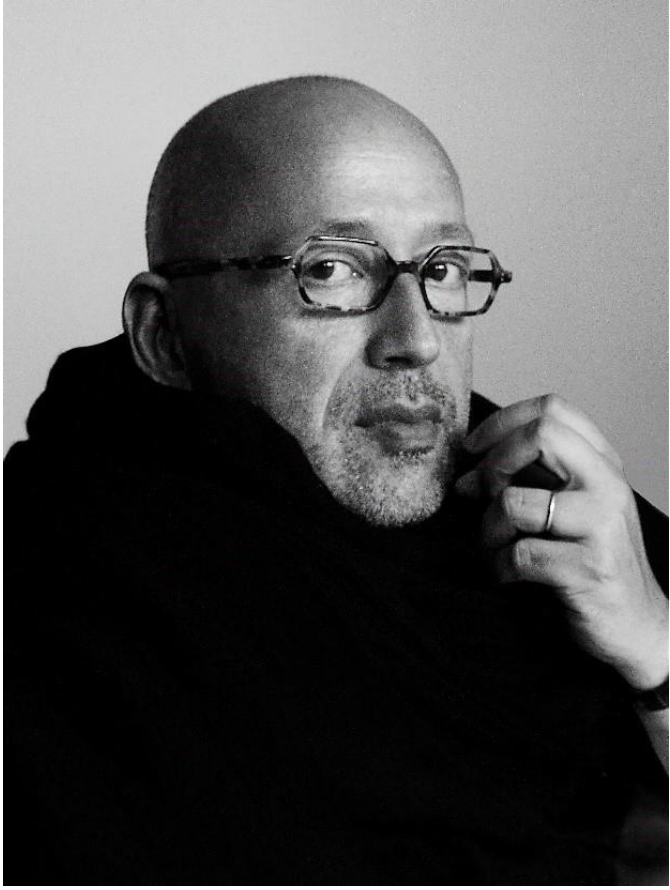
He also designed the set and lighting for *El Temps i els Conway*, directed by Àngel Llàcer in the Sala Gran of the TNC (2023), and *Fàtima*, by Jordi Prat i Coll, at the Teatre Lliure de Gràcia (2022). In the audiovisual field, his latest creation was an animated short film for La Veronal's *Firmamento*, while his most recent installation, *Breve inicio de aproximación al Trayecto por el trayecto*, inaugurated the new premises of the Mataró Museum of Contemporary Art as part of the group exhibition *22 Finestres*.

He has created productions in collaboration with Andrés Lima (*El Chico de la última Fila*), Íntims Produccions (*Wasted*, *Pool (No Water)*, *Éter Brota*, *Dels Intestins una soga*...), Ivan Morales (*La Calavera de Connemara*, *Esmorza amb mi*...), Jordi Oriol – Indigest (*Europa Bull*), Sílvia Delagneau (*El Sexe dels Fongs*), Ferran Dordal (*Paradís Inundar*), Albert Arribas (*El Jardí*), Nico Jongen (*Silence*, *Los Figurantes*, *Ruido*), David Selvas (*La Cuina de Rossini*), Montse Amenós, Anna Llopart and Damien Bazin, Ponte en Pie, Sergi Pompermayer, Àngel Llàcer and Daniel Anglès (*Rent*, *Fun Home*). His work has been presented at venues including the Teatre Nacional de Catalunya, Teatre Lliure, Gran Teatre del Liceu, Sala Hiroshima, Sala Beckett, Teatro María Guerrero, Teatros del Canal, Teatro del Barrio, Teatro Español, Cineteca del Matadero, Teatre Romea and Teatre Condal, as well as at festivals including FiraTàrrega, Temporada Alta, MeetYou Valladolid, Kunstenfestivaldesarts in Brussels, Fringe, MadFeria and Festival Grec, among others.

In television, he worked with RTVE and El Terrat on the concept and set design for the 2019 and 2020 Goya Awards galas, as well as on special programmes for the Spanish broadcaster.

He received the 2020 Critics' Award for Best Lighting for *El Chico de la última Fila*, the 2020 Critics' Award for Best New Trends Production for *This is Real Love*, the 2018 BBVA Theatre Award for Wohnwagen (VVAA Collective), and the 2016 BroadwayWorld Spain Award for the set design of *RENT*. He was also selected to take part in Young Event World Artists (WEYA 2019) at the London 2012 Cultural Olympiad.

His work explores the creation of spatial-temporal bubbles with an aesthetic need for the epic, in which spectators, whether voluntarily or not, are immersed in abstract and hazy realities that interfere with their everyday experiences and expectations, affecting an attempt to find themselves in the gaze of others and lose themselves in chaos. Both inside and outside the theatre.



RUVEN AFANADOR

Photographer

For Ruven Afanador, touching the human soul through the photographic image is a vital imperative. It is a calling that has been with him since childhood walks hand in hand with his parents in his native Bucaramanga, Colombia, when he would watch in fascination as analogue photographs were retouched in a local photographic laboratory. It was a choice confirmed over the more than thirty years he has lived in New York, with the same drive that, only weeks ago, led his lens to capture another facet of Oprah Winfrey. His globally significant creative career has been built millimetre by millimetre, with the discipline of someone who lives with the certainty that every dream can become reality.

Although he moved to the United States at the age of 14, he has never lost awareness of his roots. In fact, he attributes some of the most important characteristics of his work to them. “I feel that Latin American photographers possess a certain passion and an inexhaustible source of inspiration. I see that very clearly in the Latin American photographers I admire,” he says.

The volume of his voice contrasts with that of his images. Reserved in tone, his photographic portraits form a powerful aesthetic symphony. This visual universe is created through an intricate process of technical development and refined sensitivity which, in both the commercial and artistic fields, has earned Ruven Afanador a place among the world’s leading photographers today, even if his shyness often prevents him from openly acknowledging it.

From the Dalai Lama to Barack Obama, from Gabriel García Márquez to his beloved Rossy de Palma, the constellation of leading figures from cinema, music, science, religion, literature and television whose essence his lens has captured is as striking as his travels and the host of publications and brands that regard him as the ideal visual creator for some of the most compelling challenges of this image-driven age.

Elle, *Rolling Stone*, *Vogue*, *Vanity Fair*, *The New Yorker*, *El País*, *The New York Times*, *The Hollywood Reporter*, *Billboard* and the *Los Angeles Times* are just a small selection of the publications whose pages have featured his images. Buenos Aires, Milan, Seville, Barcelona, Granada, Kyoto, Shanghai, New York, Los Angeles and Zurich are among the many cities where his work has been exhibited, alongside what remains his greatest source of pride — because it fulfilled a dream he had cherished from a very early age — his books.

Torero, *Sombra*, *Ángel Gitano*, *Mil Besos* and, most recently, *Hijas del Agua* are publishing projects that reflect the finest expression of his way of seeing the world, his artistic commitment and, above all, his humanist convictions.

This path led him to Spain decades ago, where the most passionate side of the Iberian spirit captivated his sensibility indefinitely, weaving an intricate historical and aesthetic love affair that would permanently permeate his way of creating. This universe has found in him a photographic devotee who, through his androgynous imprint, opens the door onto flamenco and bullfighting, among other cultural expressions. These projects have brought him not only significant recognition but also profound personal satisfaction.

His work is always imbued with an aura of admiration for every person he photographs, conveying through it one of the values humanity needs most: respect. He is as respectful as he is demanding. In his work, there is no room for error; every photograph is the result of a long process of research, pre-production, production and post-production, confirming that his success owes nothing to serendipity and everything to daily commitment.

A close observer of femininity, his portraits often reveal a distinctive *savoir-faire*, a precise reflection of the unique counterpoint between strength of character and tenderness of heart found in the women of Santander.

Just as in those afternoons when he watched his mother comb her hair, even now, through memory, he evokes her as what she will always remain: the greatest guiding force in his heart.

Unafraid of emotional polychromy, his work is also inhabited by strokes of fire, exuding a homoeroticism as provocative as it is intoxicating, within a dynamic that always reserves a sensory surprise.

Proud of his Colombian origins, Ruven Afanador maintains an indelible bond with his country, through an ongoing dialogue in which he gives workshops, presents exhibitions and, of course, develops projects such as Hijas del Agua. Together with artist Ana González Rojas, he created a series of works centred on Indigenous Colombian women, producing what is undoubtedly one of the most eloquent love letters to native femininity in contemporary art.

Ruven Afanador is more than the dazzling covers, flattering headlines, striking campaigns and countless exhibitions. A photographer, a visual artist: Colombian sensibility on a world-class scale.

© Ruven Afanador



RUBÉN OLMO



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. His teachers there included Marisol Delgado, José Manuel Moreno and Pepa Coral, among others. 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 (Farruca)*, by Israel Galván; and *Grito (Alegrías)*, 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 BNE 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 2019 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 Giraldillo 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 Giraldillo Ciudad de Sevilla (2016) for *Toda la vida bailando*.

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

BALLET NACIONAL DE ESPAÑA

The Ballet Nacional de España (BNE), directed by Rubén Olmo since September 2019, 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.

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 one of the guiding principles 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. Within this context of learning and development, the BNE also organises workshops aimed at encouraging the specialisation and professional development of dance practitioners in both performance and creation.

To promote Spanish Dance, the BNE encourages both national and international touring, alternating large-scale productions with more compact formats open to experimentation. It promotes the sustainable financial management of all its productions and fosters cooperation between the different INAEM production units and other public institutions across Spain's autonomous communities, as well as public-private collaboration at national and international level.

In recent years, the BNE has developed initiatives and collaborations within the world of fashion and increased visits by conservatoires and dance schools from across Spain to its rehearsals. As part of its educational programme, it has organised various masterclasses for groups of children with different abilities and published the first Spanish Dance book and video game for children, entitled *Bailando un Tesoro*. As part of this commitment to outreach, the BNE has created its Friends' Circle and a merchandising product line.

Throughout its history, the BNE has received numerous national and international awards, including the New York Metropolitan Critics' Award for Best Foreign Production (1988); the Japanese Critics' Award (1991); the Critics' Award for Best Production (1994) at the Teatro Bellas Artes in Mexico; the El País newspaper Award (1999) for the production *Poeta*; the Critics' and Audience Awards (2002) for Antonio Gades's choreography *Fuenteovejuna* at the 6th Festival de Jerez; the Audience Award (2018) at the Festival de Jerez; the Cerinos Award (2018) at the Mérida International Classical Theatre Festival; the Teatro de Rojas Audience Awards in Toledo for Best Dance Production in 2008, 2010, 2012 and 2014; and, in 2010, the Festival Internacional del Cante de las Minas presented the company with its Extraordinary Performing Arts Award for its "magnificent contribution to the preservation and promotion of the finest flamenco".

BALLET NACIONAL DE ESPAÑA TEAM

Director **Rubén Olmo**

Assistant Director **Miguel Ángel Corbacho**; Guest Principal Dancers **Esther Jurado, Francisco Velasco**; Principal Dancers **Aloña Alonso, Inmaculada Salomón, José Manuel Benítez, Sergio García, Eduardo Martínez**; Soloists **Estela Alonso, Débora Martínez, Miriam Mendoza, Cristian García, Matías López, Carlos Sánchez**; Corps de Ballet **Ana Agraz, Cristina Aguilera, Ana Almagro, Sara Arévalo, Pilar Arteseros, Marina Bravo, Mercedes Burgos, Irene Correa, Patricia Fernández, Yu-Hsien Hsueh, Nerea Lobes, María Martín, Sara Nieto, Celia Ñacle, Laura Vargas, Noelia Ruiz, Vanesa Vento, Sou Jung Youn, Diego Aguilar, Juan Berlanga, Axel Galán, Alejandro García, Álvaro Gordillo, Antonio Jiménez, Adrián Maqueda, Álvaro Marbán, Víctor Martín, Alfredo Mérida, Javier Polonio, Manuel del Río, Pedro Ramírez, Juan Tierno, Sergio Valverde**; Rehearsal Director **Maribel Gallardo**; Rehearsal Assistant **Cristina Visús**; Dance Instructor **Diana Noriega**; Ballet Masters **Elna Matamoros, Tino Morán, Raúl Tino**; Cantaora **Saray Muñoz**; Cantaores **Gabriel de la Tomasa, Juan José Amador 'El Perre'**; Guitarists **Enrique Bermúdez, Jonathan Bermúdez, Diego Losada, Víctor Márquez**; Percussionists **Iván Fernández, Roberto Vozmediano**; Pianists **José Luis Franco, Juan Antonio Mata**.

Deputy Director **Guiomar Fernández Troncoso**; General Manager **Pablo Gauna**; Production Director **Sarah Bonaldo**; Technical Director **Tomás Pérez**; Communications Director **Eduardo Villar**; Sponsorship, Educational Activities and Director's Secretary **Jesús Florencio**; Production Department **Manuel Balaguer, María Fernández, Luis Tello**; Communications Department **Ana Gallego**; Wardrobe Supervisor **Javier Caraballo**; Human Resources **Samantha Hilario**; Administration **Belén Moreno, Ángela Santana**; Maintenance Manager **José Ramón Gómez**; Deputy Technical Director **Pedro Muñoz**; Assistant to the Technical Director **José Román**; Stage Managers **Elena Sanz, Alejandro Martínez**; Stage Machinery **Ismael Martínez, Juan Ramón Pérez, Goizeder Itoiz**; Lighting **Asier Basterra, Javier Hernández, Arturo Dosal, Eva Suarez, Noelia Jiménez, Arturo Sánchez**; Props **Juan Mª Arguedas, Pilar López, Rosa Ana García**; Audiovisuals **Jesús Ávila, Luis M. Castro, Mercedes Martín, Rodrigo Cotobal, Mirko Vidoz**; Wardrobe Department **Cristina Catoya, Mónica Ramos, Teresa Rodrigo, Isabel Fernández, Loreto García, Carmen Abarca**; Physiotherapists **Juan Pedro Barranco, José Daniel Albarrán, Ángel Pérez**; Massage Therapist **Julián Mínguez**; Usher **José Manuel Ollero**; Warehouse Manager **Vicente Antonio Gómez**; Cleaning Staff **Dolores Escrivá, Antolina Pequeño**.

Acknowledgements: **BNE Friends' Circle**



AUDIOVISUAL MATERIAL

Afanador, short trailer:
https://youtu.be/Vp34HBNq4eo

Afanador, short trailer:
https://youtu.be/Vp34HBNq4eo



Cover photograph: © Ruven Afanador
Interior photographs: © Merche Burgos

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