



#meetyou

PRO LABS
2023
VALLADOLID 8th - 11th
MARCH

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It's a great pleasure to welcome you all to our city, Valladolid, to the #meetyou Festival, at the Teatro Calderón for this second edition of PRO LABS. Creative Cities.

This platform is particularly important because of the urgent need to bring together, closer, in-person and face to face, artists, cultural managers and institutions of our cultural ecosystem. And thus, forging with other European actors, with whom we share a common heritage and interests, international projects beyond the pure commercial exchange.

That is why we want to push boundaries, by discussing the issues that we believe are of general concern for our communities, and one in particular is the absolute necessity of the inviolable defense of democracy in the face of the populisms that have been hitting us so hard and dangerously in recent times.

We are going through a period of darkness in which it is difficult for people to find their way. We need to see the light again, but nobody knows where to bring it from. Never before have we had so many possibilities to get informed and communicate, and paradoxically, never before have we been so silent and so helpless at the same time.

Culture and artists must strive so that together we can find that light again. The living arts must take the leading role they have always had, and through their creations, continue to stir souls, thoughts, politics,... in short, to change societies.

Let us toast to these exciting projects and support art no matter our position. May these days be fruitful and may you enjoy all that Valladolid has to offer.

José María Viteri Arrarte

Artistic Director of Teatro Calderón (Valladolid)

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#meetyou

PRO LABS
2023
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In the last four editions, #meetyou Festival has been creating and consolidating, in the peripheral mid-size Spanish city of Valladolid, a **decentralised artistic platform** to present national and international multidisciplinary works, co-produce new creations and open up new spaces for research & development of emerging artists.

#meetyou Valladolid is aiming at engaging a large spectrum of the population with **new artistic expressions**, with a strong commitment to reach out **younger audience** through dramaturgies and practises that are far removed from traditional theatrical conventions and that are bringing the performing arts into closer contact with the spectators and the community around the Festival.

In this context, one of the main objectives is to give voice and space to **local, national and international emerging creators**, supporting their processes through artistic residencies and co-productions.

This year, the focus will be set on Italy, with several artists coming to Spain for the first time not only presenting their repertoire but also creating and researching in Valladolid language in dialogue with the local community.

Furthermore, the festival can't live turning its back to the cruel and brutal reality that we are facing in Europe for over a year now. On March 16th, 2023, it will be a year since the bombing by the Russian forces of Mariupol Theatre, serving then as a shelter for an unknown number of civilians and children. We believe it is still important to support and raise awareness towards the Ukrainian population in this cruel conflict.

To this end, the motto for this new edition will be *ДЕТИ* (CHILDREN), as it was in Poland last year for the World Theatre Day, promoted by the stage director Monika Strz pka together with a collective of women formed by Agata Adamiecka, Małgorzata Błasi ska, Jagoda Dutkiewicz, Monika Dziekan and Dorota Kowalkowska. A message that we believe is still relevant nowadays and that we would like to share and support.

PRO LABS. CREATIVE CITIES

A PLATFORM FOR INTERACTION FOR EMERGING ARTISTS. SUCCESSFUL PRACTICES AND CHALLENGES

After the warm reception of the first edition in 2022, in which we have reflected and discussed on the role of Creative Cities as agents of cultural decentralization with guests from Belgium, Portugal and Spain, Teatro Calderón is hosting back **PRO LABS** in the framework of #meetyou Festival Valladolid **from 8th to 11th March 2023** to set the focus of the discussions on emerging artists, opening up to other countries (such as Italy, Poland, France, Germany or Armenia, among others) and to varied profiles ranging from the administrations, to cultural institutions, creative producers and, of course, **emerging artists**.

PRO LABS aims to consolidate as an annual open platform for discussion in Valladolid bringing together national and international professionals from different fields of the performing arts ecosystem to **rethink together, share experiences, forge alliances and make new connections**. The purpose is to be able to find innovative formulas to develop future lines of collaboration between organizations and cities and thus, more effectively address the most urgent challenges that the European cultural sector and our communities are currently experiencing.

The main focus of this second edition will be set on: **“Creative Cities: a platform for interaction for emerging artists. Successful practices and challenges”**

Emerging artists constitute one of the most relevant and at the same time the most invisible and precarious sectors of the cultural structure. Which challenges do emerging artists face today when addressing experimental contents or themes? What is their role within a Creative City? Which possibilities of internationalization do emerging artists have within Europe and beyond? How can emerging artists contribute to engaging the cultural institutions with the local community?

Through different perspectives, success stories and failed cases, we will discuss the importance of supporting emerging artists, with the aim of identifying challenges and actively discovering common lines of action for future collaborations.

Concept and coordination:
**Lorenzo Pappagallo &
Jorge Tejedor**



FACILITATORS:

Marian Arbre

Independent producer (France)

<https://marian-arbre.com/>

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KVS (Belgium)

<https://www.kvs.be/en/>

Iara Solano

Sleepwalk Collective (Spain)

<https://sleepwalkcollective.com/>

Francesca Zitoli

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Assen Assenov

One Dance Week (Bulgaria)

<https://onedanceweek.com/>

Guy Baguet

Frans Brood Productions (Belgium)

<https://fransbrood.com/>

Marion Betriú

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<https://tnt.cat/en/>

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Kristof Blom

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Agitadora Cultural (Spain)

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Álvaro Caboalles

Independent Artist / MACOMAD (Spain)

<https://www.alvarocaboalles.com/>

Inge Ceustermans

The Festival Academy (Belgium)

<https://www.thefestivalacademy.eu/en/home/>

Jazmin Chiodi

Dublin Dance Festival (Ireland)

<http://www.dublindancefestival.ie/>

Elena Díaz

Acción Cultural Española (Spain)

<https://www.accioncultural.es/>

Olga Drygas

NOWY TEATR Warsaw (Poland)

<https://nowyteatr.org/en?setlang=true>

Sonia Fernández

El Graner (Spain)

<https://granerbcn.cat/en/>

Joana Ferreira

TMP / DDD / CAMPUS (Portugal)

<https://www.teatromunicipaldoporto.pt/en/>

Gianni Forte

La Biennale di Venezia (Italy)

<https://www.labiennale.org/en/theatre/2023>

Joanna Gdowska

Instituto Polaco de Cultura

www.instytutpolski.pl/madrid/

Arthur Ghukasyan

HIGH FEST International Performing

Arts Festival (Armenia)

<https://highfest.am/>

Juan Manuel Guimeráns
Valladolid City Council
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<https://bio.luisahedo.es/>

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Art Republic (Spain)
<https://artrepublic.es/>

Alexandre Iseli
Tipperary Dance (Ireland)
<https://tipperarydance.com/>

Nicolás Jongen
Ça Marche (Spain)
<https://en.camarche.es/home>

Nele Keukelier
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<http://gouvernement.gent/>

Nora Mahammed
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Catarina Miranda
Independent artist (Portugal)
<http://www.catarinaamiranda.com/>

Caterina Muñoz
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<https://buxmanproducciones.com/nosotros/caterina-munoz/>

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<https://badbilbao.eus/>

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<https://hystriofestival.it/homepage/>

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<https://iicmadrid.esteri.it/es/>

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María de Prada López y Natalia del Río
INJUVE (Spain)
<http://www.injuve.es/programas-injuve/ayudas-injuve-creacion-joven>

Núria Ramis
Teatre Lliure (Spain)
<https://www.teatrelliure.com/en/home>

Nina Reglero
La Nave Teatro Calderón de Valladolid y Rayuela (Spain)
<https://tcalderon.com/la-nave/>

Monica Sartini
Santarcangelo Festival (Italy)
<https://www.santarcangelofestival.com/en/>

Maurizia Settembri
Fabbrica Europa (Italy)
<https://fabbricaeuropa.net/en/>

Cathal Sheerin
Something Great Performing Arts (Germany)
<https://somethinggreat.de/>

Rita Soares
FITEI (Portugal)
<http://www.fitei.com/PT/>

Lies Vanborm
viernulvier (Belgium)
<https://www.viernulvier.gent/en/>

José María Viteri
Teatro Calderón de Valladolid (Spain)
<https://tcalderon.com/>

AGENDA

WEDNESDAY, 8TH MARCH 2023

Welcome at 6 pm in Teatro Calderón

(We recommend arriving at Valladolid at 5pm so you have enough time to check in at Hotel Olid)

19.30 ***Hammamturgia*** by Societat Doctor Alonso
(55' - no spoken language) - Main stage of Teatro Calderón

21.00 ***Vacía*** by Lola Eiffel (55' - no spoken language) -
Museo Patio Herreriano

THURSDAY, 9TH MARCH 2023

10.00 **Official presentation** of the PRO LABS -
Salón de Espejos Teatro Calderón

10.30 - 11.30 **Case studies** of success stories and challenges in relation to
emerging artists

Coffee break

12.00 - 12.45 **Discussion tables.** First session

12.50 - 13.35 **Discussion tables.** Second session

13.45 - 14.45 Lunch buffet at Teatro Calderón

15.00 - 15.45 **Discussion tables.** Third session

15.50 - 16.35 **Discussion tables.** Fourth session

19.30 ***Gli Altri*** by Kepler 452 (80' - with English surtitles) -
Sala Delibes in Teatro Calderón

21.00 Cocktail offered by the Istituto Italiano di Cultura di Madrid

FRIDAY, 10TH MARCH 2023

10.00 - 11.00 **Wrap-up** of the ideas emerged in the previous day

11.00 - 12.00 **Working tables** to design group pilot projects

Coffee break

12.20 - 14.00 **Working tables** to design group pilot projects

14.00 - 15.00 Lunch buffet at Teatro Calderón

16.00 Bus to Museo de la Ciencia

16.30 **Luces recorren mi garganta** by Lois Patiño (20' - no spoken language) - Planetarium in Museo de la Ciencia

18.00 **Taranto aleatorio** by La Chachi (25' - no spoken language) - Museo Patio Herreriano

19.00 **Shiver** by Eduard Hue (20' - no spoken language) - Foyer Gallery in Teatro Calderón

20.30 **El futuro** by Cris Celada (75' - with English surtitles) - Main stage of Teatro Calderón

SATURDAY, 11TH MARCH 2023

10.00 - 12.00 **Final presentation** of pilot projects and conclusions

Shows at Teatro Calderón

13.00 **Amor a lomos de un zorro** by Peio Lekumberri (30' - no surtitles) - Salón de Telones

18.00 **Donde siempre, siempre** by Lupe Estévez (60' - no surtitles) - Sala Desván

19.30 **Shiver** by Eduard Hue (20' - no spoken language) - Foyer Gallery

21.00 **Morta Splendor** by Bárbara Sánchez (60' - with English surtitles) - Main stage



#meetyou
VALLADOLID
_Performances



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8th

//:MARCH

TEATRO CALDERÓN

ESCENARIO

(Calle de las Angustias, 1)

7.30 pm

Duration: 55 minutes

No spoken language

Dramaturgy:

Tomàs Aragay &

Sofia Asencio

Stage direction:

Tomàs Aragay

Creation and performers:

Sofia Asencio,

Beatriz Lobo, Ana Cortés,

Kidows Kim

Spatial advice: Cube.bz

and Serrucho

Lighting design:

Cube.bz

Sound space:

Maties Palau

Costume design:

Jorge Dutor

A co-production of:

Le Grütli, Center de

production et diffusion

des Arts Vivants, Teatre

Nacional de Catalunya, La

Mutant, espai d'Arts Vives,

Auditorio de Tenerife,

Azkunazentroa, Teatro

Calderón Valladolid

With the collaboration of:

ICEC, Institut Català de

les Empreses Culturals,

INAEM, National Institute

of Performing Arts and

Music, Institut Ramon

Llull.

HAMMAMTURGIA

Societat Doctor Alonso

_Performance - Live Arts

With Societat Doctor Alonso, nothing can ever be taken for granted; they are anti-aprioristic, allergic to established convention and despite redundancy. The space-time in the pure present that they build in each new project is a poetic island that, however, contributes to broadening the concept of the theatrical. On this occasion, the Catalan group led by Tomàs Aragay and Sofia Asencio presents a wordless piece based on the neologism that gives it its title: hammamturgy. On the one hand, the device that we commonly associate with the Arab or Ottoman heritage, the Hammam, which has left us an architecture for sociability, pleasure and hygiene. On the other, dramaturgy, or the ability to sew a story in time from the encounter between forces whose friction generates a transformative movement forward.



Having said all this, we must not take the hammam literally, we must not wear a swimsuit or our glasses will fog up with the vapors. The public accesses a large white cube barefoot and each one will choose their place from her in the space. There are four openings on each side of the cube through which the four performers who carry out the actions also enter and exit, giving life to sheets of plastic of different sizes, colors and textures with which they make the metamorphoses of the subjected material palpable to movement.

La Societat Doctor Alonso, directed by Tomas Aragay (Theater director and dramaturg) and Sofia Asencio (dancer and choreographer) has constructed a language which has found one of its key factors in the concept of movement by placing anything outside of its place, area or 'own space' in order to investigate how this movement modifies language with respect to both its constituent grammar as well as with respect to the reading made by an observer. This involves moving in order to reveal something.

This action of movement has shown itself to be an efficient tool for creating areas of poetic discourse which question our 'standardised' understanding of reality.

doctoralonso.org/en/



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**WORLD
PREMIÈRE**

VACÍA

Lola Eiffel
Company
_Dance

'Empty' is a "meeting" with the 'I' from the deepest side.

The fears, the laughter, the struggles, the wonderful stories lived and the terrible tears of heartbreak suffered.

Going through hugs, always kisses and an infinity of dreams to fulfill, before death comes looking for us or society decides that you are no longer valid for almost anything.

A walk through life closing with nostalgia and affection, the love that fades and fades to make way for new challenges, new laughter, new trips, new dreams and new endings.

Lola Eiffel is a choreographer and dancer. Her life and her training have been straddled between Spain and France. She is an academic of the Performing Arts of Spain. n° 671 Director of the Valladolid International Contemporary Dance Contest. Director and choreographer of the dance company, Lola Eiffel Company. Director and choreographer of the Lola Eiffel Amateur Theater Dance Company. Former assistant director of the European Junior Ballet, EBB France. She has been a choreographer for international gymnasts of the Spanish Rhythmic Gymnastics Team for more than two decades. She teaches training courses for teachers, integration and social awareness courses through dance. Her feminist, social and political activism makes her very committed to today's society.

lolaieffel.com

Artistic residency.

In co-production with Meet You Valladolid/Teatro Calderón.

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8th

//:MARCH

9.00 pm

12th

//:MARCH

1.30 pm

MUSEO PATIO

HERRERIANO

(Calle Jorge Guillén, 6)

Duration: 25 minutos

No spoken language

Artistic direction, choreography and performer: Lola Eiffel
Assistant director and choreographer: Daniel Fernández (wetrribute)

Musical montage: Lola Eiffel y David Raio

Visuals: David Raio

Lighting design: Herminio

González y

Suso Zurutuza

Live version "Sakura":

David Raio y Su Pérez

Costume design: Susana Díez

Vestuario: Lola Eiffel y Ainhoa Salcedo

Teaser - recording and

editing: Lola Eiffel, Daniel

Fernández, Marco Leona-

to, Ainhoa Salcedo, Chusa

Izquierdo -

Museo Casa Lis (Salamanca)

Recording at: Casa Lis Sala-

manca
Photography: Mentxu Alvarez
Rodríguez

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9

//:MARZO

TEATRO CALDERÓN
SALA DELIBES

19.30 h

Duration: 80 minutes
With English surtitles

Gli Altri- Investigation of
the newest monsters
Dramaturgy and direction:
Nicola Borghesi and
Riccardo Tabilio
Technical concept:
Andrea Bovaia
Coordination:
Roberta Gabriele
On stage: Nicola Borghesi

With the contribution of
ERT/Teatro Nazionale.
With the support of L'Ar-
boreto - Teatro Dimora |
La Corte Ospitale - Centro
di Residenza Emilia-Ro-
magna. With the support
of Agorà/Unione Reno
Galliera.

LOS OTROS / GLI ALTRI

Kepler-452 (Italia)
_Theatre

Los Otros (*The Others*) is a show that comes from an obsession: to understand who is hiding behind these flashes of hatred.

The performance unfolds in the manner of an investigation, trying to put together the pieces of the identity of one of these Others, to chase it, to deepen it. To try to imagine, to identify with a life different from ours, to look for what are the elements that divide us and those that unite us, to this humanity that we love to imagine so far from us.

We have, in short, tried to contact one of these Others, to talk to them and try to analyze what this contact provoked in us. Measuring the distance between us and them.

The lens of this investigation passes uninterruptedly from the analysis of the Other, of what is outside of us, to what instead moves within us, looking for a point, perhaps even a small one, perhaps even an ancient one, that unites us, that allows us to mirror ourselves even in those who, at first glance, provoke us only anger and disgust.

The Others is the desire to contact these people, these Others, to spend time together, to try to understand them without losing our distance, to try to open an apparently impossible dialogue and to bring it to the stage, without giving up our point of view.

The Others is a theatrical reportage animated by the desire to go beyond the right dismay, a little further, where even the madness of racism and fascism can be heard, without giving up our own positions one step.

Kepler-452 was founded in 2015 in Bologna by Nicola Borghesi, Enrico Baraldi, Paola Aiello and, for the organization, by Michela Buscema first and then from 2021, by Roberta Grande.



Since its inception, the company has cultivated an ambition, a desire, an urgency: to open the doors of the theaters, to go out, to observe, through the lens of the scene, what is outside, in the unshakable belief that reality has an autonomous dramaturgical force, just waiting to be organized on stage.

The theatrical formats created by Kepler-452 range from the involvement on stage of non-professionals (or world-actors, as we prefer to call them) on the basis of their biographies, to theatrical reportages that transform investigations of the reality into performative moments, to the creation of audio-guided itineraries and other devices for interacting with urban space, up to the creation of the 20 30 Festival which, starting from 2014, brought hundreds of under 30s to the stage in an attempt to trace a generational fresco.

Since 2017, Kepler has produced several editions of Comizi d'amore, a participatory theater format that tells some communities on stage starting from the questions posed by Pasolini in his documentary of the same name.

Kepler also creates a long series of audio-guided tours entitled Lapsus Urbano, which explore urban spaces in an attempt to reverse the daily gaze on cities.

In the pandemic period, the company created various "interstitial" formats, animated by the desire to dialogue with restrictions and not give up the possibility of theater at a time when this was apparently impossible.

kepler452.it

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11th

//:MARCH

4.30 pm

PLANETARIO
MUSEO CIENCIA
(Avenida Salamanca, 59)

Duration:
20 minutes

No spoken language

Concept and Image:

Lois Patiño

Sound design:

Xabier Erkizia

LUCES RECORREN MI GARGANTA

Lois Patiño /
Xabier Erkizia
_Video

Lois Patiño and Xabier Erkizia are currently collaborating on several projects that explore the expressive possibilities of sound and image beyond the conventions of cinema. Exploring the planetarium space presents itself as a unique opportunity to go beyond those limits.

The session takes place in two phases. The first will be a sensory and meditative experience to feel with your eyes closed: a sound and light journey to see through your eyelids. When we open our eyes we will already be in the night of Tokyo, where the trains or the luminous ships will cross the night like shooting stars. The night-time Tokyo megalopolis turned into a firmament of neon signs and flying trains.

loispatino.es



Museo de la Ciencia

20 años de
ciencia
valencia

つみたてNISAは
大和証券

大和証券



大和証券

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10th

//:MARCH

MUSEO PATIO
HERRERIANO
(Calle Jorge Guillén, 6)

5 and 6 pm

Duration: 30 minutos
No spoken language

Concept, direction and
performer:

M^a del Mar Suárez

'La Chachi'

Singing: Lola Dolores

Lighting: Azael Ferrer

Costume: Eva Hurtado

TARANTO ALEATORIO

M^a del Mar Suárez

"La Chachi"

_Contemporary flamenco

Two women eat pipes in a park, or at the door of a house, or in a patio. They share a common daily space, a conversation, the intimacy of silence. Suddenly, singing and dancing break the ordinary world and introduce magic. In a suspended, enigmatic time, the choreography is born as a delicate whirlpool until it becomes a whirlwind. A click of the heels that complains and laughs in a loop. A song that does not stop, that rises and envelops the space.

María del Mar Suarez "La Chachi" is a dancer and actress from Málaga, she graduated in both disciplines in her hometown. After specializing in flamenco with La Lupi and training in gestural theater, new dramaturgies and contemporary dance, she discovers her true passion, the union of all of the above. In 2017 she premiered her first solo work, *The Grammar of Mammals*, awarded 3 PAD 2017 awards for best show, best performer and best non-subsidized show, as well as the Lorca Andalusian Theater Award for best dance performer.

Los Inescalables Alpes, *Buscando a Currito*, its third production, premiered at the 39th Madrid Autumn Festival, currently a show included in the 15th Redescena Dance Commission Recommendations Notebook (May 2022) and the 2022 Godot Award for Best Dance Show.

Lola Dolores is a singer and actress, born in Córdoba and resident in Málaga. Her family transmits a true passion for flamenco to her, which is why she began to sing and was interested in this discipline from an early age.

She is a studio chorister for artists like Diego Torres, La Mala Rodríguez, Radio Macandé... With La Mala Rodríguez she works as a chorister at concerts for three years on their tours of Europe and America.

She is currently part of the company "La Pharmaco" in which she accompanies Luz Arcas in her work "Toná" and is also immersed in three theatrical pieces of new languages in which flamenco is the protagonist, "La Gramática de los Mamíferos", "Los Inescalables Alpes" and "Taranto Aleatorio" by María del Mar Suárez La Chachi.

lachachi.es



SHIVER

Beaver Dam Company

_Dance

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**PREMIÈRE
IN SPAIN**

Shiver is commissioned by the Yokohama Ballet Festival, one of the most prestigious galas in Japan, which offers spectators the opportunity to discover Japanese and foreign dancers with international careers. The festival takes place every year at the Kanagawa Kenmin Hall - a theater with 2'500 seats - where pieces by choreographers such as Angelin Preljocaj, Sidi Larbi Cherkaoui, Jiri Kylian, John Neumeier, Jean-Christophe Maillot and Matz Ek are presented. For its 2019 edition, the fifth edition of the festival, Yasuyuki ENDO made Edouard Hue the proposition to create a duet for Yurie Tsugawa - soloist with Angelin Preljocaj for 10 years and assistant to Yoann Bourgeois - and himself.

Shiver is born of the excitement to participate in this iconic event. The piece explores and develops the thrill of excitement, cold, fear... in all its possibilities, reaching a frenzy of emotion and movement. The dancers are propelled in a choreography in which their eagerness for precision in movement and rhythm is stretched to its extreme. The music, composed by Jonathan Soucasse, new collaborator of Edouard Hue since this year, drives the performers into a trance, the thrill of which is transmitted to the viewer through the vibrations of the music and the frenetic pulse of the choreography.

Edouard Hue is first and foremost a dancer who puts his physicality at the service of pure movement. Trained at the Ballet junior de Genève, he then experimented with the extremes with choreographers like Hofesh Shechter, Damien Jalet and Oliver Dubois as a performer. He quickly developed his own style, a mixture of mastered virtuosity and mischievous spontaneity. His appropriation of movement and charisma have honored him with the 2019 Swiss Dance Award "Exceptional Dancer". Inspired by his professional experiences, it is natural that he turns to choreography which will allow him to satisfy his quest for independence and to develop a choreographic language.

beaverdamco.com/en/home/

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10th

//:MARCH

7 pm

11th

//:MARCH

7.30 pm

TEATRO CALDERÓN
(Calle de las Angustias, 1)

Duration: 20 minutos
No spoken language

Choreographer:
Edouard Hue
Dancers: Yurié Tsugawa y
Edouard Hue
Composer:
Jonathan Soucasse
Coproducer: Yokohama
Ballet Festival
Supports: République
et Canton de Genève,
Pro-Helvetia – Fondation
Suisse pour la culture,
CORODIS – Commission
Romande de Diffusion des
Spectacles, Ville d'Annecy.

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10th

//:MARCH

TEATRO CALDERÓN
(Calle de las Angustias, 1)

8.30 pm

Duration: 75 minutos
With English surtitles

Concept and direction:
Cristina Celada

Text: Cristina Celada in
collaboration with Rosa
Romero

On stage: Rosa Romero
and Cristina Celada with
the participants from the
local community

Technical coordination and
lighting design: Miguel Ruz
Sound space and musical
composition: César Barco
Manrique

A co-production of: Festival
TNT, Teatro Calderón de Va-
lladolid, Conde Duque and
El Pollo Campero, *comidas
para llevar*

In collaboration with: La
Caldera y Teatre L'Artesà.

With the support of: De-
partment of Culture of the
Generalitat de Catalunya



EL FUTURO

El Pollo Campero,
comidas para llevar
_Theatre

The future is speculation.

The future does not exist.

We imagine the future, continuously.

The future exists.

The future is "something" that we cannot see "in the present", it is part of the field of conjecture. The stage proposal revolves around this impossibility. How to imagine something you have not seen? How to put into play the necessary elements for the future that we imagine to take place? How to invite the evocation of something that has not been experienced?

The Future... what does it tell you?

Before your fatalistic imagination begins to scheme, we propose a suspension exercise.

The future. Leave it there. Interrupt your thoughts, stop.

And now that we are calmer, let's see The Future.

The company **El Pollo Campero, comidas para llevar** was born in March 2012 and shows a first approximation of his work months later in the IN-FORMALS of La Poderosa (Barcelona, November 2012). From there, the company continues to investigate and carry out different stage tests until its first complete piece titled SEKVANTARO is released. CODEPENDENT PIECES OF RELATIVE LENGTH IN WHICH THE ACTRESSES WILL TRY NOT TO DO THEATER within the framework of the international festival of new scenic researchers V CENIT (TNT-Atalaya), where they receive the award for best show.

After that, they perform at different festivals, including the ACT Festival, where they also receive the Best Director award. At the same time, they received the award for best new show at the II Andalusian Theater Awards. With this first show they tour different theaters and festivals (GREC-Antic Teatre Barcelona, Escena Abierta-Burgos, Festival InTacto-Vitoria, FRINGE-Matadero de Madrid, Festival Fronterizo-Santander, Ateneo MuchaVida-Madrid).

elpollocampero.com

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11th

//:MARCH

1 pm

12th

//:MARCH

12 pm

TEATRO CALDERÓN
SALÓN DE TELONES
(Calle de las Angustias, 1)

Duration: 30 minutos
Spanish language -
No surtitles

- 26 -

AMOR A LOMOS DE UN ZORRO

Peio Lekumberri
_Performance

Amor a lomos de un zorro is a piece that serves as a springboard to investigate the relationship with the natural environment at different levels. Starting from the combination of wild elements (wood, forests, voices, meat...) with contemporary or futuristic textures (projections, video cameras, music devices...) I would like to explore the concept of distance, the phenomenon of withdrawal and the phenomenon of bonding. The piece is composed through a single body in relation to objects, texts, silences... To generate a symbolic action, as a gentle performance, around the idea of reconciliation, isolation and love.

El concepto de lejanía exige nuevos significados.



The project thus houses several dimensions: scenic action, irruption of literality or assault on real spaces (streets, museums, gardens, threshing floors, cloisters, squares...), and a poetic text as testimony of the action through the publication of a fanzine.

Peio Lekumberri (1996) is a performer, singer and songwriter. His interest in artistic works led him to join theater groups and small music bands from an early age. However, his artistic journey took place in Valladolid when he studied acting at the Escuela Superior de Arte Dramático de Castilla y León. There he works in projects and companies of different disciplines (clown, drama, musical comedy, new dramaturgies, street theater...); exploring at the same time several methods of creation from the physical theater, the poetic word and the movement by the hand of creators and artists such as María Velasco, Santiago Alba Rico or Alberto Conejero. At the same time, he began a solo musical career, putting his own songs to the test in the open buses of the city. In his last year, he studied a master's degree in Thought and Contemporary Scenic Creation, from which his first theater-performance creation was distilled, "NA3394BD, this car is a hole", an award-winning work in the category of Performing Arts and Music at the Encounters of Young Art of Navarra 2020.

Currently, Peio has become part of the Geldi Teatro company from Pamplona. In addition, he prepares the ground for an upcoming stage piece, while meditating on what will be his first studio work, a minimalist conceptual EP promoted by scholarships from Cascabel Estudios, Valladolid.

peiolekumberribululu.wordpress.com/sobre-mi/

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11th

//:MARCH

TEATRO CALDERÓN

EL DESVÁN

(Calle de las Angustias, 1)

6 pm

Duration: 60 minutes

Spanish language

No surtitles

Creation and original

concept: Lupe Estévez

Direction: Lupe Estévez &

Magdalena Labarga

On stage: Lupe Estévez

Text: Lupe Estévez

DONDE SIEMPRE, SIEMPRE

Lupe Estévez

_Adult puppetry

A disturbing biography, a political chronicle narrated from satire, a fond memory, and the story of an exodus. Four stories that move between childhood and old age, and make us reflect on the lies we tell, to protect those we consider most fragile.

In the work there are intimate, close themes that, even wrapped in a warm and welcoming atmosphere, cannot hide the hardness of their stories, the drama of the passage of time and life.

The usual stories, family care, games, children and the elderly, with their weaknesses and strengths, are treated from a new point of view that invites the viewer to reflect on such universal themes.

Lupe Estévez has a degree in Fine Arts, she has spent her whole life moving in and around the theater; she designing costumes, props, puppets and also narrating and creating pieces for family audiences with the company Laboratoria and La Compañía de Lupe y Luisa.

She now presents a very personal proposal for adolescents and adults on her own, "Where always, always".

lupeesteevez.com





MORTA SPLENDOR

Bárbara Sánchez

“La Puchereta”

_Dance. Performance

Morta Splendor is a co-production of #meetyou Valladolid and Bárbara Sánchez La Puchereta.

With the support of: Azala, L'Estruch, La Poderosa, L'animal a la esquena, Tenerife LAV. Agora (Junta de Andalucía), Conde Duque.

With *Morta Splendor*, Bárbara Sánchez puts an end to the *Solitude Trilogy*, the creative project in which she has been immersed since 2015. After addressing the issue of Grief (*Somewhat Paler*, 2016) and *Mystic Love* (*Várvara*, 2019), it is Death's turn. *Morta Splendor* has come to show you her face. She is the most sinister reflection and she needs your warm heart in order to exist. Number after number, as happens in variety shows, she will make different characters, different voices and different bodies appear before you. But she will always be the same: she doesn't care if she appears as a true goth, a sinister modern, an exotic dancer, a spook or a creepy clown. She is extinct herself and she is here to show us that if theater is good for anything, it is to let us see how everything comes to an end.

(Text from Jaime Conde-Salazar Pérez)

Bárbara Sánchez is a choreographer, dancer and performer. She was born in Sevilla, where she currently lives. She studied there dramatic art, classical and contemporary dance, expanding her training in different European places with teachers and choreographers such as Philippe Gaulier, Enrique Pardo, Germana Civera, Julyen Hamilton or Ivo Dimchev. As a dancer, she has been part of the Andalusian companies Manuela Nogales, La Tarasca or La Cuadra de Sevilla. She has created the works *A la vuelta de la esquina* (2003), *The backyard* (2005), *Pluto is not a planet* (2008), *Gala Fantoche* (2010) created together with Roberto Martínez, *Ahuyéntanos este furor* (2011), *La satisfacción del capricho* (2013), *Electrohumor* (2016) created together with Jaime Conde-Salazar, *Somewhat paler* (2016) and *Várvara* (2019). She has also worked with other artists such as Abraham Hurtado (Ignición), Societat Doctor Alonso (El desenterrador) or Meg Stuart (Atelier III).

barbarasanchez.es

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11th

//:MARCH

TEATRO CALDERÓN
ESCENARIO

(Calle de las Angustias, 1)

9 pm

Duration: 60 minutos
With English surtitles

Concept, direction, creation and performance:

Bárbara Sánchez

Assistant dramaturg:

Jaime Conde-Salazar

Assistant director: **Alberto Cortés**

Lighting and spatial

design: **Benito Jiménez**

Music and sound space:

Susana Hernández (Ylia)

Costume design: **Gloria**

Trenado

Asistencia vocal: **Rocío Guzmán**

Text: **Bárbara Sánchez**

(with quotes from Federico García Lorca, Jaime Conde-Salazar, William Shakespeare, *Nude Eve*, *The Twilight of the Gods*).



Ayuntamiento de
Valladolid
Fundación Municipal de Cultura



#meetyou
VALLADOLID

:23

With the support of ACE,
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Embajada de Portugal and Sociedad de Turismo de Valladolid

