



# bruta.L

A PROJECT BY CANDELARIA ANTELO / HURyCAN

## ARTISTIC FORM

**Name:** bruta. L

**Artistic direction and choreography:** Candelaria Antelo

**Description:** dance quartet, coexistence, transformation and live music

**Style:** contemporary dance, theatre, music

**Dancers:** Angela Chavero, Nathalie Remadi, Paula Ruiz, Tina Halford

**Music composition:** Paula Ruiz and Sergio Salvi

**Dramaturgical assistance:** Alejandro Larumbe



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There are invisible ties, thick ropes, delicate ropes or more or less flexible capes. They can form links, bindings, connections, ambushes or simple joints. From the need to dialogue and interact with these possible links, to be able to recognize and conceptualize them, arises these project, seeking to empathize with those feelings that we all have, in which those ties are imposed and take leadership.

Family, love, work or any social scenario, all of them results from the human need to coexist, can immerse us in these invisible networks that sometimes catch, sometimes drag, sometimes drive and sometimes simply block.

## MEMORY OF THE PROJECT

In line with my previous works, this new project continues to explore essential situations of human relationships exposed to survival.

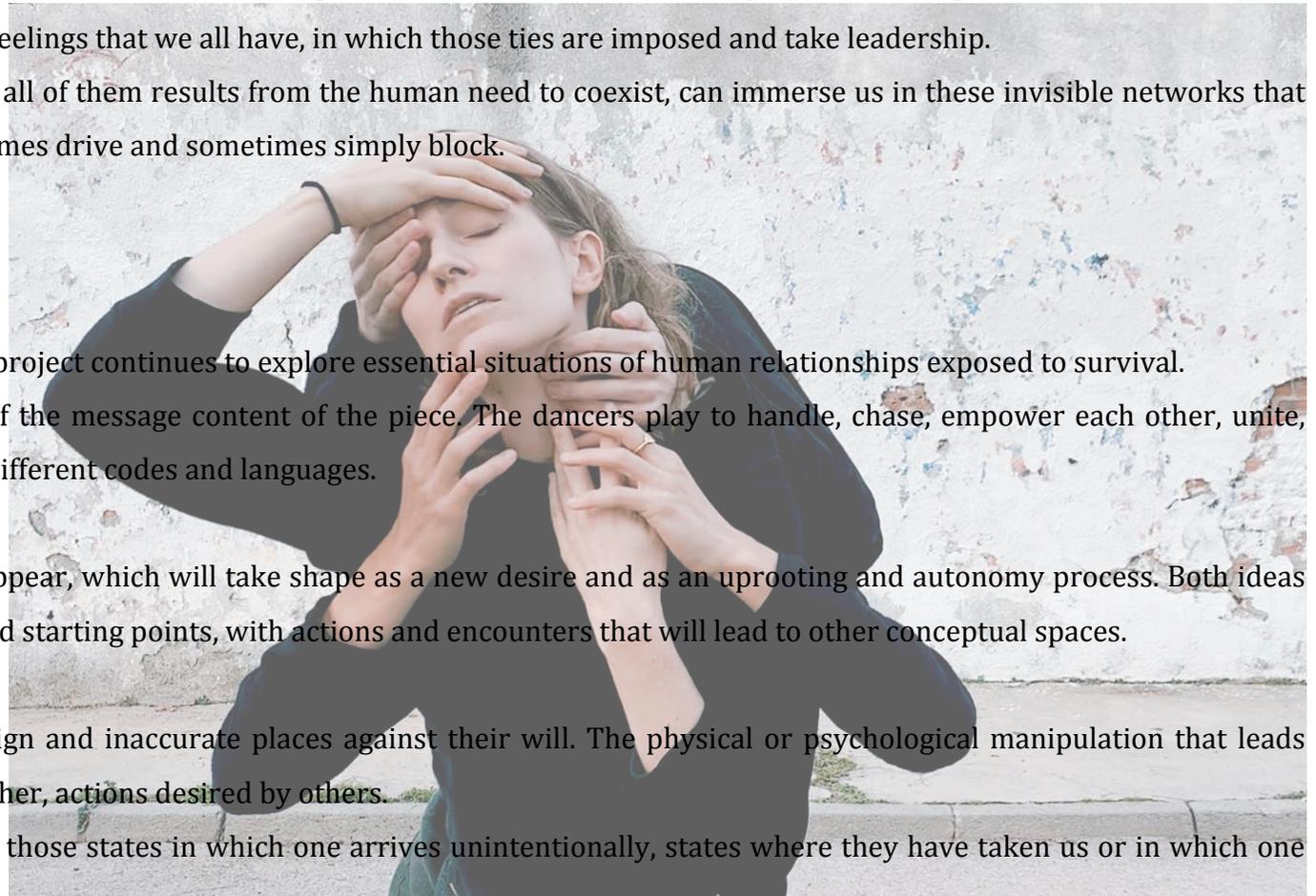
Manipulation and dependence are part of the message content of the piece. The dancers play to handle, chase, empower each other, unite, confront and model themselves through different codes and languages.

The concept “let go” or “drop” will also appear, which will take shape as a new desire and as an uprooting and autonomy process. Both ideas will be worked from specific situations and starting points, with actions and encounters that will lead to other conceptual spaces.

Individuals who drag individuals to foreign and inaccurate places against their will. The physical or psychological manipulation that leads some to perform unwanted actions, or rather, actions desired by others.

This scenic proposal talks about it, about those states in which one arrives unintentionally, states where they have taken us or in which one falls for fear of facing new realities.

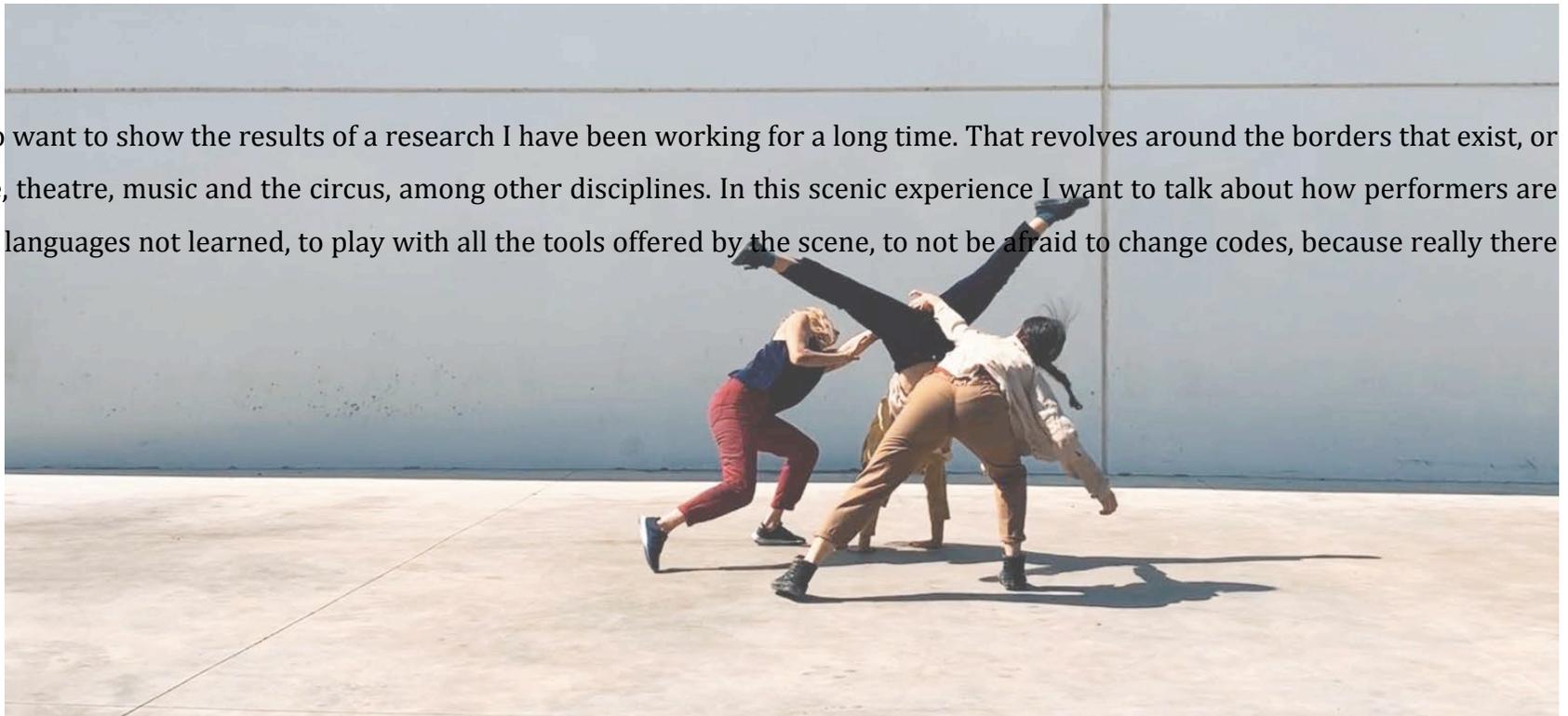
The intention is to open a dialogue between dance, theatre and music, exploring the different fields that arise as a whole, to communicate extreme situations that can happen to all of us in life. Situations that we look for, that we want, or on the contrary, that they look for us. And continuing on this path that speaks about the voluntary and the inevitable, we come to a third idea to investigate: **destiny**.



What movement would have changed everything? What detail will make everything stay the same? Is it in our hand to model reality? How to reveal ourselves, how to continue? What should I go through to get what I fear most?

This last idea is translated on stage with the ability to advance, delay, or paralyze the movement. A rewind that returns to the past and manages to stop the action or play with it, modifying it, to understand what would happen if things had been done differently. What would be the consequences?

In this project I also want to show the results of a research I have been working for a long time. That revolves around the borders that exist, or not, between dance, theatre, music and the circus, among other disciplines. In this scenic experience I want to talk about how performers are able to speak other languages not learned, to play with all the tools offered by the scene, to not be afraid to change codes, because really there is only one.



The **team** of performers consists of four women who arrive from different places in the world: France, Germany, Spain and Brazil. On stage different identities and roots, which coexist and mix their influences in art, their way of living, thinking and feeling...

In short, I seek to propose a scenic proposal that communicates, speaks, and reaches. Not limited to a select or intellectual audience that seeks on stage flaunting of abstraction. This project works a present dramaturgy, clear and direct. Without artifice or code messages only suitable for some.

## INTENTIONS

Open new processes of dialogue between vital experience and creative action to be explored, thus being able to translate our presence in the world into physical, expressive and essential events with greater or lesser awareness.

It is in the attempt of capturing the constant mark that life leaves on us, where we can exist as social beings, anchored in the present and committed to the performing arts as a tool of transformation.

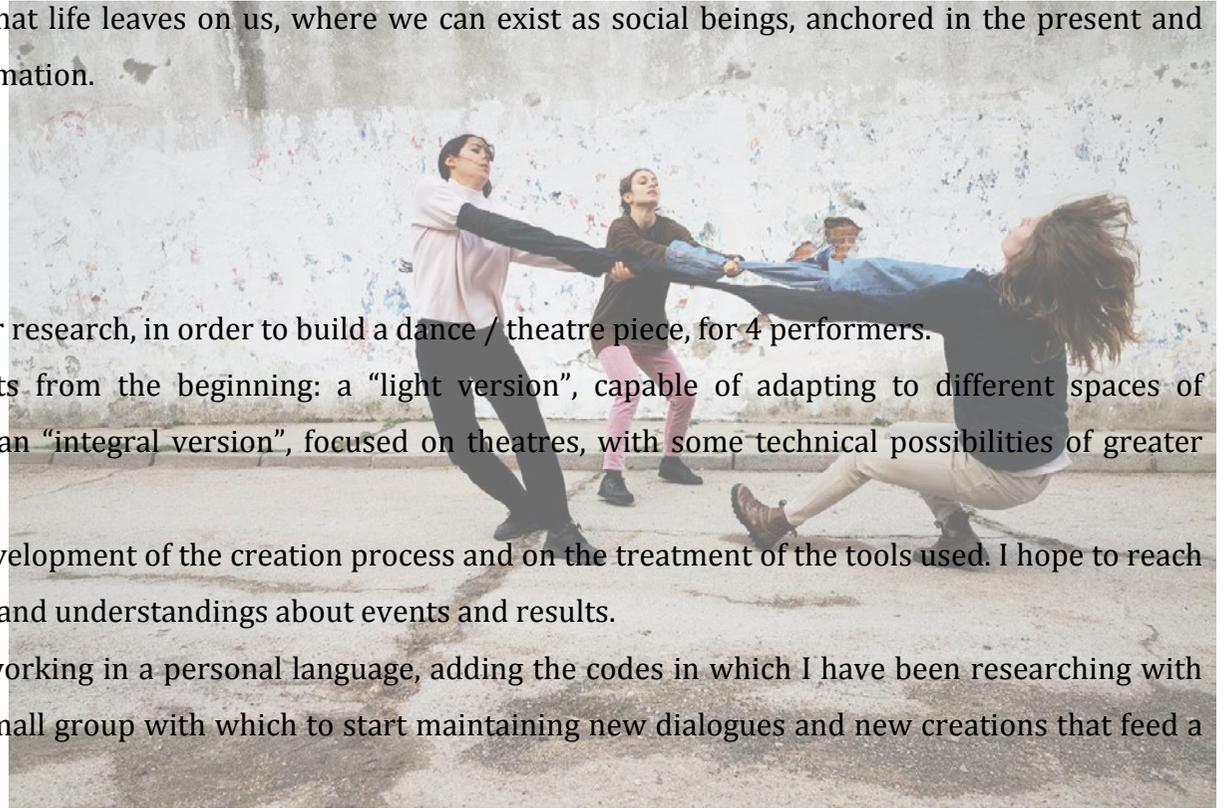
## OBJECTIVES

From the body in action, the idea is to open a space for research, in order to build a dance / theatre piece, for 4 performers.

I think it is important to think of different formats from the beginning: a “light version”, capable of adapting to different spaces of representation (street, alternative spaces, etc.), and an “integral version”, focused on theatres, with some technical possibilities of greater amplitude.

I will also maintain a pedagogical reflection on the development of the creation process and on the treatment of the tools used. I hope to reach a plural dimension, integrating different perspectives and understandings about events and results.

I am looking to generate a team that emerges from working in a personal language, adding the codes in which I have been researching with HURyCAN for the last 10 years. To create, finally, a small group with which to start maintaining new dialogues and new creations that feed a work space that generates a new creative proposal.



*“My way of manifesting myself in front of the problems that beat every day in the world is always through dance, on stage. That is my struggle and my language trying to create new images and emotions inside the viewer ”.*

## SCHEDULE - Work Phases 2020

**First phase:** January 13 - 31 ⇒ meeting, exploration, research for materials and mechanisms of interest.

**Second phase:** June 1<sup>st</sup> - July 10<sup>th</sup> / August 10 - 23 ⇒ focus on the choreography, the dramaturgy and the possible structures.

**Third phase:** September 14<sup>th</sup> to October 2<sup>nd</sup> ⇒ improvement and cleaning. Confirm and make a sketch of the work. Repeat to find fluidity.

**Fourth Phase:** October 5 - 9 ⇒ technical residence, generate audio-visual materials for broadcast, first performances.

## TECHNICAL NEEDS

We are currently researching with body, clothing and sound (microphone, bass and loop). The rider is not defined but when working with live music we can confirm that we will need microphone and broadcast system adapted to the space.

In the third phase of the process we will work together with the technical team in the creation of light (plans, rider and all technical needs).

## AUDIOVISUAL MATERIAL OF PREVIEWS WORKS

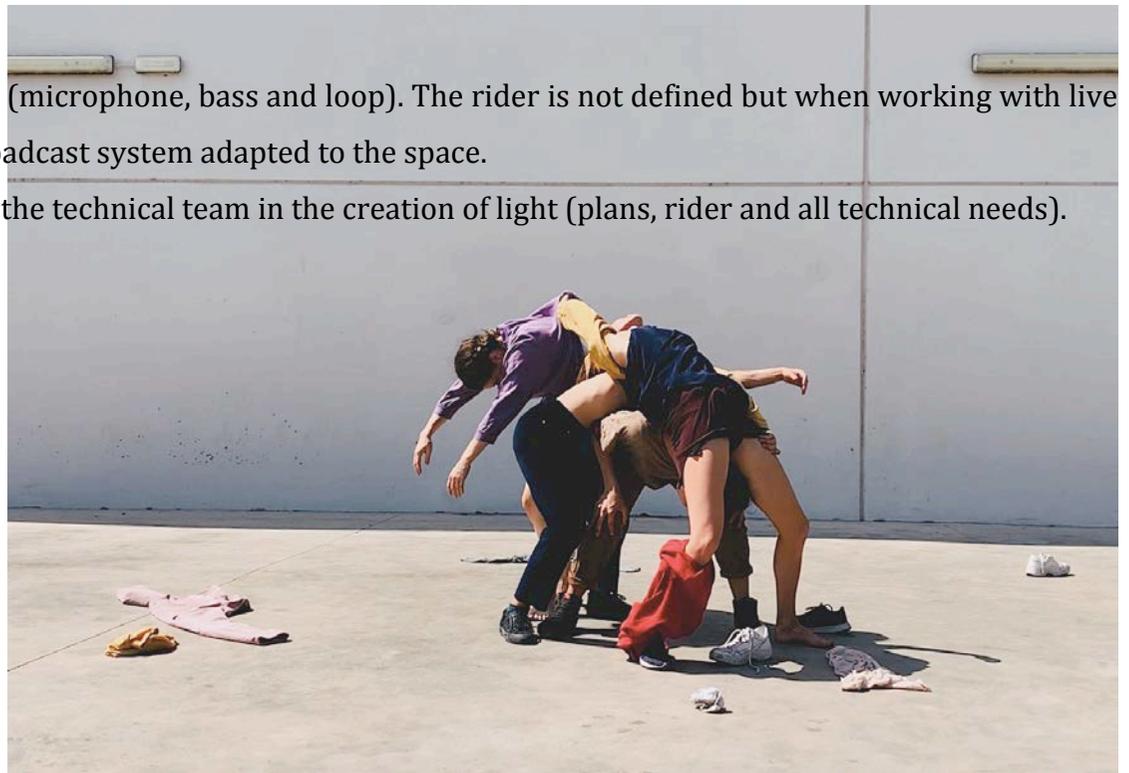
Promotional videos:

*ASUELTO* (interior): <https://vimeo.com/199200737>

*ASUELTO* (exterior): <https://vimeo.com/194242663>

*Te odiero*: <https://vimeo.com/119887835>

*Je te haime*: <https://vimeo.com/70261872>



## ARTISTIC TEAM

(CV of all the participants)

### **Candelaria Antelo – direction and choreography**

Born in Buenos Aires, Argentina, where she began her contemporary dance training at Oscar Araiz's ARTE XXI dance school. In 2004 she moved to England, and three years later she was awarded a Bachelor of Performing Arts (BPA) Honours Degree in Contemporary Dance by the Northern School of Contemporary Dance in Leeds.

In the summer of 2007 she travelled to Spain, where she participates as a dancer and musician in Cadiz along with the choreographer Jivko Jeliazkov from Derida Dance Company. In Madrid, since 2008, she enrol as a dancer in the piece "Desordances 4" in Dani Pannullo Dance Theater, and in the following year she joins the choreographic line at the Conservatorio Superior de Danza María de Ávila in Madrid, which she graduates in June 2013. Throughout those years she worked with several dance/theatre companies such as Laboratorio C ("Estación Dignidad" in 2009) directed by Francisco Leiva, Mey-Ling Blisogno Dance Company ("Peep Box" in 2012), and participates in the last works of choreographer LUCIO BAGLIVO ("No Land" in 2013 and "Solo Juntos" to this day).

In parallel to her activity as a dancer, in 2010 she began her collaboration as a choreographer with ARTHUR BERNARD BAZIN, and together they create the piece "Discordio" winner of the 1<sup>st</sup> price at the Vallecas Choreography Contest. In June 2011, both are invited to share a creative process at La Gomera Choreographic Center, where they begin to work on the project "Te odiero". Thanks to this piece they received several awards from competitions in Spain, Germany and France. In 2013 they created the HURyCAN company and premiered their new work "Je Te Haime" awarded at the 27 International Theater & Dance Fair of Huesca, as the best dance performance. In 2016 they begin the creation of a new work "ASUELTO", which in 2017 receives the same award for best dance performance at the Huesca fair.

### **Angela Chavero - dancer**

Born in Madrid, she began her studies at La Escuela Mayor de Danza in 2003, with classical, Spanish and contemporary dance. In 2012, she graduates in Ballet modality at the Real Conservatorio Profesional de Danza Mariemma in which, a few years later, she will also graduate in the contemporary dance modality, obtaining in 2015 the extraordinary prize from the same institution.

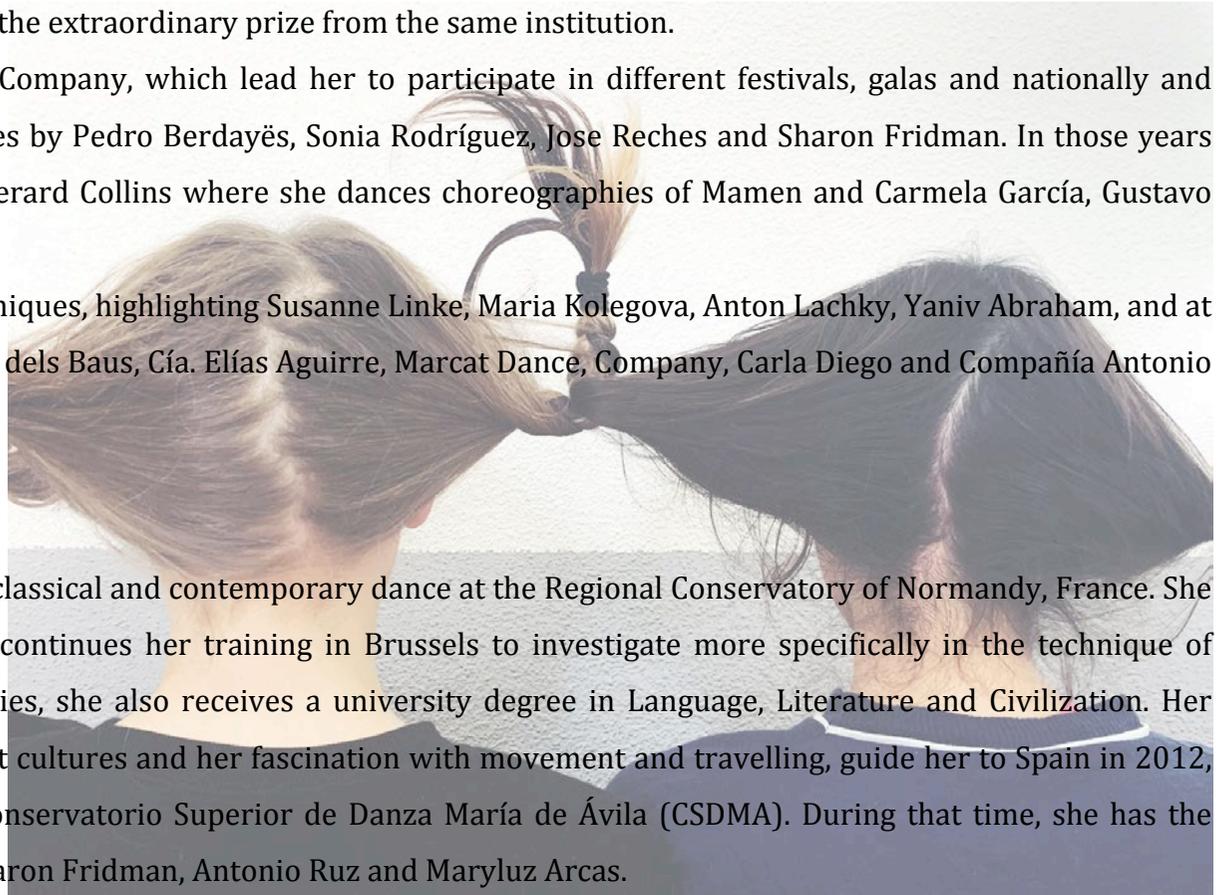
During this training, she was dancing with Larreal Company, which lead her to participate in different festivals, galas and nationally and internationally exchanges, performing choreographies by Pedro Berdayès, Sonia Rodríguez, Jose Reches and Sharon Fridman. In those years she also integrates the cast of La Jove Companyia Gerard Collins where she dances choreographies of Mamen and Carmela García, Gustavo Ramírez Sansano and Iván Pérez, among others.

Following, she has continue training in different techniques, highlighting Susanne Linke, Maria Kolegova, Anton Lachky, Yaniv Abraham, and at the same time she participates in the work of La Fura dels Baus, Cía. Elías Aguirre, Marcat Dance, Company, Carla Diego and Compañía Antonio Ruz.

### **Nathalie Remadi - dancer**

Born in Paris in 1991, Nathalie begins her studies of classical and contemporary dance at the Regional Conservatory of Normandy, France. She obtains the Diploma of Choreographic Studies and continues her training in Brussels to investigate more specifically in the technique of contact-improvisation. In parallel to her dance studies, she also receives a university degree in Language, Literature and Civilization. Her curiosity to discover and immerse herself in different cultures and her fascination with movement and travelling, guide her to Spain in 2012, where she graduates, a few years later, from the Conservatorio Superior de Danza María de Ávila (CSDMA). During that time, she has the opportunity to work with choreographers such as Sharon Fridman, Antonio Ruz and Maryluz Arcas.

In 2014, together with Lucía Montes, they started and co-direct the project “Ártico”, a cycle of performing arts presented outdoors on the rooftops of Madrid. Currently, an independent dancer based in Brussels, Nathalie is dedicated to the creation and research to develop a personal artistic language around transdisciplinarity. She collaborates regularly with the director Philippe Grandrieux (France), the company HURyCAN (Madrid) and the company Joan Catalá (Barcelona).



### **Paula Ruiz - actress, musician and dancer**

Born in Alicante in 1989, at age 7 she began her violin studies at the Conservatory of Music of Alicante. At age 17 she entered the Royal Superior School of Dramatic Arts in Madrid (RESAD) in the interpretation modality gesture Theater, specializing in several body techniques (Lecoq, Chekhov, Decroux, Laban). During her studies she has participated as an actress in works such as: "The Hour" by Peter Handke, directed by Sol Garre; "Dr. Ox" adaptation of a story by Julio Verne, directed by Rafael Ruiz; "The Crystal Zoo" by Tennessee Williams, directed by Diego Domínguez. After completing her studies she participates on projects such as: "Hamlet vs Medea" and "Among all the women" by María Velasco, directed by Diego Domínguez; "A winter's tale" Yes or yes theater, directed by Carlos Martínez Abarca; "Desired" and "Madrid Enverbenado" directed by Verbénicas Arts; "The night of Mr. Smith" Cia. Mr. Smith, directed by Pedro Casas; "The lost bodies" by José Manuel Mora, directed by Carlota Ferrer and produced by the Spanish Theater.

In parallel to her acting work, she trains in contemporary dance (Estudio 3, Espacio en blanco, Descalzinha ...) while develops her musical career as a violinist, bassist, guitarist and singer in bands such as "Los catholic kings", "The art of the muses" or "White Bats" (Subterfuge Records).

She currently works on her personal project "Fatal Tiger", in which she develops as a multidisciplinary composer and artist. And he also collaborates as a musician in "Mow" ("Subterfuge Records"), an international repercussion band led by Gabriela Casero.

### **Tina Halford - dancer**

She graduates from the Hogenschool Voor University of Kunsten, in Amsterdam (Netherlands) in contemporary dance modality. She works as a dancer and performer with various choreographers and companies such as Anton Lachky, Guy Nader / María Campos, Vero Cendoya, CLA Collective, Los Innato, Angels Margarit, Quan Bui Ngnoc, Liat T Waisbort, Christopher Leuenberg, Kompani Hanni among others.

Co-founder of the VAYA art of human movement project (Germany-El Salvador) where she plays her role as a stage creator, manager, teacher and interpreter. For 4 years she has developed links with Central America through various platforms and projects generating an artistic bridge with Europe, putting together workshops and productions. In 2015 She wins the SoloDos en Danza contest in Costa Rica. Currently she continues to develop artistic actions through various institutions, as well as in festivals and companies.

## **Javier Geras - composer**

## **Mathieu Dartus - technical direction and light design**

Born in Perpignan, in 2008 he founded, together with Claire Olivier la Cie ALMA, where he began his interest in lighting and took over the technical direction and lighting design of their works for 11 years. In 2009 he obtained the BAC Pro Technicien Menuisier Agenceur title at the Lycée Professionnel Jean Mermoz, in Beziers.

In 2014 he graduated as technical director at IDEM Creative Arts School Le SOLER and began working as a technical director of the Cia Les Petites Gens (Theater) and as an illuminator at the Scène Nationale L'archipel with very diverse projects and festivals. With both of them, their collaboration continues to this day. The following year he began his collaboration as technical director of the Bilbobasso street theater company (Dance / fire / theater / music) with whom he has participated in various performing arts festivals and traveled across 5 continents. In 2019 he works as a technical illuminator for the Catalan Cia Mao Albet & Marcel Barràs in the work "Los Skaters" and that same year he moved to Madrid where he began his collaboration as a lighting technician with the CIA. La Tristura (theater) and the company. HURyCAN (dance / theater).

## THANKS

We want to express gratitude to the agencies that support us on this new production, providing a space for the project:  
LOSDEDAE (Alcala de Henares), Centro Cultural Fernando de los Ríos (Madrid), Centro de Danza Canal (Madrid), Centro Cultural Paco Rabal (Madrid).



## INTERNATIONAL DISTRIBUTION

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