

YURDANCE

DANCE CO.



• IN VACUO •



· IN VACUO ·

“From the Latin Vacuum, In the vacuum”

“In Vacuo” is a dance piece created by Cia Yurdance, co-directed by Míriam Aguilera and Rita Noutel.

Synopsis:

“In vacuo” is a pictorial work that invites self-inquiry and opens up questions that affect us all, such as human fragility and the impermanence of life.

Two dancers move in an empty, infinite space, where everything appears, passes, fluctuates, disappears and returns.

A space to question, to reflect and to continue fighting to speak with our own voice even if the sound vanishes in the immense emptiness.

Description:

“The void in art creates an effect in the viewer to see himself, to question and readapt to what is in front of him.”

Kasimir Malvich

“In vacuo” is an artistic creation where two performers share experiences about the possibilities of experiencing emptiness, constructing a narrative in the form of dance theater.

The audience accompanies the performers in a space inhabited by the echo that remains after an absence. An absence that allows something to manifest itself through it.

Is perception of space and the present moment, a way to occupy places, to solve gaps, to live and transmute them?





ORIGINAL IDEA

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The original idea of “In vacuo” arose from the personal, social and political moment lived in the post pandemic moment. It was decided to work on the void as a metaphor to represent that moment.

The study of emptiness would be in a first instance an unknown place, a space that is no longer what it was but it still can not be occupied. A space to question, to reflect that continues struggling to speak with its own voice as the sound disappears in the immense emptiness.

“In vacuo” tries to create questions in the spectator, invites self-inquiry and opens up questions that affect us all such as human fragility and the impermanence of life.

From there, other questions have arisen and have helped us in the initial research.

What does emptiness represent aesthetically and artistically/in film/painting/music?

What do we mean when we use this word in different contexts?

In the research phase we have explored the representation of emptiness by different artists and translated it into body language for our stage proposal:

The film critic Roger Ebert said that he loved the “gratuitous movement”, the pause where nothing happens in contradiction to the story that dictates each movement.

Those “empty” moments where the character is not trying to forward the story, but to give a sense of time, space and who they are.

For Miyazaki the silence in his films is completely intentional and that in Japanese there is a word that defines it: "MA".

"MA" is a void with a purpose, it is an open door, an emptiness that lets itself be seen through. It is an absence that allows something to manifest through it.

Kasimir Malvich would say about his white square canvas on a white background "where there is nothing, everyone sees himself."

"The emptiness in art creates in the viewer an effect to see himself, to question and readapt to what is in front of him."

On the other hand, Escher, a known painter who worked with the concepts of the positive and the negative, inspired us to work the form of the absence and how this is transformed into something with as much life or more than what is represented.

Also in music, John Cage made clear the importance of silence with his transgressive work 4'33". For Cage it was not just a simple song, but a declaration of intentions.

Based on these ideas our intention was and is to build a pictorial work, developing what is seen and what is not seen.

Playing with music or its absence or the use of light to decide what to show and what not to show and how this creates a narrative and a dreamlike space.

"In vacuo" is a work that uses sounds and their absence, light and also darkness, which the performers use, in addition to the stage lights.

How to occupy the void? Is there anything permanent?



TEASER
· IN VACUO ·



TRAILER
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INTERVIEW
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COMPANY'S BACKGROUND

· YURDANCE ·

· IN VACUO IS AN ORIGINAL IDEA, CREATION AND AUTHORSHIP BY YURDANCE ·

The company Yurdance was created in 2014, in Barcelona, by Míriam Aguilera and Rita Noutel.

From the beginning, they have questioned the reason behind normativity about the bodies that dance and create art. From their own experience, as two women with disabilities, they claim a real place in the professional field of performing arts.

They are trying to contribute to a future society that grows richer in the aesthetics of art, bearing in mind that art is a representation of the historical moment we live in.

Yurdance appropriates the universal right of art being accessible to all corporealities to rewrite history leaving normative and discriminatory parameters.

Under these premises, they have created their own/hybrid language, based on their personal, social and artistic experiences.

CHOREOGRAPHIC REPERTORY


“Cyclamen” is one of Yurdance's first works. It premiered at the first international integrated dance festival in Seoul (2017) and was awarded at the Escena Mobile Festival (2018) with the second prize for best choreography and interpretation.

“The Sound of Void”, Yurdance's next work, premiered in November 2021 at the Escena Mobile Festival, Seville. This piece was very well received at its presentation and became the seed of “In Vacuo”.

“In Vacuo” is their first full-length work; it premiered in November 2024 at Mercat de les Flors, Barcelona.

This piece is a co-production of the Mercat, Europe Beyond Access (EBA), and Yurdance. Yurdance has presented its pieces in different scenic spaces (conventional, non-conventional and street).

Yurdance has participated in festivals such as TAC Valladolid, KIADA (Seoul), Per amor a l'Hart (Hospitalet), Danza Metropolitana (Barcelona), Cuadernos Escénicos (Garachico-Tenerife), Artes pola Integración (Coruña), Escena Mobile (Sevilla) Festival Dispar (Zaragoza) in MAC, La Mercè (Barcelona) No limit(es) (Montpellier) among others.



During 2019 and 2020 Yurdance participated in the co-production between Germany and Barcelona with DIN-A 13 TANZCOMPANY, under the direction of Gerda König and Jordi Cortés, in two pieces of the trilogy: Cellar & secrets.

In 2021- 2022, they participated in the film “A way to B”, a dance documentary created by Clara van Gool and Jos de Putter, from the production company Doxy Films in the Netherlands.

At the end of 2023, Mercat de les Flors joined the Europe Beyond Access project, the most important and influential transnational initiative in Europe that focuses on the active participation of artists with disabilities in the field of dance and theater.

At that moment, Mercat de les Flors proposed Yurdance to co-produce its first full-length work and on the other hand, to be Experts collaborators of the Europe Beyond Access project.

From that moment, Yurdance is working to ensure that the objectives of accessibility are applied in their fullness. From the production; to exhibition of the shows; passing through all the departments of the institution.

With the aim of creating the necessary conditions for active participation of artists with disabilities in the Mercat de les Flors, in addition to proposing direct or indirect actions to combat ableism in the field of performing arts.



ADDITIONAL ACTIVITY

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Since the creation of Yurdance, there has always been a concern and a desire to share the experience and knowledge of the creators beyond stage. For this reason, since its beginnings, they have facilitated workshops, training and spaces for dialogue.

Considering that the scenic facilities usually offer complementary programs to the performance (workshops, schools of spectators, colloquiums...), Yurdance has designed different types of interventions with the objective of approaching the subject of their piece "In Vacuo".

Each institution can choose the format that interests them the most:
Performance+post-function colloquium,
Performance + movement workshop or
Performance + movement workshop + post-function colloquium.

THE WORKSHOP "Occupying the Void"
(Dance workshop open to all bodies and diversities)

Movement workshop inspired by the artistic process of Yurdance's piece "In Vacuo", an investigation on the void.

Possibility to present the result of the workshop in a scenic space, conventional or not. "Occupying the void" is a workshop where the diversity and vulnerability of bodies is explored from a place of trust.

This workshop has been created with the material that Yurdance has used during the research on emptiness for the creation of the piece "In Vacuo".



WORKSHOP FORMATS:

- Short workshop: 2 - 3 hours long and a maximum capacity of 30 participants
- Long workshop: it is carried out during one week, 4 hours a day, with a stable group of participants. With the possibility of presenting the result of the workshop in a scenic space, or a non-conventional space.

The workshop will be facilitated by the members of the company:

Rita Noutel: has a postgraduate degree in Performing Arts and Social Action from the Institut del Teatre.

Míriam Aguilera, has completed a postgraduate course in Performing Arts and Education (itinerary movement and education), degree from the Institut del Teatre.

COLLOQUIUM POST-FUNCTION

A talk-debate with the company after the performance. With the aim of sharing the artistic vision of the piece, analysis of the work, answering curiosities of the creative process.

*For more information about the extended activities and their budget, please send an email to yurdance@gmail.com.



ARTISTIC INFORMATION

· IN VACUO ·

Author: Yurdance

Original idea: Yurdance

Creation: Yurdance

Choreography: Miriam Aguilera, Rita Noutel

Performers: Miriam Aguilera, Rita Noutel

Text: Rita Noutel/Miriam Aguilera

Artistic direction: Yurdance

Assistant director: Jordi Cortés

Executive Production: Marina Cardona

Sound design: Jordi Agut

Sound technician: Argos Antón

Lighting Design: Cristina C. Eujen

Technical coordination: Cristina C. Eujen

Makeup and hairdresser: Núria Vargas Collet

Photography: Jesús García Pastor/ Marisa Palotes

Video teaser: Joan Gastó

Video trailer: Studioliip

Original music of the teaser: Jorge da Rocha

ARTISTIC TEAM

· IN VACUO ·



Míriam Aguilera

- Artistic direction ·
- Interpretation ·
- Choreography ·

Míriam Aguilera is a dancer, performer, choreographer and physiotherapist. Co-director of Cia Yurdance. She also studied the postgraduate course in Performing Arts and Education (itinerary movement and education) title of the Institut del Teatre, promotion 2019-2020.

Since 2012 she has worked with Jordi Cortés, Glòria José, Ramón Roig, Artur Villalba, Carles Bigorra, Emili Corral, Gerda König, Medhi Farajpour, Paolo Fossa, Alberto Velasco, Matthias Janser among others. She participates in pieces such as “Fuck-in progress” by Jordi Cortés which received the award for “Best Choreography 2017”. “Tan Lluny” by Artur Villalba or ‘In Between Us’ and ‘ExtremRed’ by Gerda König. “Guillem” by cia. Bel-Bel. As an actress in “La última pirueta” and in “No em diguis reina” and “Àngels de la memoria” by Emili Corral. She is a member of the Collective Liant la Troca since 2012.



Rita Noutel

- Artistic direction ·
- Interpretation ·
- Choreography ·

Rita Noutel is a performer, dancer, interpreter, choreographer and co-director of the dance company Yurdance. She has a postgraduate degree in Performing Arts and Social Action from the Institut del Teatre.

Among other works she has participated as a video artist in the dance piece “Fuck-in-progress”, which received the award for “Best choreography 2017” and as a dancer and performer in the video dance “Brick Skin”, the video clip 'Sota les dents' by Clara Peya and the documentary “A Way to B” by Clara Van Gool and Jos de Putter.

In 2022 he has participated in the “Combinat de circ 59” and has created with the dancer José Maldonado the work “Bailes extraños”, a fusion between contemporary and flamenco that premiered at the Fernán Gómez theater in Madrid. Since 2023 she is part of the collective “MalasPulgas” which provides functional training and dance with a feminist and anti-ableist perspective.

ARTISTIC TEAM

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Cristina Eujen

- Lighting Design ·
- Technical coordination ·

Cristina C. Eujen has been working in the world of entertainment as a lighting technician since 2000, it is a world that she is passionate about and develops her as part of the journeys that culture generates. Part of her career has also been dedicated to teaching lighting technology in Barcelona Activa.

She has worked with different dance companies where she specialized and participated in international tours, including the Antonio Najarro Company, Jordi Cortés... later she was part of the Ateneu Popular de Nou Barris team where she connected with the circus.

She is currently part of the team of the Teatre Lliure as a lighting technician. Experience has led her to the paths of lighting creation, participating in dance creation projects such as Yurdance and Liant la Troca and for circus shows with the company Alta Gama.



Jordi Agut

- Sound design ·

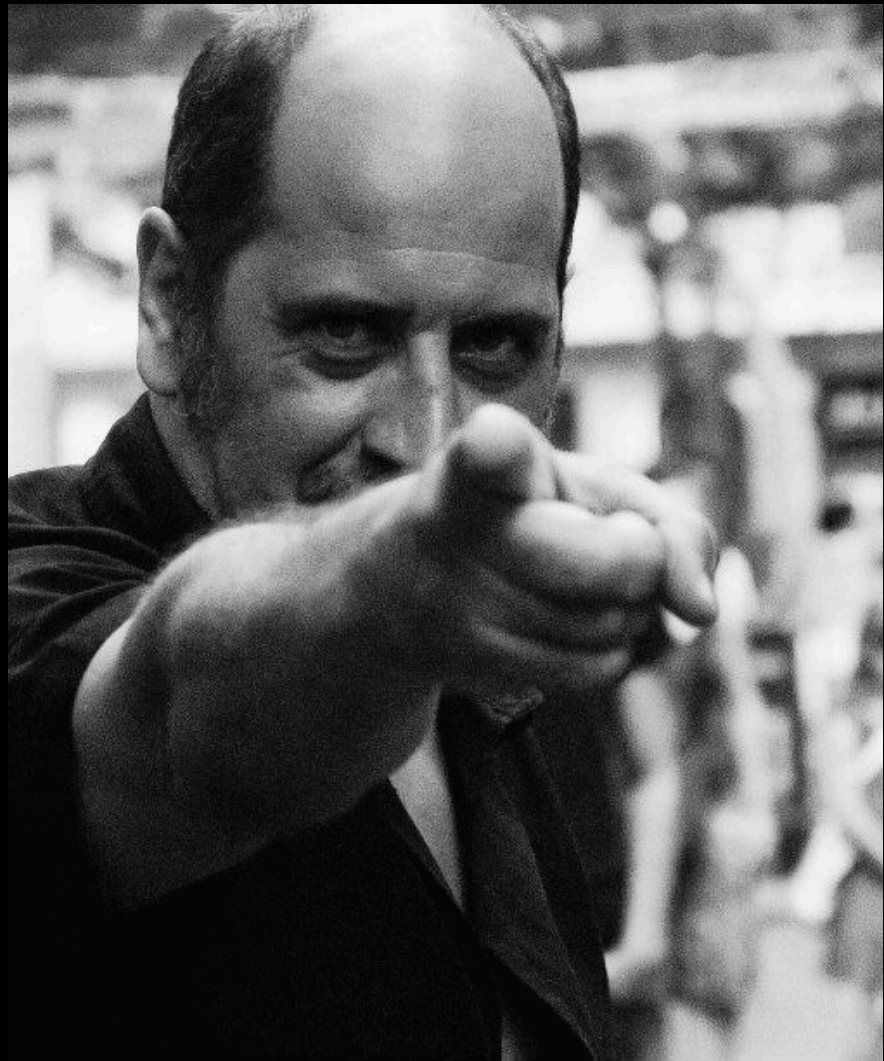
Trained in Superior Technician in Performing Arts, specialty: Sound (ESTAE Institut del Teatre) in Direction and dramaturgy (ESAD Institut del Teatre) in various training specializing in Sound. Design and optimization of audio systems (Meyer Sound) Radio frequency systems (WeSchool) and Rita Software operator (Global Audio Solutions) Basic degree in Modern Music (former INCANOP)

He is a professor of the specialty of sound at the Superior School of Performing Arts. Sound designer and operator of the theater company La Cubana with the shows "Mamá quiero ser famoso", "Campanadas de Boda", "Gente Bien" and "Adiós Arturo".

He has worked in several productions under the direction of Mario Gas, Josep Maria Pou, Oriol Broggi, Sergi Belbel, Àlex Rigola, Coco Comin, Magda Puyo, Jordi Cortés, Jordi Casanovas, Ramon Madaula, Elisenda Roca and Dani Anglès among others.

EQUIPO ARTÍSTICO

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Jordi Cortés

· Assistant Director ·

He trained in dance at the Institut del Teatre de Barcelona. He has worked with Avelina Arguelles, Ramon Olle-Metror, Iago Pericot, Artur Villalba, Àngels Margarit/Mudances, Juan Carlos García/Lanonima imperial, La intrisa/Damian Muñoz. In London with DV8 Physical Theater, Nigel Charnock, Russell Malliphant, Wendy Houston, Phyllida Lloyd, Theatre de Complicite, Adam Benjamin. He has created the solos: "Lucky" "In heaven", "Happy Hour", "Day Dreaming at Dusk". Own projects: "Vitriol", "Blackout", 'Fòssil' "Fuck-in-progress", With Patricia Carmona create the collective Liant la troca, Participates in projects with ArTransforma, Ivan Gongora, Laura Giberga, Carlota Perez, Jus de la vie, Haugen Sisters, Din-A-13, Clara Van Gool and Jos De Putter, Audiovisual projects: "BrickSkin" , "Fácil" by Movistar", Anticossos by Tv3, Video dance 'Stock', "A way to B" and "Los Nadie". He joined "La Fábrica de Creación La Caldera".



Marina Cardona

· Production ·

Graduated in Classical and Contemporary Dance Rambert School of Ballet and Contemporary Dance (UK), Master in Performing Arts (URJC), Postgraduate in Production of Shows and Festivals (UB).

As a performer, she works with Braunschweig Ballet, Kassel Ballet, Cirque du Soleil, Lanònima Imperial and Thomas Noone Dance. In 2016 she founded the children's dance theater company Blink Flash, with which she continues today.

In 2020 she assumed management roles in Crea Dance Company that led her towards executive production and to work as Head of Production and Coordinator of Crea Dance Foundation until 2023.

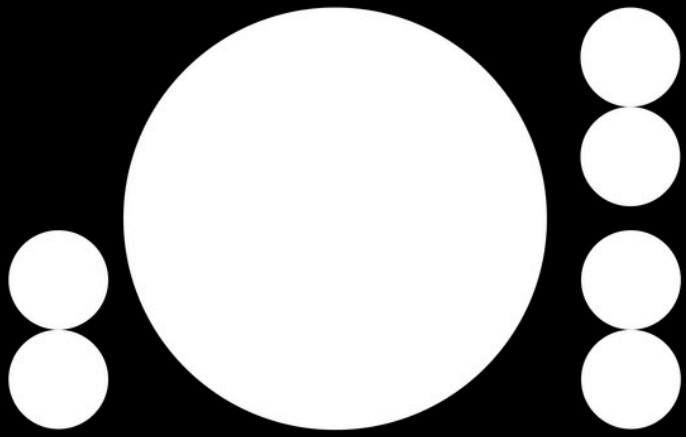
She currently works as executive producer with the companies Yurdance and Marc Fernández.



Yurdance@gmail.com

<https://yurdance.wixsite.com/yurdance/home>

Co-production:



MERCAT DE LES FLORS

CASA DE LA DANSA

Support:



rocaumbert | f.a.

L'OSTRUCH

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