



A PROJECT BY ALICIA SOTO – HOJARASCA

# SOBRE CUERDAS

Dance · Performance-Installation · Live Electronic Music  
*A three-way conversation: music, dance and audience*



Direction and performance: Alicia Soto  
Musical collaboration: Abdellah M. Hassak



*"Sobre Cuerdas" is a performance that combines contemporary dance and live electronic music, transforming the performance space into an immersive environment where performers and audience connect through movement, sound, and active participation.*

## **Sur Cuerdas**

Sobre Cuerdas is an **immersive performance**. It takes the form of a sound installation presented as a performance, proposing an immersive, emotional, and participatory experience. On stage, a dancer and a musician share a non-conventional performance space, where contemporary dance and live electronic music intertwine with the active presence of the audience.

The project begins from a deep exploration of the act of contemplation as a creative engine and as a bond with the environment. In this new cycle, Alicia Soto proposes a break with traditional stage structures, generating a living and constantly changing dialogue between three protagonists: **movement, sound, and the audience**.

The audience is invited not only to observe and listen, but also to intervene, to become part of the development of the piece: to move, speak, participate physically in the choreography, and even modify the performance space. This interaction generates a collective and unrepeatable creation, where each show becomes a unique new experience.

## **Metaphor and concept: ropes and knots**

The symbolic starting point of the work lies in *ropes and their knots*. Knots as representations of emotional blockages, but also as points of connection, tension, resistance, or encounter. Thus, the piece moves between the desire to untie oneself and the poetry of weaving bonds, evoking both the individual and the collective.

The ropes are also present on multiple levels: as an object, as a scenic image, as a sonic element (guitar strings, vibrations, acoustic tensions), and as a metaphor for the body and its relationships.





## **Music and sound design**

The music, composed and performed live by **Abdellah M. Hassak**, is built from a search for new sounds and emotions. Field recordings, real-time electronic manipulation, and sounds captured through precision microphones are combined. This sound material is digitally processed, creating an immersive atmosphere that envelops both performers and audience.

The sound design is inspired by the world of knots: ropes that tighten or loosen, sounds that bind or unravel. In this way, a three-dimensional soundscape is created — an almost cinematic experience, yet always organic, sensitive, and close.

## **Deconstruction of movement**

On a physical level, the choreography is rooted in contemporary dance, expanding toward **the language of more experimental dance-theatre**. Work is done through pause, silence, attentive listening, improvisation, and an animal-like presence. The dancer's body interacts with sound, with space, and with the bodies of the audience, generating an intimate, poetic, and provocative relationship.

The performance space, far from being a traditional stage, becomes a shared territory. **There is no fourth wall**. Part of the audience is placed within the scenic device itself, and the closeness to the performers generates a special complicity, almost ritualistic. Even the chairs and their placement may become part of the choreographic score.

## **A three-way conversation**

The performance unfolds as a dialogue among three voices: the musician, the dancer, and the audience. Everything begins in a state of contemplation — a deep listening, a sensitive observation of the moving body — and gradually opens the door to intervention: speaking, moving, modifying the space.

Audience participation is not forced or imposed, but rather suggested from an emotional, intimate, and sensory place. Each person finds their own way of engaging, generating a collective fabric rich in symbolic and emotional meaning.





## **Artistic residencies and creation process**

**Sobre Cuerdas** is developed within the framework of an artistic research process initiated by **Alicia Soto** in 2024, in collaboration with several musicians. This cycle began with the Portuguese pianist Elena Reis and the Portuguese guitarist João Lima. This particular piece emerges from the collaborative work with **Abdellah M. Hassak** and has been developed through **artistic residencies** in spaces that have nurtured the work on a scenic, technical, and conceptual level:

- **Teatro Extremo** – Almada, Portugal
- **Nave del Duende** – Casar de Cáceres, Spain
- **Teatro Guirigai** – Los Santos de Maimona, Badajoz, Spain
- **Espacio Cinético Taktá** – Naval Moral de la Mata, Spain

In each of these residencies, the work has taken shape, opening itself to dialogue with diverse cultural contexts and audiences. The performance is thus constructed as a **living and constantly transforming** piece, redefining itself in every encounter.

## **A sonic, emotional and liberating experience**

**Sobre Cuerdas** offers an integral artistic experience where music and dance are not only seen and heard, but felt, shared, and co-created. A space to connect with oneself and with others, where the emotional, the sensory, and the human intertwine in a conversation that is unique, liberating, and profoundly present.

### **Where it can be performed:**

Performance designed for non-conventional spaces and theatres, such as halls, museums, etc.

Also suitable for outdoor spaces: natural parks, gardens.

## **Artistic Team**

**Direction and choreography:** Alicia Soto

**Music composition:** Abdellah M. Hassak

**Dancer:** Alicia Soto

**Sound space:** Abdellah M. Hassak

**Dramaturgy:** Alicia Soto y Julio Martín da Fonseca

**Photography:** Luis A. Barajas

**Duration:** Approximately 90 minutes





## Synopsis

**Sobre cuerdas** is an immersive performance where dance and live electronic music come together to create a space for contemplation and participation. A musician, a dancer, and the audience engage in a dialogue through movement, sound, and voice, transforming the experience into a collective and unique creation. Inspired by the metaphor of knots and strings as symbols of tension and connection, the piece proposes an open dialogue between two performers—a dancer and a musician—and the audience, who are invited to move from contemplation to active intervention..

Through an enveloping sound design and deconstructed choreography, the performance breaks the fourth wall and transforms the space into a shared territory where the spectator can express themselves with their body, voice, and movement, becoming part of the work in real time.

Developed within a cycle of research on contemplation by the artist Alicia Soto and musician Abdellah M. Hassak, **Sobre Cuerdas** has evolved through artistic residencies in Portugal and Spain, becoming an innovative and emotional proposal that seeks to awaken creativity and human connection.

*"Between knots, ropes, and enveloping sounds, 'Sobre Cuerdas' transforms the stage into a living territory where dance, music, and audience intertwine in real time."*



**ALICIA SOTO**

Alicia Soto holds a degree from the **Conservatorio Superior de Danza of the Institut del Teatre of Barcelona in Choreography and Performance (1992)**. She completed her training in classical dance, contemporary dance, and theatre with renowned national and international masters, and undertook advanced contemporary dance studies at **The Place School**, London.

Between 1992 and 1994, she pursued postgraduate studies at the prestigious University of Arts, Folkwang Dance Studio, Essen, Germany, under the artistic direction of Pina Bausch.

In 1994, she co-founded the company Hojarasca Danza-Teatro in Burgos, Spain, and in 2000 she assumed sole artistic and choreographic direction, renaming the company **Alicia Soto-Hojarasca**. As a director, Alicia Soto has created more than 30 productions, 2 dance-media creations, and 3 dance films.

In 2014, she became a researcher at **GECAPA**, Gabinete de Estudos of the Universidade de Lisboa, Fundação Ciência e Tecnologia. In 2017, she **joined the Jury of the Premios Max**, National Performing Arts Awards of Spain, organized by SGAE. She also joined the **Spanish Academy of Performing Arts in 2016 as Delegate for the Dance specialization**.



## ABDELLAH M. HASSAK

**Sound artist · DJ / music producer ·  
Art director**

Born in Casablanca (Morocco),  
**Abdellah M. Hassak** is a sound artist,  
music producer and art director.

In 2014, he founded **Mahattat Radio**,  
where for eight years he explored  
radiophonic and sound research in  
interdisciplinary and community-  
based projects.

His practice focuses on sound as creative material for pieces, performances, and installations, with a strong emphasis on listening, memory, and the relationship between humans and their natural or urban environments. His processes are often collaborative and seek to open spaces of encounter.

His work has been presented or broadcast by international radios and institutions such as **Radio Papesse, OTO Sound Museum, Marrakech Biennale, 1-54 Contemporary African Art Fair, FFT Düsseldorf, Sonic Matter**, among others.

He is co-founder and artistic director of the NGO 4S', responsible for the **FeMENA** project, which supports the professionalization of the local music industry in Morocco.

Under the alias **Guedra Guedra**, he develops an Afrofuturist musical project that combines field recordings, tribal bass, and ancestral rhythms. His album **Vexillology** was selected by **The Guardian and Bandcamp** as Global Album of the Month, and his track Archetype was highlighted by **Mixmag** as one of the best tracks of 2021.

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