



Alicia Soto
Hojarasca

Creación contemporánea transdisciplinar

Commemorative show of the 30th anniversary of the company Alicia Soto-Hojarasca



To feel the here and now. To contemplate.

HUMAN LANDSCAPES

Direction and choreography Alicia Soto

CONTEMPLATION

After 30 years of artistic trajectory, the Alicia Soto-Hojarasca company, presents Human Landscapes, a dance-theatre piece, which closes and concludes three decades dedicated to dance in all its possible expressions.

During these years, choreographer Alicia Soto has developed over 30 shows, divided naturally in cycles, approaching and investigating a specific theme in each of them.

This time, the subject on hand is 'contemplation', presenting a scenic proposal divided in six human pictures, born from the observation of sublime nature, which leaves us speechless and traversed.

In this new production, the creative calling to the audience will be a scenic development dedicated to contemplation.



THE APPROACH

Faced with an accelerated, digitalised society that is always looking for new impulses, the show offers the audience a series of unconnected human pictures to carry out an exercise in contemplation that focuses on the here and now, on looking, abandoning oneself to nothingness.

It is an invitation to deeply feel the present moment through the act of attentively and carefully observing a reality that manifests itself before one's eyes. An emotional journey thus begins, allowing you to connect with yourself.

To reach this state, the concept of time is vital, as well as emotions, sonority, images....

As the writer Pablo D'ors states in his book *The Contemplatives*: 'Until now, the power of self-knowledge through words has been exalted, so it must be complemented by the power of silence'. And he adds: 'Thinking and acting is fine, but there is something more important: to look, listen and receive'.



HUMAN LANDSCAPES

INSPIRACIÓN: DESDE LA IRLANDA DE DONEGAL Y MAYA A LA PATAGONIA DE ARGENTINA

El espectáculo surge de la contemplación y de la inmersión en una naturaleza salvaje, abrumadora y difícil de describir, de una belleza que produce dolor. Es la que se encuentra Alicia Soto tras explorar y descubrir Irlanda tras un largo viaje, realizado en diferentes periodos entre el año 2022 y 2023. Y desde ahí, un salto, al otro lado del mundo, a la Patagonia de Argentina, donde descubre la contemplación de una naturaleza de una gran belleza plácida. La presencia constante del agua es el punto en común de ambos territorios.

Dicha contemplación es acompañada por una sonoridad natural, de una gran diversidad, abrumadora, que genera unas emociones y que despierta el inconsciente o simplemente te deja ahí en un estado indescriptible.

De la contemplación de dicha naturaleza y su sonoridad, sin ninguna presencia humana, surge la idea de la construcción de cuadros para la contemplación. Este vacío humano nos lleva a la creación de escenas llenas de cuerpos humanos que se constituyen como una tribu. Y es así, porque la naturaleza del hombre necesita al otro y tiende irremediamente a crear un grupo. Construimos una sociedad, somos una manada.

La tribu se manifiesta sobre el escenario como cuerpos en movimiento que recrean la naturaleza, asemejan el vuelo de los pájaros, el movimiento de los rebaños de ovejas, el bamboleo del viento, su fuerza, el constante movimiento del agua, las innumerables cascadas, el agua en caída que va de las montañas hasta el mar, la lluvia que no cesa, las nubes que se mueven de forma rápida, el cielo oscuro que respira y se abre para mostrar un rayo de luz potente, como si hubiese una presencia divina...



PAISAJES HUMANOS

NOTES FROM THE DIRECTOR

The starting point to create this show was the experience of contemplating a sublime, wild nature; together with the reading of the book *Possibility of an Island* by Miguel Houellebecq. I pondered different reflections on the individual and society, and the relationship between nature and both, including the presence of something greater or the figure of a creator.

Looking at these marvellous landscapes I could not help but think about human destruction, not only of nature, but mainly of the values, principles and essence that have made us advance as a society. Undoubtedly, both destructions are connected when we see that there is currently a tendency to seek immortality by eliminating physical pain, emotions, the effects of the passage of time or the importance of connecting with others or the environment.

The construction of the anti-man, the destruction of the human, the quest for the destruction of the unconscious or the emergence of artificial intelligence.

The contemplation of that sublime nature, which pierces you, connects you with yourself, awakens something in you and becomes revelatory. It confronts you, in a way, with the dilemma of creation and the existence of the creator, and there mysticism appears (it is the mysticism that seeks a meaning, a connection between the conscious and the unconscious, a unity to the universal language).

It humanises you, awakens the love of Agape and Filie, mercy, forgiveness, the solitude sought and, at the same time, regenerates and renews you.



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Other readings that have served as support and inspiration for the development of the show are Los contemplativos and Biografía del Silencio by Pablo D'Ors or Poesía by San Juan de la Cruz.

Laboratories for research on the concept of contemplation, with the audience

In 2023 I began to investigate how to activate the action of contemplation through research laboratories working with performers and audiences. These involved the creation of human-constructed scenic tableaux based on the observation of photographs of landscapes and nature in Donegal Ireland and Patagonia in Argentina.

These laboratories took place in Morocco and Argentina and the results for the public were very interesting and revealing.

Alicia Soto



6 PICTURES TO CONTEMPLATE

The show features bodies that represent the Cartography of a human emotional landscape.

Starlings, Lonelinessing, Transhumancing, Loving, Mercying, Renewing are the human pictures we will see on stage.

The scenes, which begin and end in nature, open with a choreography that resembles the dramatic, choreographed flight of a flock of starlings and culminate in a large tree whose roots are the dancers. You recognise the wind and the water in the bodies, the billy goat that imposes itself and dominates the meadow, the strength and beauty of the vegetation... While the heart hides another landscape, in this case an emotional one, where the psychology of our society is shown from another prism, going from shadow to light.

Pictures that speak of the solitude sought to escape from the conditioned and formatted group, of solitary sexual pleasure, of the loneliness that is so heavy that it does not even allow you to be with yourself, of loneliness in a couple...

Paintings that deal with the need to love above all else, to love everyone, to love oneself above others, to fall in love manipulated by society... They also describe the journeys forced by hunger, wars or climate change; rape and the genuine nomadic spirit. We also find compassion and helping others and the strength and nobility of the tribe that moves you forward and lifts you up...



HUMAN LANDSCAPES

CONTRAST AND SILENCE

The creative axis of the work is the contrast and silence applied to choreography, music, sound and stage space.

From the saturation of bodies to emptiness.

From the deafening roar of sound to silence.

From frenetic movement to immobility.
From the tribe to the individual.

The presence of nature is underpinned by the scenic elements, creating an aesthetic of great beauty. The impact of the large-scale backdrops that allow to recreate, thanks to their changing colour, the snow, the meadows, the wheat or the mountain, providing the transitions between the different scenes.

The striking soundtrack, with influences from different cultures, draws and combines industrial and electronic sounds, while always maintaining the sound of nature.

The reflection of the water is present in the form of a patent leather floor.

The light, on the other hand, closes, collects, brings together and enhances all the artistic elements of the work.



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SYNOPSIS

The show proposes to the public a series of unconnected human paintings to carry out an exercise of contemplation that focuses on the here and now.

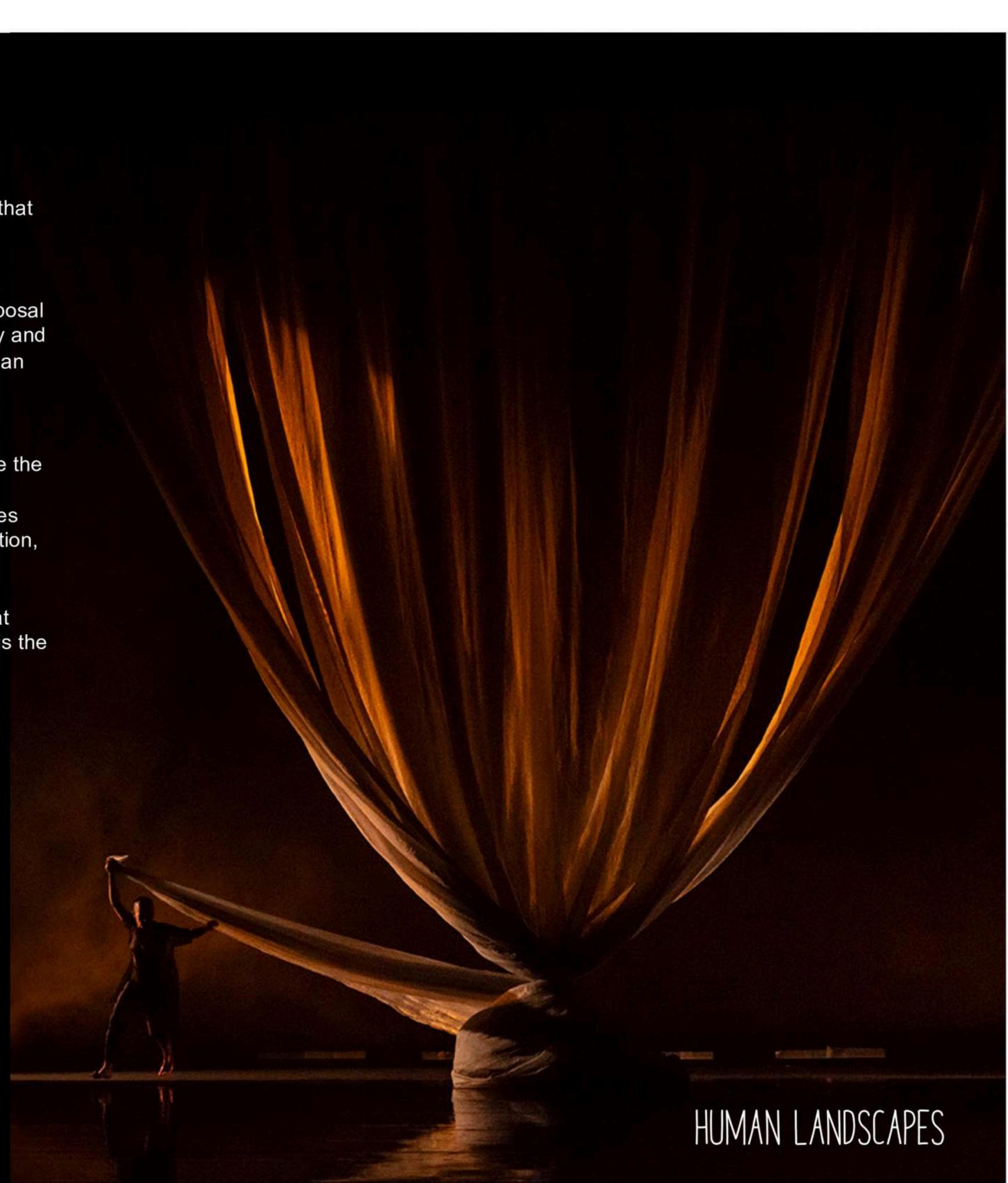
An interior itinerary thanks to an exercise in contemplation, leaving aside the rational or the need to understand. A proposal that immerses us in the act of observing a reality attentively and carefully, focusing our gaze on the here and now, initiating an emotional journey that allows us to connect with ourselves.

Starlings, Loneliness (lonelinessing), Transhumance (transhumancing), Loving, Mercy (mercying), Renewing are the human pictures transforming and moving in the stage, in relation to nature's movement. Disconnected human pictures showing shadow, emptiness, identity, forgiveness, recollection, love... and, finally, renewal.

After this exercise: What happens to the audience? To what places do they go emotionally and psychologically? What is the state of their spirit?

*I have a deep thirst
for the emptiness of the blue sky
for the freedom of the wind
for the silence of the mountain
for the slow fall of the leaves
for the colour that surprises when a flower is born
for making you dance within with your eyes open
for feeling myself here and now like a shepherd of flocks
for listening to the melody of the rain
the steps of the one who keeps on building dreams.
and whispering love
I have a deep thirst.*

Text that serves as inspiration for the pictures.
Written by Julio Martín Da Fonseca



HUMAN LANDSCAPES

DRAMATURGY, STAGE DIRECTION AND CHOREOGRAPHY

ALICIA SOTO

ARTographie. Artist-Researcher-Pedagogue

Graduated from the Conservatori Superior de Dansa del Institut del Teatre Barcelona in Choreography and Performance (1992). Awarded a scholarship by the Generalitat de Catalunya for postgraduate studies at the prestigious University of Arts, Folkwang Dance Studio, Essen, Germany, under the direction of Pina Bausch.

In 1994 she co-founded the company Soto-Hojarasca and later, in 2000, she took on the artistic and choreographic direction on her own. As a director, she has created more than 30 shows, 2 media-dance video creations and 3 video-dance.

In 2014 she became a Researcher at GECAPA, Gabinete de Estudos de la Universidade de Lisboa, Fundação Ciência e Tecnologia and in 2017 she became a member of the Jury of the Max Awards, National Awards for the Performing Arts in Spain. In addition, from 2016 to 2022, she was Delegate of the dance speciality of the Spanish Academy of Performing Arts.

Critics highlight that her creation is original and open about an encounter between dance and theatre, based on dramaturgy,



often using multimedia and new technologies in a continuous search for the language of dance in creations based on transdisciplinarity. Alicia Soto has developed very personal scenic forms, promoting the poetic fusion of performative languages, involving the community and encouraging the formation of a wide and eclectic audience.

She has participated as a teacher, speaker, jury member and artistic advisor both nationally and internationally.

She has been a pioneer in promoting and creating different artistic initiatives in rural areas. In 2023 she launched an ambitious project, Un paso adelante, in different localities of Valladolid (Spain) around the language of contemporary and urban dance, movement arts and technology.



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ALICIA SOTO-HOJARASCA COMPANY

Alicia Soto-Hojarasca is a professional dance and contemporary creation company with a long trajectory, created in 1994, under the artistic and choreographic direction of Alicia Soto. Based in Castilla y León (Spain), it has had from its beginnings a great international projection throughout these almost three decades of existence. Portugal, France, Germany, China, Argentina, Mexico, Colombia, Japan and several countries of the African continent (Morocco, Senegal...) have been regular stops on its tours.

Both with its shows and with its initiatives, talks and educational activities, the company has developed an essential work of dissemination of dance within and beyond our borders and among people of different class, age or origin.

Its projects include titles such as *Between Arms* (2002. Nominated for the Max Awards), *C Block*, *Fallen Angels seek to reach to Heaven* (2003. Nominated for the MAX Awards), *Desires* (2007. Nominated to the Max Awards), *Super Gravity-Zero Gravity* (2009. Coproduction with Post Theater [New York / Berlin/ Tokyo]), the triptych *Cartography of the Body in an architectonic space* (2014-2016. *Disconciert*, *Study 1: Nocturn*, *Study 2: Silence*, winner of the Estacion Norte Award at the Festival del Tac 2014, and *Study 3: Regards*), *The Garden of the Hesperides* (2020), *La Petit Voiture 2.0* (2022), *Fear of Colour* (Coproduction with the D'jarama Association of Senegal) and *Human Landscapes* (2024).

She has developed dance-theater pieces, shows for street and non-conventional spaces, multimedia creations and visual documents about her own work processes and those of other international companies with which she has worked.

One of the lines of work that Alicia Soto has taken care of the most, in which she has been a pioneer, is the presence of the company and dance in rural environments being a pioneer performing artistic residencies in small towns of Castilla y León (1994-2025).

Her shows have been co-produced by important national and international festivals and theaters: Taggeles Theater (Berlin), TUT Teatro Universitario de Lisboa, Fiar - Centro de Creación para calle, (Palmela, Portugal), Mercat de las Flors (Barcelona), Teatro Calderón de Valladolid, Lava - Laboratorio de las artes de Valladolid, Festival IDN, Festival Internacional de Salamanca and Fundación Siglo, Festival Internacional de teatro de calle TAC, Festival Internacional Fitcarrer (Vila-real), among others.

The company is formed by a multidisciplinary team of artists, where each production is a place of encounter and research with important national and international artistic collaborations.

Critics emphasize that its creation is innovative, original and far from the prevailing trends.



ARTISTIC CREDITS

Stage direction and choreography: **Alicia Soto**

Assistant director and choreography: **Encarní Sánchez**

Dancers/performers: **Lorenza di Calogero, Selam Zapater, Sara Canet, Encarní Sánchez, David Barrera and Oriol Roca**

Dramaturgy: **Julio Martín da Fonseca, Dina Figueiredo and Alicia Soto**

Collaborator: **Paloma Calderón**

Music creation: **Abdellah M. Hassak**

Lighting design: **Miguel Ángel Camacho**

Set and costume design: **Elisa Sanz**

Tour technician: **Sebastián Ezequiel Domínguez Chaves**

Video: **Mundimago**

Photography: **Luis A. Barajas**

Creative design, marketing and communication: **Lemon Press**

Digital marketing: **Precise Future**

Production: **Carmen Fernández – Cía de la Luz**

Administration: **Soffá García Fernández**

Production: **Alicia Soto-Hojarasca Company**

Duration: **70 minutes**

OUR ACCOMPLICES

We developed this project in collaboration with the City Council of Burgos, the Calderón Theatre of Valladolid, the City Council of León, and the City Council of Serrada.

For the creation of the performance, artistic residencies took place at the Teatro Principal of Burgos, the Calderón Theatre of Valladolid, and the Teatro Ismael Alonso Serrada.

Premiere: September 28, 2024 at the Calderón Theatre in Valladolid.



[VIEW TRAILER](#)

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Company subsidized by:



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