



Roberto
Olivan
Performing
Arts

ROPA

Company profile



‘We need rhythm. We need to be able to come and go from humour to reflection. We need an exact blend of surprise, playfulness and pain. We need to be transported to explosions through a total control of movements. We need tornadoes of energy, direct beats of thoughts and emotions. We need dance to be the natural truth that shakes up our consciousness and shrinks our souls’

ROBERTO OLIVAN

R.O.P.A. - Roberto Olivan Performing Arts was founded by Roberto Olivan in 2001 in Brussels, then known as the Enclave dance company. R.O.P.A. is currently established in the heart of the Ebre Delta (Catalonia, Spain) where it has its headquarters l'Obrador - Espai de Creació.

As part of its creative activities, since 2001, the company has created, produced and toured internationally with its own performances and workshops as well as commissioned works for dance companies, universities, dance institutions and schools. Moreover, R.O.P.A. is the organising company of the Festival Deltebre Dansa (Catalonia, Spain).

CHOREOGRAPHER, PERFORMER AND ARTISTIC DIRECTOR

‘It is not about stages, it is not about praise... It is all about the inherent strength of performing arts to create intangible bridges of resistance to status quo’

ROBERTO OLIVAN

This international creator started his training at the Institut del Teatre in Barcelona and P.A.R.T.S. in Brussels. The Belgian capital was the key point in the strengthening of his artistic career. He took his first steps as a professional dancer at Rosas dance company, directed by Anne Teresa De Keersmaeker. He also performed under the direction of renowned directors such as Robert Wilson, Tom Jansen and Josse de Pauw.

Currently, Roberto is the director of the dance company R.O.P.A. - Roberto Olivan Performing Arts. The company was created in Brussels in 2001. He also is the artistic director and founder of the Festival Deltebre Dansa, an international event that has taken place annually since 2004.

Olivan creates commissioned works for dance companies, universities, dance institutions and schools all over the world. His career has been very versatile. In recent years, he has been teaching at workshops around the world and has worked



as a choreographer and performer in the film industry. He has been the artistic director of important cultural events and on the jury at dance competitions. Olivan has also participated in dance sectoral meetings held by the Ministry of Culture of the Government of Catalonia and he is a member of the Advisory Council for Culture in Terres de l'Ebre region, also overseen by the Ministry of Culture of the Government of Catalonia.

His career has been recognised all over the world. He has received the following awards: Premi Cultura Deltebre 2017 (Spain), Premi Nacional de Cultura 2014 from the Government of Catalonia (Spain), Ciutat de Barcelona 2013 (Spain), Sebastià Gasch FAD Awards Of Paratheatrical Arts 2012 (Spain), Prix SACD de la Création Chorégraphique 2001 from the Société des Auteurs et Compositeurs Dramatiques (Belgium) as well as several other prize nominations.

THE METHOD

‘Dance is the most flexible way of communication we can articulate.

A dialogue without words that is able to express it all’

ROBERTO OLIVAN

Olivan’s tour around the world has clearly marked his way of understanding it. The contemplation and study of movement has led him to propose a more intimate universe through quality creations. Oliván is an open and questioning creator who constantly pursues among the established and the insurgent. His love for risks makes him create continuous re-encounters between the old and assumed signs and the emergence of a new logic that is used as a mechanism to transgress the limits.

His dance pieces reflect the choreographer’s unusual perception of dance and his need to bring it into dialogue with other artistic genres. That is why his works, through the performer’s innate abilities, often incorporate elements of contemporary circus, drama theatre and various other artistic disciplines. Oliván uses a mixture of artistic languages and relies on the experience and aspirations of the performers in order to release primeval movement, creating organic physical theatre.



The image features two men in a dark, possibly studio, environment. The man on the left is captured in a dynamic, expressive pose, with his right arm raised and bent, and his left arm extended forward. He is wearing a dark, long-sleeved shirt and dark trousers. The man on the right is seen from the side, wearing a dark t-shirt and light-colored trousers, appearing to be in a more relaxed or preparatory stance. A prominent diagonal red line runs from the top left towards the bottom right, dividing the image. The text "OWN PRODUCTIONS" is centered in the middle of the image, overlaid on the dark background.

**OWN
PRODUCTIONS**



A man and a woman are standing on a white grid floor against a black background. They are both wearing white underwear. They are holding a large, crumpled white sheet over their heads, creating a frame. The woman is on the left, and the man is on the right. A large red diagonal shape is on the left side of the image.

Cuculand Souvenir

2018 / 70 min

Roberto Olivan merges dance and circus with visual arts in a large-scale performance that explores the impact of technological evolution in our daily life.

Seven performers on stage show small fragments of our daily lives. Isolated and independent stories, but with their own sense, as it happens with the daily posts we find on the walls of our digital worlds.

Visual stories that make up a mosaic of suggested images that invite the viewers to let go and connect the points under their own criterion, fleeing conventional linear dramaturgy.

Stories linked to technology in a kind of crazy land or *cuckoo land* where, ironically, our brilliance makes us at the same time owners and slaves of technological progress.

Stories that evoke a souvenir from past times, and that remind us that we never know what yesterday will be made of.

Beautiful cold stories played by the new generations who are usually judged for being superficial, when in fact they possess an extraordinary sensitivity.

Stories about **change, advance and relapse, about the friction between an updated past and a future still to be built.** Stories about life's complexity, simplicity and the absurd. Stories that exhibit, but **do not judge.** Stories that **are part of our reality.**

CREDITS

- Concept, creation, direction and choreography: **Roberto Olivan**

- Creation and performance: **Manuel Tiger/Héctor Plaza “Buba”, Delia Ceruti, Luis García “Fruta”, Dunya Narli, Chey Jurado, Akira Yoshida, Tina Afiyan Breiova & Paula Romero**
- Musical design, creation and direction: **Laurent Delforge**
- Visual artist: **Romain Tardy**
- Dramaturgical advice: **Piero Steiner**
- Technical direction and lighting design: **Oriol Ibañez**
- Costume design: **Adriana Parra**
- Concept and staging: **R.O.P.A. - Roberto Olivan Performing Arts**
- Photography, video and communication: **Vèrtex Comunicació**
- Production: **R.O.P.A. - Roberto Olivan Performing Arts (Spain)**
- Executive production: **Carmina Escardó - DROM**
- Co-production: **ICEC - Ministry of Culture of the Government of Catalonia (Spain), Grec Festival of Barcelona (Spain), Teatre Nacional de Catalunya (Spain), festival Sismògraf d'Olot (Spain) & Kalamata International Dance Festival (Greece)**
- With the support of: **Xarxa Transversal (Spain) & Fundació Municipal de Cultura de Valladolid/Teatro Lava (Spain), ATRIUM Viladecans (Spain), Solidança (Spain)**

REPRESENTATIONS

2019

- 26/10 Teatro Jovellanos (Gijón, Spain)
- 04/10 Teatro Circo Murcia (Murcia, Spain)
- 19/01 Teatre El Musical (Valencia, Spain)

2018

- 25/11 Teatre Nacional de Catalunya (Barcelona, Spain)
- 24/11 Teatre Nacional de Catalunya (Barcelona, Spain)
- 23/11 Teatre Nacional de Catalunya (Barcelona, Spain)
- 22/11 Teatre Nacional de Catalunya (Barcelona, Spain)
- 11/11 Teatre Auditori Felip Pedrell (Tortosa, Spain)
- 09/11 Teatre Monumental (Mataró, Spain)
- 04/11 Tanzfestival Rhein-Main - Staatstheater Darmstadt (Darmstadt, Germany)
- 26/07 Festival Deltebre Dansa (Deltebre, Spain)
- 06/07 Grec Festival de Barcelona/Teatre Grec (Barcelona, Spain)
- 12/05 Sala Concha Velasco (Valladolid, Spain)
- 06/05 Teatre Principal (Vilanova i la Geltrú, Spain)
- 04/05 Teatre Auditori de Granollers (Granollers, Spain)
- 03/05 Teatre Auditori de Granollers (Granollers, Spain)
- 01/05 Teatro Principal Zaragoza (Saragossa, Spain)
- 27/04 Teatre Municipal de Girona (Girona, Spain)
- Premiere: 20/04 Festival Sismògraf (Olot, Spain)
- Pre-premiere: 07/04 ATRIUM Viladecans (Viladecans, Spain)



Socarrel

2017 / 40 min

Mud, movement, tradition and electronic soundscapes emerge from the mankind - nature binomial.

Passages that reflect upon our existence, that confront and reconcile natural elements with an uprooting present.

Chaos and cosmos, tragedy and reconstruction, face-to-face dialogue with nature merge us into a perennial hug of creation and destruction.

Socarrel was born from the fusion of movement, electronic music and traditional polyphony guided by R.O.P.A - Roberto Olivan Performing Arts' experimental, curious and innovative essence.

CREDITS

- > Direction: **Roberto Olivan**
- > Performers: **Magí Serra & Roberto Olivan**
- > Music: **Laurent Delforge & Vox Bigerri**
- > Ceramist: **Joan Panisello**
- > Production: **R.O.P.A. - Roberto Olivan Performing Arts** (Spain)
- > Photography and video: **Vèrtex Comunicació**
- > Co-production: **Fira Mediterrània de Manresa** (Spain), **Mercat de les Flors** (Spain)
- > Photography, video and communication: **Vèrtex Comunicació**

REPRESENTATIONS

2018

- > 22/09 22ème Festival des Voix, des Lieux... de Mondes (Moissac, France)
- > 16/06 Festival des Voix, des Lieux... de Mondes (Moissac, France)

2017

- > 07/10 Fira Mediterrània de Manresa (Manresa, Spain)
- > Premiere: 06/10 Fira Mediterrània de Manresa (Manresa, Spain)



Lonely Together

2014 / 60 min

This is a performance about a South to South conversation, a journey between two seemingly beings, bringing up their parallel common shared visions, yet belonging to a physical far away roots from each other.

Roberto Olivan and Gregory Maqoma have strong personalities and they are deeply involved with their traditions and their culture, a connection with their respective landscapes and people that live in them, with their expressions and their emotions. Both live in the south of their cultures, south of Europe, south of Africa.

Beyond the complexity of rhetoric, these two performers decide this time just to stick strongly to their own intuition and to follow what they consider significant and sort of being lost in our current everyday life. This kind of inner voice has been there for generations and has given guidance to the transcendence of humanity through trance rituals and ceremonies in certain cultures. To listen that voice involves stirring many emotions, thoughts and inner judgements that exist perhaps slumbering somewhere in our being, leading to an opinion on different those aspects of life we really care.

For this joint venture they invited a composer to bring his personal sound universe -the Belgian Laurent Delforge- on a dance piece that is physical, emotional, rooted, popular and contemporary.

CREDITS

- > Creation and performers: **Gregory Maqoma & Roberto Olivan**
- > Dramaturgy assistance: **Roberto Magro**
- > Music composition and performance: **Laurent Delforge**
- > Lighting design: **CUBE**
- > Costume design: **Black Coffee**
- > Co-production: **Grec Festival of Barcelona 2014** (Spain) & **Mercat de les Flors** (Spain)
- > With the support of: **Ministry of Culture of the Government of Catalonia** (Spain)
- > With the support of: **Dance Umbrella Johannesburg** (South Africa), **Casa África** (Spain), **Institut Ramon Llull** (Spain), **Mataró City Council** (Spain), **El Graner - Barcelona Art Factories** (Spain), **R.O.P.A. - Roberto Olivan Performing Arts** (Spain), **Vuyani Dance Theatre** (South Africa) & **DROM** (Spain)

REPRESENTATIONS

2016

- > 26/11 Teatro Rosalía de Castro (A Coruña, Spain)
- > 19/11 Centro Cultural EGIA (Donostia/San Sebastián, Spain)
- > 17/11 Teatro Circo Murcia (Murcia, Spain)
- > 12/11 Teatro Alhambra (Granada, Spain)
- > 04/11 Kultur Leioa (Leioa, Spain)
- > 02/11 Teatro Guimerá (Santa Cruz de Tenerife, Spain)

2015

- > 18/10 Mercat de les Flors (Barcelona, Spain)
- > 17/10 Mercat de les Flors (Barcelona, Spain)
- > 16/10 Mercat de les Flors (Barcelona, Spain)
- > 04/09 Best of the Fest in Parktheater Eindhoven (Eindhoven, the Netherlands)
- > 26/02 Festival Equilibrio (Roma, Italia)

2014

- > 04/09 Dance Umbrella Johannesburg (Johannesburg, South Africa)
- > 03/09 Dance Umbrella Johannesburg (Johannesburg, South Africa)
- > 01/08 MIAF - Malta International Arts Festival (Valletta, Malta)
- > 31/07 MIAF - Malta International Arts Festival (Valletta, Malta)
- > 10/07 Grec Festival of Barcelona (Barcelona, Spain)
- > 09/07 Grec Festival of Barcelona (Barcelona, Spain)



Award **Ciutat de Barcelona 2013**, Dance category (Catalonia, Spain)

Award nomination **Premi Butaca 2013** (Catalonia, Spain)

Award nomination **Premis Zirkòlika de Circ de Catalunya 2013** (Catalonia, Spain)

Award nomination **Premis de la Crítica 2015** (Catalonia, Spain)

A place to bury strangers

2013 / 60 min

The search into the purest side of the interior of human beings, and into its connection with the universe, both so close and so far, generates true happiness. Using this starting point, the Catalan choreographer Roberto Olivan, who often works internationally, has conceived a show that combines the organic forms with strength and energy, always proposing fresh emotional registers, and where contemporary dance is expressed through different stage languages.

CREDITS

- > Artistic Direction: **Roberto Olivan**
- > Performers: **Špela Vodeb/Roser Tutusaus, Sol Vázquez, Felipe Salazar/Magi Serra, Matías Marré & Roberto Olivan**
- > Music composition and performance: **Laurent Delforge**
- > Dramaturgy: **Roberto Magro**
- > Lighting design: **Manu Martínez**
- > Costume design: **Roberta Petit**
- > Co-production: **Mercat de les Flors** (Spain)
- > & **R.O.P.A. - Roberto Olivan Performing Arts** (Spain)
- > With the collaboration of: **Transversal Xarxa d'Activitats Culturals** (Spain)

REPRESENTATIONS

2015

- > 05/09 Front@ Contemporary Dance Festival (Murska Sobota, Slovenia)
- > 10/07 Festival Deltebre Dansa (Deltebre, Spain)

- > 11/04 ATRIUM Viladecans (Viladecans, Spain)
- > 10/04 Teatre Municipal de l'Escorxador (Lleida, Spain)
- > 09/04 SAT! - Sant Andreu Teatre (Barcelona, Spain)

2014

- > 04/12 Teatro Circo Murcia (Murcia, Spain)
- > 23/11 Sala LAVA (Valladolid, Spain)
- > 30/10 CCEMx - Centro Cultural de España en México (Mexico DF, Mexico)
- > 27/10 Festival Nacional de Danza Contemporánea Centro Raúl Flores Canelo (Piedras Negras, Mexico)
- > 26/10 Festival Nacional de Danza Contemporánea Centro Raúl Flores Canelo (Moncloa, Mexico)
- > 25/10 Festival Nacional de Danza Contemporánea Centro Raúl Flores Canelo (Saltillo, Mexico)
- > 23/10 Festival Internacional de Danza Extremadura (Monterrey, Mexico)
- > 20/10 Festival Internacional de Campeche (Campeche, Mexico)
- > 18/10 Festival Internacional de la Cultura Maya (Yucatán, Mexico)
- > 30/09 Feria Internacional de Teatro y Danza de Huesca (Huesca, Spain)
- > 28/09 Teatre Pare Casals de Sant Esteve de Palautordera (Sant Esteve de Palautordera, Spain)
- > 27/09 Teatre La Gorga (Palamós, Spain)
- > 04/06 Festival Cádiz en Danza (Cádiz, Spain)
- > 16/05 Auditorio del Palacio de Congresos (Huesca, Spain)
- > 12/04 Centro Cultural EGIA (Donostia/San Sebastián, Spain)
- > 26/01 Teatre Principal (Vilanova i la Geltrú, Spain)
- > 17/01 Teatre Auditori de Granollers (Granollers, Spain)

2013

- > 13/11 Festival Yucatán Escénica (Mérida, Mexico)
- > 10/11 Festival Onésimo Gonzalez (Guadalajara, Mexico)
- > 22/07 Dance and Non-Verbal Theatre Festival San Vincenti (San Vincenti, Croatia)
- > 08/07 Festival Deltebre Dansa (Deltebre, Spain)
- > 28/04 Teatre Monumental (Mataró, Spain)
- > 27/04 Teatre Principal d'Olot (Olot, Spain)
- > 26/04 Sala Trono (Tarragona, Spain)
- > 13/04 Teatre Bartrina (Reus, Spain)
- > 27/01 Mercat de les Flors (Barcelona, Spain)
- > 26/01 Mercat de les Flors (Barcelona, Spain)
- > 25/01 Mercat de les Flors (Barcelona, Spain)
- > 24/01 Mercat de les Flors (Barcelona, Spain)
- > 20/01 Mercat de les Flors (Barcelona, Spain)
- > 19/01 Mercat de les Flors (Barcelona, Spain)
- > 18/01 Mercat de les Flors (Barcelona, Spain)



Mermaid's Call

2009 / 60 min

Let's say that each individual has a sort of 'engine', a kind of internal voice that acts like a compass, marking the itinerary of our own life with sincerity. Often people tend to opt to switch off this voice and decide to follow the rational way, the 'logical common sense process'.

Mermaid's Call is an ode to the instinct and to the emotions related with this magnetism that drags us towards the purest and personal desires that all we have within us. The characters of this show listen their own mermaid's melody and convert this voice into a main meaning of their existence. Is that calling what really gives the inspiration to go on in life?

REPRESENTATIONS

2010

- > 25/04 Teatre Municipal (Girona, Spain)
- > 24/04 Teatre L'Estruch (Sabadell, Spain)
- > 08/04 Festival Dansat! - SAT! - Sant Andreu Teatre (Barcelona, Spain)
- > 13/03 Teatre Principal d'Olot (Olot, Spain)
- > 12/03 Teatre Municipal de l'Escorxador (Lleida, Spain)

2009

- > 17/10 Teatre Bartrina (Reus, Spain)

CREDITS

- > Artistic Direction: **Roberto Olivan**
- > Creation and performers: **Konstandina Efthimiadou, Erika Bettin, Daniele Sorisi, Juhász Péter & Roberto Olivan**
- > Music composition and performance: **Laurent Delforge & Imma "La Carbonera"**
- > Lighting design: **Kiko Planas**
- > Costume design: **Isabelle Lhoas & Frederick Denis**



Homeland

2006 / 90 min

Homeland, through the combination of dance, circus and music, tries to prevent us from being alienated and to allow us to blossom to our genuine self. Through everyone's own particular universe and dreams, one can rediscover an ideal world, an ideal home, embellished by mutual respect.

Each individual, destitute from the varnish and hindrances can finally find their roots, their home, their land, their *Homeland*.

CREDITS

- > Artistic Direction and choreography: **Roberto Olivan**
- > Creation and performers: **Lali Ayguadé, Erick Jiménez, Tanja Marín Friðjónsdóttir, Candice Bordes, Joan Ramon Graell, Florencia Demestri, Florent Bergal & Felix Bürkle**
- > Music installation: **Pierre Bastien**
- > Music: **George De Decker**
- > Lighting design: **Florence Richard**
- > Costume design: **Carmel Peritore**
- > Set design: **Herman Sorgeloos**
- > Production assistance: **Zita Gerenday**
- > Production: **R.O.P.A. - Roberto Olivan Performing Arts** with the collaboration of **Banquine asbl**
- > Co-production: **CAER - Centre d'Arts Escèniques de Reus** (Catalonia), **Mercat de les Flors** (Spain) & **Transversal Xarxa d'Activitats Culturals** (Spain)
- > With the support of: **Government of Catalonia** (Spain), **Institut Català de les Empreses Culturals** (Spain), **Ministère Communauté française de la Belgique** (Belgium), **Service du Cirque, des Arts forains et de la Rue** (Belgium) & **Commission communautaire française** (Belgium)
- > With the collaboration of: **Kc NOna - Kunstencentrum NONA** (Belgium) & **Theater op de Markt - Dommelhof Neerpelt** (Belgium)
- > ***Homeland*** was started in a workshop of creation at the **ÉSAC - Ecole supérieure des arts du cirque** (Belgium)

REPRESENTATIONS

2008

- > 27/01 Festival Janvier dans les étoiles (La Seyne-sur-Mer, France)
- > 26/01 Festival Janvier dans les étoiles (La Seyne-sur-Mer, France)

2007

- > 27/09 Wolubilis theatre (Brussels, Belgium)
- > 26/09 Wolubilis theatre (Brussels, Belgium)
- > 25/09 Wolubilis theatre (Brussels, Belgium)
- > 28/04 Kc NOna - Kunstencentrum NONA (Mechelen, Belgium)
- > 27/04 Kc NOna - Kunstencentrum NONA (Mechelen, Belgium)
- > 26/04 Kc NOna - Kunstencentrum NONA (Mechelen, Belgium)
- > 31/03 Teatre Monumental (Mataró, Spain)
- > 30/03 Teatre Auditori de Granollers (Granollers, Spain)
- > 23/03 Teatre Municipal de l'Escorxador (Lleida, Spain)
- > 18/03 Teatre Principal d'Olot (Olot, Spain)
- > 16/03 Teatre Municipal (Girona, Spain)
- > 11/03 Mercat de les Flors (Barcelona, Spain)
- > 10/03 Mercat de les Flors (Barcelona, Spain)
- > 09/03 Mercat de les Flors (Barcelona, Spain)
- > 08/03 Mercat de les Flors (Barcelona, Spain)
- > 04/03 Teatre Auditori Felip Pedrell (Tortosa, Spain)

2006

- > 04/11 ÉSAC - Ecole supérieure des arts du cirque (Brussels, Belgium)
- > 03/11 ÉSAC - Ecole supérieure des arts du cirque (Brussels, Belgium)
- > 25/10 Teatre Fortuny (Reus, Spain)



De Farra

2003 / 90 min



De Farra is a feast with seven performers and an orchestra that comes in a surprising shape. It is a performance about pleasure and joy, a performance that smiles, a performance that embraces you.

CREDITS

- > Artistic Direction and choreography: **Roberto Olivan**
- > Creation and performers: **Valeria Garré, Ben 'Fury'/ Mambo, Cruz Mata/Tati, Martin Kilvady/Claudio Stellato, Laida Aldaz/Florencia Demestri, Peter Jasko/Erick Jiménez/Benjamin Boar & Roberto Olivan**
- > Music composition and live performance: **Pierre Bastien**
- > Dramaturgy advisor: **Marianne Van Kerkhoven**
- > Lighting design: **Thomas Walgrave**
- > Costume design: **Isabelle Lhoas & Frederick Denis**
- > Video animation: **Murielle Félix**
- > Production assistance: **Marc Olivé & Zita Gerenday**
- > Production: **Theater Het Net** (Belgica)
- > Co-production: **Concertgebouw Brugge** (Belgium) & **Mercat de les Flors** (Spain)
- > With the support of: **SACD - Société des Auteurs et Compositeurs Dramatiques** (Belgium) under the program '1500 hours to dance'
- > With the collaboration of: **Karim & David Weemaels, Cristina Sosa, Bruno Grollet & Nico Manssens**

REPRESENTATIONS

2007

05/05 Théâtre Saragosse - Festival de Dans Pluriels (Pau, France)

2006

- > 30/10 SPAF Festival (Seoul, South Korea)
- > 28/10 SPAF Festival (Seoul, South Korea)
- > 27/10 SPAF Festival (Seoul, South Korea)
- > 23/09 Dansens Hus (Stockholm, Sweden)
- > 22/09 Dansens Hus (Stockholm, Sweden)
- > 18/05 Festival Nouvelles Strasbourg Danse - Maillon, Théâtre de Strasbourg (Strasbourg, France)

- > 24/03 Casa das Artes (Vila Nova de Famalicão, Portugal)
- > 23/03 Teatro Aveirense (Aveiro, Portugal)
- > 19/03 Teatro Virgínia (Torres Novas, Portugal)
- > 18/03 Cine-Teatro Curvo Semedo (Montemor-o-Novo, Portugal)
- > 04/02 Auditorio Municipal Víctor Jara (Arganda del Rey, Spain)
- > 01/02 Festival Escena Contemporánea (Madrid, Spain)
- > 31/01 Festival Escena Contemporánea (Madrid, Spain)

2005

- > 13/10 Théâtre Le Manège (Maubeuge, France)
- > 30/07 Urban Festival - Stoa the Cultural Centre of Eastern Helsinki (Helsinki, Finland)
- > 29/07 Urban Festival - Stoa the Cultural Centre of Eastern Helsinki (Helsinki, Finland)
- > 16/04 Festival MuDanzas, Encuentros con la Nueva Danza (Cartagena, Spain)
- > 24/02 Festival Animac - Teatre Principal (Lleida, Spain)

2004

- > 13/11 Dantzaldia festival (Bilbao, Spain)
- > 12/11 Oltner Tanztage - Kulturzentrum Schützi (Olten, Switzerland)
- > 11/11 Oltner Tanztage - Kulturzentrum Schützi (Olten, Switzerland)
- > 29/10 CC Sint-Niklaas Stadsschouwburg (Sint-Niklaas, Belgium)
- > 10/10 Festival Internacional Tensdansa (Terrassa, Spain)
- > 08/10 Feria Internacional de Teatro y Danza de Huesca (Huesca, Spain)
- > 02/07 Festival Cruïlles - Teatre Auditori Felip Pedrell (Tortosa, Spain)
- > 29/04 Rosas Performance Space (Brussels, Belgium)
- > 28/04 Rosas Performance Space (Brussels, Belgium)
- > 16/04 Driemast Festival - HETPALEIS (Antwerp, Belgium)
- > 22/02 Mercat de les Flors (Barcelona, Spain)
- > 21/02 Mercat de les Flors (Barcelona, Spain)
- > 20/02 Mercat de les Flors (Barcelona, Spain)
- > 19/02 Mercat de les Flors (Barcelona, Spain)
- > 18/02 Mercat de les Flors (Barcelona, Spain)

2003

- > 22/11 Concertgebouw Brugge (Bruges, Belgium)
- > 21/11 Concertgebouw Brugge (Bruges, Belgium)



Vulnerable

2002 / 60 min

Being vulnerable is not the same as being weak.

There are people who try to be invulnerable precisely to protect themselves, to defend themselves from being attacked in moments of weakness or simply in moments that show we are not infallible. It seems a very logical position since vulnerability is the ability to be physically or morally injured. However, what is logical, curiously is what less works. And this case, I do not think it is any different. Someone who is not vulnerable to any circumstance seems to us little human, distant, far from us. It is as if the armour used to protect yourself prevents from seeing the person behind you. However, if the person lets me see his vulnerability I can get to identify with it as it shows its human side. This vulnerability creates empathy, creates intangible bridges of connection between people.

Being vulnerable is not the same as being weak, it is simply admitting that we are human. Moreover, I believe that admitting our vulnerability is an act of strength of character and courage.

REPRESENTATIONS

2018

- > 16/03 Teatre El Magatzem (Tarragona, Spain)

2003

- > 20/12 KVS/de bottelarij (Brussels, Belgium)
- > 12/09 Skin Shakers Festival - Purcell Room (London, United Kingdom)
- > 11/09 Skin Shakers Festival - Purcell Room (London, United Kingdom)

2002

- > 30/11 ccBe - Cultuurcentrum Berchem (Antwerp, Belgium)
- > 29/11 ccBe - Cultuurcentrum Berchem (Antwerp, Belgium)
- > 07/11 Biekorf (Bruges, Belgium)
- > 06/11 Biekorf (Bruges, Belgium)
- > 05/11 Biekorf (Bruges, Belgium)
- > 02/11 Biekorf (Bruges, Belgium)
- > 01/11 Biekorf (Bruges, Belgium)
- > 19/10 Biekorf (Bruges, Belgium)
- > 18/10 Biekorf (Bruges, Belgium)

CREDITS

- > Artistic Direction, creation and performance: **Roberto Olivan**
- > Music composition: **Ramon Balagué**
- > Dramaturgy advisor: **Marianne Van Kerkhoven**
- > Lighting design: **Robbie Boi, Marc Olivé & Roberto Olivan**
- > Set, costume design, soundscapes and video: **Marc Olivé & Roberto Olivan**
- > Production assistance and technical direction: **Robbie Boi**



Award **Prix SACD de la Création
Chorégraphique 2001** by the Société
des Auteurs et Compositeurs Dramatiques
(Belgium)

Natural Strange Days

2001 / 60 min

Natural Strange Days is a reflection on the duality tradition/contemporaneity, community/fragmentation-individualisation and simplicity/complexity that some people experience nowadays. All this is exposed in a context where technology and the impact of the media are confronting our natural evolutionary rhythm with the artificial needs that we create.

The people involved in the performance look back to their roots and observe what their present relationship with their own past is, at this very moment. The proposition after assuming all that is to regain simplicity and pure, simple things, as expressed in the three-line Japanese Haiku poetry.

CREDITS

- > Artistic Direction and concept: **Roberto Olivan**
- > Creation and performers: **Kasia Chmielewska, Martin Kilvady, Sandra Sales & Roberto Olivan**
- > Music composition: **George van Dam & John Paul Jones**
- > Music performance: **Miquel Bernat, Gerrit Nulens & Michael Weilacher**
- > Dramaturgy advisor: **Marianne Van Kerkhoven**
- > Lighting design: **Robbie Boi, Ramon Balagué & Roberto Olivan**
- > Set and costume design: **Ruth Estévez**
- > Sounds and video: **Ramon Balagué**
- > Technical direction: **Robbie Boi**
- > Production: **Theater Het Net** (Belgium)
- > Co-production: **Werkhuis producties** (Belgium)

REPRESENTATIONS

2003

- > 03/07 Grec Festival of Barcelona (Barcelona, Spain)
- > 02/07 Grec Festival of Barcelona (Barcelona, Spain)
- > 28/06 Berner Tanztage (Bern, Switzerland)

- > 27/06 Berner Tanztage (Bern, Switzerland)
- > 27/03 ccBe - Cultuurcentrum Berchem (Antwerp, Belgium)
- > 09/02 Festival VEO (Valencia, Spain)
- > 08/02 Festival VEO (Valencia, Spain)
- > 06/02 Teatro Alhambra (Granada, Spain)
- > 05/02 Teatro Alhambra (Granada, Spain)
- > 01/02 Teatro Central (Sevilla, Spain)
- > 31/01 Teatro Central (Sevilla, Spain)

2002

- > 06/12 CC Sint-Niklaas Stadsschouwburg (Sint-Niklaas, Belgium)
- > 23/11 TANZINOLTEN (Olten, Switzerland)
- > 30/10 CCHA - Cultuurcentrum Hasselt (Hasselt, Belgium)
- > 28/10 Festival Periferias (Huesca, Spain)
- > 04/10 c.c. CasinoKoksijde (Koksijde, Belgium)
- > 20/03 Théâtre Le Manège (Maubeuge, France)
- > 19/03 Théâtre Le Manège (Maubeuge, France)

2001

- > 15/12 De Brakke Grond (Amsterdam, the Netherlands)
- > 14/12 De Brakke Grond (Amsterdam, the Netherlands)
- > 13/12 De Brakke Grond (Amsterdam, the Netherlands)
- > 12/12 De Brakke Grond (Amsterdam, the Netherlands)
- > 08/12 Theater Het Net (Bruges, Belgium)
- > 07/12 Theater Het Net (Bruges, Belgium)
- > 06/12 Theater Het Net (Bruges, Belgium)
- > 01/12 Theater Het Net (Bruges, Belgium)
- > 30/11 Theater Het Net (Bruges, Belgium)
- > 29/11 Theater Het Net (Bruges, Belgium)
- > 13/10 Théâtre de la Bastille (Paris, France)
- > 12/10 Théâtre de la Bastille (Paris, France)
- > 02/09 Zeeland Nazomerfestival (Middelburg, the Netherlands)
- > 05/07 Festival Cruïlles - Teatre Auditori Felip Pedrell (Tortosa, Spain)
- > 23/06 Beursschouwburg (Brussels, Belgium)
- > 22/06 Beursschouwburg (Brussels, Belgium)
- > 21/06 Beursschouwburg (Brussels, Belgium)
- > 20/06 Beursschouwburg (Brussels, Belgium)
- > 19/06 Beursschouwburg (Brussels, Belgium)
- > 16/06 Beursschouwburg (Brussels, Belgium)
- > 15/06 Beursschouwburg (Brussels, Belgium)
- > 14/06 Beursschouwburg (Brussels, Belgium)



Common Essence

1996 / 10 min

Common Essence was one of the earlier pieces of Roberto Olivan. The creation took place while being student at P.A.R.T.S. - Performing Arts Research and Training Studios in Brussels (Belgium).



Award **Certamen Coreográfico de Madrid**
1996 (Spain)

CREDITS

- > Artistic Direction: **Roberto Olivan**
- > Performers: **Erna Ómarsdóttir, Salva Sanchis, Taka Shamoto & Roberto Olivan**
- > Music: **Meredith Monk, Flavio Marelli & Peter Vermeersch**

COMMISSIONED WORK





Dall'alto

2018 / © 50 min

Milano Musica and Quattroxx4 (Italy)

Dall'alto (from the top) is circus musical drama inspired by Samuel Beckett's *Act without words I*.

P. is the misplaced protagonist of an absurd world ruled by sounds and weird characters, who keep total control on him. The whole movement becomes circular: sounds and actions take part in this parade of nonsense. Aerial rope, juggling balls, balance ladders, percussions and whistles govern his world and become true actors keeping the audience thus suspended: 'from the top'.

The performance has been premiered at the 27o Festival Milano Musica - György Kurtág I Ascoltando Beckett.

CREDITS

- > Artistic direction: **Giacomo Costantini**
- > Musical composition: **Riccardo Nova**
- > Choreography: **Roberto Olivan**
- > Performers: **Caterina Boschetti, Giulio Lanfranco, Clara Storti & Simon Wiborn**
- > Musicians: **Pino Basile & Simone Beneventi**
- > Sound design: **Massimo Marchi**
- > Live electronics: **Riccardo Nova**
- > Lighting design: **Flavio Cortese**
- > Costume design: **Beatrice Giannini**
- > Coordination: **Filippo Malerba**

- > Technological audio setting: **AGON acustica informatica musica**
- > Production: **Milano Musica** (Italy)
- > Executive production: **Quattroxx4** (Italy)
- > With the collaboration of: **Teatro del Buratto** (Italy), **Circo El Grito** (Italy) & **AGON acustica informatica musica** (Italy)
- > Special thanks to: **Spazio Agreste** (Italy), **Teatro Giuseppe Persiani** (Italy) & **l'Obrador - Espai de Creació** (Spain)
- > Original score for percussion and electronic music by **Riccardo Nova** (2018), commissioned by **Milano Musica** with the support of **Ernst von Siemens Musikstiftung**.

REPRESENTATIONS

2018

- > 15/11 27o FESTIVAL MILANO MUSICA - Teatro Bruno Munari (Milan, Italy)
- > 13/11 27o FESTIVAL MILANO MUSICA - Teatro Bruno Munari (Milan, Italy)
- > Premiere: 04/11 27o FESTIVAL MILANO MUSICA - Teatro Bruno Munari (Milan, Italy)
- > Premiere: 03/11 27o FESTIVAL MILANO MUSICA - Teatro Bruno Munari (Milan, Italy)



1971

2018 / © 75 min

Teatro del Temple (Spain)

Roberto Olivan's choreography gives life to 1971, Teatro del Temple's new production.

1971 is a very special dance-theatre-music performance that combines Roberto Olivan's choreography, Rafael Berrio's lyrics and music, and Carlos Martín's artistic direction.

The performance gives life to 1971 by Rafael Berrio, a Basque poet and songwriter. In the show, Berrio himself performs his songs live while the dancers explore the feelings, art and life, creating an imaginary world full of memories, poetic power, irony and humour.

The show was premiered at Teatro Principal de Zaragoza, within the artistic programming of Festival Internacional ZGZ Escena 2018.

- > Musical arrangements: **David Angulo**
- > Costume design: **Ana Sanagustín**
- > Lighting design: **Tatoño Perales**
- > Production team: **Pilar Mayor & Alba Moliner**
- > Photography: **Marcos Cebrián**
- > Co-production: **Patronato Municipal de las Artes Escénicas y de la Imagen de Zaragoza (Spain)**

REPRESENTATIONS

2018

- > 25/09 Feria Internacional de Teatro y Danza de Huesca (Huesca, Spain)
- > 20/09 Festival Internacional ZGZ Escena - Teatro Principal Zaragoza (Zaragoza, Spain)
- > 19/09 Festival Internacional ZGZ Escena - Teatro Principal Zaragoza (Zaragoza, Spain)

CREDITS

- > Direction: **Carlos Martín**
- > Choreography: **Roberto Olivan**
- > Singer and composer: **Rafael Berrio**
- > Performers: **Paula Romero, Miguel Ángel Fernández, Laura Alcalá, Agnès Balfegó, Isabel Abril & Magí Serra**
- > Production: **María López Insausti**
- > Set design: **Tomás Ruata**



Meraki

2018 / © 35 min

Tortosa City Council (Spain)

Creation of the performance *Meraki* on the occasion of Tortosa's 23rd Renaissance Festival.

Olivan made Tortosa travel back to the 16th century with *Meraki*, a circus and body staging production. The show was performed in Absis square in front of Tortosa's cathedral, one of the most unique and symbolic spaces of the city.

This work was made specially for the occasion. *Meraki* was also the first time that Olivan presented a performance at the Renaissance Festival.

REPRESENTATIONS

2018

- > 21/07 23rd Renaissance Festival - Absis square (Tortosa, Spain)
- > 20/07 23rd Renaissance Festival - Absis square (Tortosa, Spain)

CREDITS

- > Concept, creation, direction and choreography: **Roberto Olivan**
- > Performers: **MagdaClan Circo**
- > Production: **R.O.P.A. - Roberto Olivan Performing Arts (Spain)**



Ritmes de la Mediterrània

2018 / © 120 min

Provincial Council of Tarragona (Spain)

Ritmes de la Mediterrània is a percussion and dance performance. This work was included in the cultural programme of the Mediterranean Games Tarragona 2018.

The performance is built on eleven percussion tunes that fuse with contemporary dance in a journey that travels through France, Italy, Greece, Maghreb countries, eastern Mediterranean countries, Croatia, Spain and Slovenia.

The music was played by Ensemble de Percussió, comprised of 20 students, together with teachers, from the three music conservatories of the Provincial Council of Tarragona in the cities of Tortosa, Tarragona and Reus. The choreographies were created by Roberto Olivan and gave shape to the musical rhythms inspired by the Mediterranean values and cultural wealth.

- Music: **Ensemble de Percussió** (comprised of students and teachers from the three music conservatories of the Provincial Council of Tarragona in Tortosa, Tarragona and Reus)
- With the support of: **Provincial Council of Tarragona** (Spain), **Escola i Conservatori de Música Tortosa** (Spain), **Escola Conservatori de Música de Tarragona** (Spain) & **Escola i Conservatori de Música de Reus** (Spain)

REPRESENTATIONS

2018

- 30/06 Auditori Diputació (Tarragona, Spain)

CREDITS

- Direction: **Andreu Roig, Àlex Llorenç & Francesc Vidagany**
- Choreography: **Roberto Olivan**
- Performers: **Ivelice Brown, Magí Serra, Alicia Reig, Laura Alcalà, Bboy Enano, Luis García "Fruta" & Roberto Olivan**



Natural Strange Days repertory creation

2017 / © 60 min

Natural Strange Days repertory creation. This performance was created in 2001 by R.O.P.A. - Roberto Olivan Performing Arts. The production was awarded with Prix SACD de la Création Chorégraphique by the Société des Auteurs et Compositeurs Dramatiques (Belgium).

Natural Strange Days is a reflection on the duality tradition/contemporaneity, community/fragmentation-individualisation and simplicity/complexity that some people experience nowadays. All this is exposed in a context where technology and the impact of the media are confronting our natural evolutionary rhythm with the artificial needs that we create.

CREDITS

- > Concept, creation, direction and choreography: **Roberto Olivan**
- > Performers: **University of Stavanger students**



Say my name

2017 / © 30 min

de!Kunsthumaniora (Belgium)

Creation by Roberto Olivan for de!Kunsthumaniora (Belgium), in 2017.

Choreography is everywhere we look at around us. Daily routine actions pass unnoticed in front of our eyes often. And so their value and potential.

In this occasion I propose to start from the scratch with/from apparently random situations, actions and movements from the performers in order to stage them, providing another layer of attention, interest and importance. The performers are consciously submitted under certain tasks provoking some creative results. But a final precise selection of those artistic reactions from the performers will configure the colour of the performance. It will all depend on what will it be the subject and what sort of situations come out from this process. The result it will be a sort of puzzle of events which reveals aspects of the personalities of those performers. Events based on bits of their own personal memories, desires and emotions wrapped with certain dose of fantasy altogether.

CREDITS

- > Choreography: **Roberto Olivan**
- > Performers: **Lila Brockhausen, Lander Casier, Dieke De Gendt, Helen D'Haenens, Thao Hellemans, Roos Leten, Bjorn Loykens, Yanou Mertens, Julia Romain, Selina Tuijburg & Hanne Van Driessche**



Plasma

2017 / © 60 min

Courant d'Cirque (Switzerland)



Award **Prix d'encouragement de l'Etat du Valais** (Switzerland)

Indispensable in our modern world, plastic encircles us. It is so omnipresent that we do not even perceive it. This invasion is not free of consequences for our planet. Lifeless and hardly degradable, plastic has changed significantly the morphology of our ecosystems. It is everywhere, it contaminates and it will probably remain as a geographical mark, like a characteristic fossil of the Anthropocene.

In different measures, we are all responsible. We are actively involved in the 'plastification' of the world. We are children of the plastic age. But is it still possible to go back? Is men to provoke the 'sixth extinction'? Could we survive in a completely polymerised world?

'The performance tells the story of two women, locked up inside a world of plastic. Victims of the irreversible damage caused by an overconsumption society, they face insurmountable problems that compel them to make tragic decisions. Plastic creates a womb that transforms space into bodies, forcing them to confront indignation, disgust and anger. This decay condemns them to destruction, as a chaos before the birth of a new age'.

CREDITS

- > Artistic direction: **Vanessa Pahud, Tania Simili, Sarah Simili & David Glassey**
- > Performers: **Vanessa Pahud & Tania Simili**
- > Administration and production direction: **Sarah Simili**
- > Artistic collaboration: **Stefan Hort & Roman Müller**
- > Choreography coach: **Fabio Nicolini & Roberto Olivan**
- > Musical composition: **Sarah Simili**
- > Costume design: **Patty Eggerickx**
- > Lighting design: **Philippe Deutsch**
- > Photography and video: **La Lune Urbaine Productions**
- > Co-production: **Théâtre Les Halles** (Sierre, Switzerland), **FLIC Scuola di Circo** (Turin, Italy) & **La Coupole** (Combs-la-Ville, France)
- > With the support of: **Office for Culture in l'Etat du Valais** (Switzerland) & **Office for Culture in Ville de Sierre** (Switzerland), **Loterie Romande, Fondation Engelberts pour les arts et la culture** (Switzerland) & **Fondation Ernst Göhner** (Switzerland)

REPRESENTATIONS

2017

- > 22/01 Théâtre Les Halles (Sierre, Switzerland)
- > 21/01 Théâtre Les Halles (Sierre, Switzerland)
- > 20/01 Théâtre Les Halles (Sierre, Switzerland)
- > 19/01 Théâtre Les Halles (Sierre, Switzerland)
- > 15/01 Théâtre Les Halles (Sierre, Switzerland)
- > 14/01 Théâtre Les Halles (Sierre, Switzerland)
- > 13/01 Théâtre Les Halles (Sierre, Switzerland)
- > 12/01 Théâtre Les Halles (Sierre, Switzerland)



Takudixxi

2016 / © 25 min

University of Malta (Malta)

Third year students introduce *Takudixxi*, a new work created by Roberto Olivan for the Dance Tour 2016.

Takudixxi is old Maltese word meaning 'to take care of' and the work is part of an evening of new works created on the theme of 21st Century Identities.

In the words of one of the dancers: The dance experience with Roberto Olivan gave us the taste of being in a professional environment. The brief creative process demanded our total physical, emotional and mental engagement. We were encouraged to face our fears whether it was hanging upside down, being lifted high in the air, or showing our most vulnerable side with the audience. In his workshops we were prompted to embrace our instinctive movement language, to use our humanity and include it in our professional toolkit. His dance practice boosted our motivation and we are now looking forward to presenting a fascinating piece, filled with sincere emotions and strong physicality'. Eszter Joo

The Dance Tour 2016 also features works by choreographers including Avatara Ayuso (United Kingdom/ Spain), Patrick Laera (Malta/Italy), and Máté Mészáros & Nóra Horváth (Hungary), premiering 18 & 19 November at Junior College in Msida, Malta, from 7.30pm, and touring to venues in the United Kingdom 24-29 November.

CREDITS

- > Artistic direction: **Malaika Sarco-Thomas**
- > Choreography: **Roberto Olivan**
- > Rehearsal direction: **Sara Accettura**
- > Performers: **Anna Armato, Blanka Fekete, Georgia Evans, Yasmin Falzon, Marie Keiser-Nielsen, Eszter Joo, Natalie Muschamp, Rebecca Camilleri Pace, Gabriel Velazco Robbe, Francesca Zammit**
- > Lighting design: **Paul Davies**
- > Musicians: **Samuel Mallia, Luke Cucciardi**
- > Video: **Francesca Zammit**

REPRESENTATIONS

2017

- > 29/11 The Dance Studio Theatre, University of Chichester (United Kingdom)
- > 28/11 Studio Theatre, Trinity Laban, Creekside (United Kingdom)
- > 25/11 Bath Spa University Ashton studio (United Kingdom)
- > 24/11 University of Bedfordshire Theatre (United Kingdom)
- > 19/11 Junior College Auditorium Theatre, Msida (Malta)
- > 18/11 Junior College Auditorium Theatre, Msida (Malta)



Forbidden to Forbid

2016 / © 60 min

Department of Music and Dance of the University
of Stavanger (Norway)

CREDITS

- › Choreography: **Roberto Olivan**
- Performers: **2016's students of the Department of Music and Dance of the University of Stavanger (Norway)**

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La Primera Piedra

2016 / © 60 min

Créssida Danza Contemporánea (Mexico)

La Primera Piedra (the first stone) is a work with an atypical format, a studding of histories, realities that the dancers have experienced in the search of generating empathy with the public who sees them, trying to create an emotional link and to remember common histories, with references to the nearby and, environment certainly, the character of the Mexican of the present, the work seeks to approach personal subject matters that penetrate borders.

CREDITS

- > Choreography: **Roberto Olivan**
- > Performers: **Alhlen Guillermo, Regina Aranda, Mariana Torres, Zurisadai González, Kenyth Jaramillo & Guadalupe Robles**
- > Sound design: **Manuel Estrella**
- > Lighting design: **Lourdes Luna**
- > Costume design: **Créssida Danza**
- > Media design: **Zurisadai González**

CRÉSSIDA DANZA CONTEMPORÁNEA

- > General direction: **Lourdes Luna**
- > Direction assistance: **Lenny García**
- > Press: **Aniria Nava**
- > Cultural affairs: **Rocío Arjona**
- > Production: **Créssida Danza Contemporánea A.C** (Mexico)

- > Executive production: **Vicente Velázquez Valassi**
- > Administration: **Fátima Mendicuti**
- > Graphic design: **Pilar Echeverría**
- > With the support of: **Fondo Nacional para la Cultura y las Artes under the programme 'México en Escena'** (Mexico)

REPRESENTATIONS

2017

- > 16/10 Muestra Internacional de Oaxaca (Oaxaca, Mexico)
- > 01/10 Festival Escenario Sur (Mérida, Mexico)
- > 24/09 Spanish Tour (Bilbao, Spain)
- > 23/09 Spanish Tour (Bilbao, Spain)
- > 21/09 Teatro Arbolé - Spanish Tour (Zaragoza, Spain)
- > 20/09 Teatro Arbolé - Spanish Tour (Zaragoza, Spain)
- > 16/06 LARVA - Laboratorio de Arte Variedades (Guadalajara, Mexico)
- > 13/05 Sala de Arte Créssida Danza Contemporánea (Mérida, Mexico)
- > 10/05 Sala de Arte Créssida Danza Contemporánea (Mérida, Mexico)
- > 29/04 Sala de Arte Créssida Danza Contemporánea (Mérida, Mexico)

2016

- > 15/12 Teatro Fantasio (Mérida, Mexico)
- > 08/12 Centro Cultural Olimpo (Mérida, Mexico)
- > 01/12 Teatro Fantasio (Mérida, Mexico)
- > 24/11 Centro Cultural Olimpo (Mérida, Mexico)
- > 11/11 Festival Yucatán Escénica - Sala de Arte Créssida Danza Contemporánea (Mérida, Mexico)
- > 10/11 Teatro Fantasio (Mérida, Mexico)
- > 19/10 Centro Cultural Olimpo (Mérida, Mexico)
- > 12/10 Centro Cultural Olimpo (Mérida, Mexico)
- > 06/10 Centro Cultural Olimpo (Mérida, Mexico)
- > 26/08 Sala de Arte Créssida Danza Contemporánea (Mérida, Mexico)



New moon rising

2015 / © 60 min

The Danish National School of Performing Arts
(Denmark)

CREDITS

- > Choreography: **Roberto Olivan**
- > Performers: **2015's students of The Danish National School of Performing Arts** (Denmark)

Creation by Roberto Olivan for the students of The Danish National School of Performing Arts (Denmark) in 2015.

Choreography is everywhere we look at around us. Daily routine actions pass unnoticed in front of our eyes often. And so their value and potential.

In this occasion I propose to start from the scratch with/from apparently random situations, actions and movements from the performers in order to stage them, providing another layer of attention, interest and importance. The performers are consciously submitted under certain tasks provoking some creative results. But a final precise selection of those artistic reactions from the performers will configure the colour of the performance. It will all depend on what will it be the subject and what sort of situations come out from this process. The result it will be a sort of puzzle of events which reveals aspects of the personalities of those performers. Events based on bits of their own personal memories, desires and emotions wrapped with certain dose of fantasy altogether.



El viaje del héroe

2015 / © 40 min

Compañía Nacional de Danza El Salvador
(El Salvador)

Who has not had trouble to make ends meet? Who feels to have to lead the way to carry out the family responsibilities? How many times we have wanted to say things well, but suddenly, we did not have voice to do so? How many times we have felt misunderstood? Who has not felt ever as a fighter against the routine of everyday life? Who has not have had the necessity of having the support when you are exhausted and you cannot go on? How many times we would have wanted to hear the words 'do not worry, I am in charge of it'? How many times we will have desired society to act more responsible and sensible? How many times have we had the feeling of being a hero to face it all?

El viaje del héroe (the hero's journey) is inspired in all those normal people that work hard and make an effort in order to achieve their objectives in a dignified manner in a common social life. Whatever our status is, economic or intellectual status, and whatever the place where we live, we all have our own personal reality in which it is difficult to avoid confrontation and conflict with our environment. The image of the hero that we use to imagine, that invincible person that can cope everything, turns now into those people that we see walking in the streets, at work, in our home. It is a heroic result to end one more day with the feeling of having achieved our duties. It is an achievement carried out by all those daily champions, each one of them in their personal and non-transferable journey of which, after all, we can be very proud.

CREDITS

- > Artistic Direction and choreography: **Roberto Olivan**
- > Performers: **Elsy Gómez, Guadalupe Gómez, Adriana Amaya, Marié Campos, Sofía Barrios, Teresa Cornejo, Fernanda Valladares, Byron Nájera, Álvaro Martínez, David Alfaro, Nelson Guzmán & Alejandro Ponce**
- > Lighting design: **Franklin Interiano**
- > Costume design: **Guadalupe Gómez**
- COMPAÑÍA NACIONAL DE DANZA EL SALVADOR**
- > Direction and artistic direction: **Byron Nájera**
- > Direction assistance: **Elsy Gómez**
- > Choreographers: **Byron Nájera & Eduardo Rogel**
- > Administrator: **Daysi Castro**
- > Production and staging technician: **German Chávez**
- > Dresser: **Guadalupe Gómez**
- > Photography: **Miguel Servellón**
- > Communications: **Nelly Alvarado**
- > Classical ballet director: **Eduardo Rogel**
- > Rehearsal director: **Elsy Gómez**
- > Contemporary dance director: **Byron Nájera**
- > Performers: **Guadalupe Gómez, Adriana Amaya, Marié Campos, Sofía Barrios, Teresa Cornejo, Fernanda Valladares, David Alfaro, Nelson Guzmán, Álvaro Martínez & Alejandro Ponce**
- > Acknowledgements to: **Miguel Servellón, Federico Krill, Fernando Fajardo, René Figueroa & Augusto Crespín, SECULTURA communications and technical and administrative staff from the Teatro Nacional de San Salvador, Mónica Mejía, Sandra Hernández, Alejandro Crespín & César Crespín**
- > Secretary of Culture: **Ramón Rivas**
- > National Director of Arts: **Augusto Crespín**



Intangible Bridges

2015 / © 60 min

Zagreb Dance Company (Croatia)

Intangible Bridges leads the viewer into the private micro-universes of the performers, in which their personal and professional experiences interlace, their ambitions meet with obstacles. Fragments of their life stories are connected by intangible threads they are not always aware of, but these threads inexplicably determine their course of action. These threads, these intangible bridges, help us realize that despite our differences we all need each other in order to be ourselves again.

Dance material has been created mostly by performers themselves, with a clear intention from the very beginning: to test their physical and emotional limits in order to create a unique form of visual poetry – the poetry that is the result of their own experience. Using non-verbal theatre and the language of contemporary dance, *Intangible Bridges* is a puzzle that reveals interrelations and ties between six stories and six different personalities.

CREDITS

- › Concept and choreography: **Roberto Olivan**
- › Creation and performers: **Petra Chelfi, Martina Nevistić, Petra Valentić, Nika Lilek, Andreja Jandrić & Adrian Pezdirc**
- › Music: **Nenad Kovačić**
- › Additional music: **López López (Estudio II sobre la Modulaci3n Métrica) & A Filetta ('E loche', 'A paghjella di l'impiccati', *Intantu*)**
- › Sound technician: **Kruno Miljan**
- › Dance coach: **Ognjen Vućinić**
- › Lighting design: **Saša Fistrić**
- › Lighting technician: **Saša Bogojević & Marinko Marićić**
- › Costume design: **Zdravka Ivandija Kirigin**
- › Photography: **Jelena Janković**
- › Graphic design: **Vladimir Končar**
- › Translation: **Mirna Čubranić**
- › Zagreb Dance Company direction: **Petra Glad**
- › Production: **Zagreb Dance Company** (Croatia)
- › Co-production: **Zagreb Youth Theatre** (Croatia)
- › With the support of: **Zagreb City Office for Culture, Education and Sport** (Croatia) & **Ministry of Culture of the Republic of Croatia** (Croatia)
- › Acknowledgements: **Rona Źulj & Katarina Pejović**



Telegrama a los ángeles

2014 / © 60 min

CEPRODAC (Mexico)



Award nomination **Lunas del Auditorio 2015**
(Mexico)

In *Telegrama a los ángeles* we add it all: features, scars, pasts, joys, imperfections, obsessions, parties and dreams of an eclectic ensemble that had explored at the roots of their creative being until they reached a clear reality that took them to challenge their own physical and emotional limitations. The tendency of human being is often to go to a safe place to protect themselves from painful situations. And it is there where the fear settles down and where unconsciously the opportunity to explore something different is lost.

It is a performance full of risks, humanity and questions, many of which each individual answers as if it was a confession to the unknown, whatever the intangible being to whom the message is addressed.

Telegrama a los ángeles is the title of the choreographic premiere by Lourdes Luna and Roberto Olivan with the participation of performers from CEPRODAC - Centro de Producción de Danza Contemporánea and INBA - Instituto Nacional de Bellas Artes (Mexico).

CREDITS

- > Artistic direction: **Lourdes Luna & Roberto Olivan**
- > Direction assistance: **Alberto Hiromot**
- > Performers: **Sergio Anselmo Orozco, Tzitzí Benavides, José Ramón Corral, Paulina del Carmen Fernández, Irvin Guerrero, Juan Madero, Luis Ortega, Gersaín Piñón, Irasema Sánchez & Alex Villalba**



Covers

2014 / © 40 min

Compañía Nacional de Danza El Salvador
(El Salvador)

How many times have we found ourselves in situations where people had different versions? Could we imagine a world where there was only a unique real and authentic version that did not have more points of view?

Covers is a reflection with a funny appearance where the basis of the raw material comes from the creativity of the performers.

CREDITS

- > Choreography: **Roberto Olivan**
- > Creation and performers: **Elsy Gómez, Byron Nájera, Margarita Galdámez, David Alfaro, Gabriel Soto, Marié Campos, Suecy Callejas, Adriana Amaya, Rolando Meléndez & Guadalupe Gómez**
- > Photography: **Miguel Servellón**
- > Production: **German Chávez**

COMPAÑÍA NACIONAL DE DANZA EL SALVADOR

- > General and artistic direction: **Karol Marengo & Byron Nájera**



Enclave 4/7

2013 / © 65 min

Teatr Dada von Bzdülów (Poland)



Award nomination **Storm of the Year 2013**
(Poland)

This creation made mostly with/from the dance material of the performers themselves, had a very clear intention from the very beginning of the process: to challenge the limitations of the performers, both physically and emotionally. The natural tendency of human being is often to go to safety, and to protect from painful or unpleasant situations. That is where fear grows its roots. But by doing that unconscious move, we also miss the chance to explore and to experience something surprisingly positive.

Knowing those mechanisms, why they take place, and being aware of their consequences, makes us totally bound to making choices firmly. During that creative process, we can end up realising that maybe the most powerful enemy of our actions could be our own person. Mirroring and confronting this discovery brings us to the result of this creation: a performance full of risk, humanity and questions... many questions that every individual has to answer while facing their own private enemy.

CREDITS

- > Artistic Direction and choreography: **Roberto Olivan**
- > Choreographer assistance: **Katarzyna Chmielewska**
- > Performers: **Adrian Bartczak, Sebastian Flegiel, Ilona Gumowska, Tatiana Kamieniecka, Piotr Stanek, Katarzyna Ustowska & Urszula Zerek**
- > Music composition and performance: **Oleg Dziewanowski**
- > Musical production: **Paweł Grabowski**
- > Lighting design: **Michał Kołodziej**
- > Costume design: **Kasia Piątek**
- > Production: **Teatr Dada von Bzdülów** (Poland) & **Teatr Wybrzeże** (Poland)
- > With the support of: **Gdańsk City Council** (Poland)

Enclave 4/7 was created within the programme 'Choreographic Order' of the Polish Institute of Music and Dance (IMIiT)

REPRESENTATIONS

2014

- > 27/11 Centrum Sztuki Mościce (Tarnów, Poland)
- > 05/10 RCKP - Regionalne Centrum Kultur Pogranicza (Krosno, Poland)
- > 13/09 Suwalski Ośrodek Kultury (Suwałki, Poland)
- > 22/08 Festiwal Retrospektywy, Art_Inkubator, Fabryka Sztuki (Łódź, Poland)
- > 06/04 Teatr Wybrzeże (Gdańsk, Poland)
- > 05/04 Teatr Wybrzeże (Gdańsk, Poland)

2013

- > 03/11 Teatr Wybrzeże (Gdańsk, Poland)
- > 02/11 Teatr Wybrzeże (Gdańsk, Poland)



El Orden de las Cosas

2012 / © 50 min

CoDa21 Compañía de Danza (Puerto Rico)

Everything is at stake... Life itself and what we are doing here. The performance shows continuous elements that face us with what we are as a social group. From the couple conflict and with oneself to a dialogue with Jesus Christ. From the look to intentions to our capacity to make our dreams come true.

El Orden de las Cosas manages a range of resources in order to look into ourselves and tear the unconscious. It is a fusion of circus, dance, music and theatre elements that allows us to explore our conscience as well as it delight us while analysing our own contradictions.

This performance was premiered at the Centro de Bellas Artes Luis A. Ferré (Puerto Rico) in 2012. It mixes music and dance with an international influence. The renowned musician William Cepeda (Grammy award-winning) collaborated in this performance.

CREDITS

- > Choreography: **Roberto Olivan**
- > Performers: **Rebeca Canchani, Ana V. Fridman, Vesna Lantigua, Roberto López, Jesús Miranda, Omar Nieves & Adriana Aybar**
- > Music: **Enrique Cárdenas, William Cepeda & Geronimo Mercado**
- > Lighting design: **Alberto Segarra**
- > Costume design: **Luis Antonio**



Representative People

2012 / © 60 min

Créssida Danza Contemporánea (Mexico)

Representative People contributes to the idea of a change of perspective: that idea of observing and giving importance to the particular and very personal sensitivity of each individual we see on stage. These individuals are representing of course themselves, but they could represent any of us as well.

So, in this way, the performance seeks to get the empathy of the public with the details or aspects of what it is presented on stage by being just nearby, simple, different, funny at times, deep, true. At the very end, people are representative of the most private real emotions, the only ones we truly have.

CREDITS

- > Choreography: **Roberto Olivan**
- > Performers: **Oscar Sánchez, Ulises Rangel, Verónica Sotomayor & Mónica López/Yomara Llanes**
- > Music composition: **Javier Álvarez**
- > Lighting design: **Lourdes Luna**

CRÉSSIDA DANZA CONTEMPORÁNEA

- > Concept, creation and artistic direction: **Lourdes Luna**



The Reclining Woman

2011 / © 70 min

Muziektheater De Helling (The Netherlands)

Who is this woman? The libretto leads us into a search for the woman behind the image. We constantly move between two worlds: dream and reality, the world of the abstract, static image and that of the living - singing woman.

The Reclining Woman is an ode to women, inspired by the sculptures of Henry Moore. It sings of a woman's life, her typical characteristics as the female physicality, sexuality and motherhood. The woman is on all sides examined from the perspectives of different artists, poets and writers. +Kruisselbrink was struck by the dignity of Moore's female figures. Although some because of the abstraction can hardly be recognizable as a woman, speaking from his images an undeniable fascination with the female body.

CREDITS

- > Music and libretto: **Astrid Kruisselbrink**
- > Artistic Direction and choreography: **Roberto Olivan**
- > Performers: **Marije van Straalen**: soprano, **Bauwien van der Meer**: soprano, **Gerrie de Vries**: mezzosoprano & **Nieuw Amsterdams Peil**: ensemble
- > Lighting design: **Jurjen Alkema**
- > Set design: **PéPé Grégoire**



Universal Melody

2011 / © 90 min

CRECE project (Spain)

The concept behind this title is metaphorically a composition of individual notes forming a complex, unique and complete melody. A universal melody composed from physical structures, emotional passages, stories and memories, desires and dreams, sometimes impossibilities possible, all lived and from the person behind the character that is exposed on stage. Thus, there will always be a certain amount of reality in their scenic actions that corresponds to a parallel daily life.

The current performing arts quite faithfully reflect the interrelation between people and life styles of the moment in which we live. Circus, dance, music, theatre... all feed each other creating a new form result of all this fusion of arts.

CREDITS

- Artistic Direction and choreography: **Roberto Olivan**
- Direction assistance: **Michelle Man**
- Performers: **Isis Clegg-Vinell**: hand to hand (United Kingdom), **Katharina Kaudelka**: hand to hand (Austria), **Nathan Price**: hand to hand (United Kingdom), **Pablo Monedero 'Otto'**: hand to hand (Spain), **Hannah Cryle**: double trapeze (Australia), **Caroline Walsh**: double trapeze (Australia), **Sonia Massou**: verticals (France), **Balthsar Moos**: Chinese pole (Germany), **Klara Mossberg**: tightwire (Sweden), **Alexis Rouvre**: rope manipulation (France), **Alexandra Royer**: aerial ring (Canada), **Julia Sánchez Aja**: vertical rope (Mexico) & **Thomas Saulgrain**: acrobatics (France)
- Music composition and performance: **Laurent Delforge**
- Lighting design: **Juan Carlos Menor**
- Rigger: **Quim Torner**
- Rigger assistance: **Stefano Fabris & Sabrina Catalán**
- CRECE project direction: **Javier Jiménez**
- Escuela de Circo Carampa direction: **Donald B. Lehn**
- Production: **Escuela de Circo Carampa** (Spain) & **Teatro Circo Price** (Spain)
- Production manager: **Marisa Agostini Jaén**
- Executive production: **Óscar Ortiz de Zárate**
- Administrative manager: **David León**
- Acknowledgements to: **Comisaría General de Extranjería y Fronteras** (Spain), **Ministry of Foreign Affairs and Cooperation** (Spain), **Consulate of Spain in Melbourne** (Australia), **Spanish Embassy in Mexico** (Mexico) & **Office for Foreigners and Immigrant in the Government Delegation in the Community of Madrid** (Spain). And very especially to **Luis Haro** and **Aitana Agostini Jiménez**



Only Real When Shared

2010 / © 55 min

SEAD - Salzburg Experimental Academy of Dance (Austria)

Creation for BODHI PROJECT Company, postgraduated contemporary company in residence at SEAD - Salzburg Experimental Academy of Dance (Austria).

Only Real When Shared is a show created out of the research deep inside of some aspects of the personality of the performers on stage. Those bits of their essence are pulled out of their own personal experience. But artistically modified in order to have somehow always something of reality in their performance. Nevertheless the feelings and emotions expressed are exposed in a way that both as a individual or as part of a group can be recognized in anyone's own experience. In this way the performance acts like a mirror on the memories and sensations of the viewer, reflecting in the performers what they can recognize in themselves.

Only then we can approach to the sensibility of the audience, one by one, sharing tiny little sketches of real life. And by doing this, getting closer to a dialogue soul to soul, performer to viewer, with honesty and vulnerability, showing the personal universe they see through their own eyes.

CREDITS

- > Choreography: **Roberto Olivan**
- > Dancers: **Anne-Laure Dogot**, **Ariadna Gironès Mata**, **Camille Mariage**, **Evmorfia Stylianidou** & **Špela Vodeb**
- > Music: **Malicorne** 'Le Luneux', **Jacques Brel** 'Ne me qui tte pas', **Gavin Bryars** 'Jesus' blood never failed me yet' & **Lopez Lopez** 'Estudio para la modulacion metrica'



Mindset

2010 / © 25 min

SEAD - Salzburg Experimental Academy of Dance (Austria)

Creation by Roberto Olivan for the students of SEAD - Salzburg Experimental Academy of Dance (Austria) in December 2010.

Choreography is everywhere we look at around us. Daily routine actions pass unnoticed in front of our eyes often. And so their value and potential.

In this occasion I propose to start from the scratch with/from apparently random situations, actions and movements from the performers in order to stage them, providing another layer of attention, interest and importance. The performers are consciously submitted under certain tasks provoking some creative results. But a final precise selection of those artistic reactions from the performers will configure the colour of the performance. It will all depend on what will it be the subject and what sort of situations come out from this process. The result it will be a sort of puzzle of events which reveals aspects of the personalities of those performers. Events based on bits of their own personal memories, desires and emotions wrapped with certain dose of fantasy altogether.

CREDITS

- > Choreography: **Roberto Olivan**
- > Performers: **2010's students of SEAD - Salzburg Experimental Academy of Dance (Austria)**



0-risk policy

2010 / © 35 min

SEAD - Salzburg Experimental Academy of Dance (Austria)

Creation by Roberto Olivan for the students of SEAD - Salzburg Experimental Academy of Dance (Austria) in December 2010.

Choreography is everywhere we look at around us. Daily routine actions pass unnoticed in front of our eyes often. And so their value and potential.

In this occasion I propose to start from the scratch with/from apparently random situations, actions and movements from the performers in order to stage them, providing another layer of attention, interest and importance. The performers are consciously submitted under certain tasks provoking some creative results. But a final precise selection of those artistic reactions from the performers will configure the colour of the performance. It will all depend on what will it be the subject and what sort of situations come out from this process. The result it will be a sort of puzzle of events which reveals aspects of the personalities of those performers. Events based on bits of their own personal memories, desires and emotions wrapped with certain dose of fantasy altogether.

CREDITS

- Choreography: Roberto Olivan
- Performers: 2010's students of SEAD - Salzburg Experimental Academy of Dance (Austria)

Kiosco das Almas Perdidas

2008 / © 70 min

Centro Coreográfico Galego (Spain)

Kiosco das Almas Perdidas is inspired by the atmosphere of the neighbourhood in the city of Vigo where formerly lived fishermen, fishmongers, prostitutes, intellectuals and slums of the city. It is there where the performers, through naked forms and standards to which we all commonly linked, dance and take advantage of the hours left before dawn. We are about to witness a hymn to freedom, sung by Mercedes Peón and created by Roberto Olivan after a three-month residency in Galicia, where he assembles a multidisciplinary team.



CREDITS

- > Artistic Direction and choreography: **Roberto Olivan**
- > Direction assistance: **Erick Jiménez**
- > Creation and performers: **Hannan Shakti Buhler, Gabriella Máthè, Kirenia Martínez Acosta, Nuria Sotelo Rodríguez, Ana Beatriz Pérez Enríquez, Lenka Bartunkova, Alvaro Esteban López, Jordi Vilaseca Lorite, Anna Calsina Forrellad, Natxo Montero Matia & Henrique Peón**
- > Music composition and performance: **Mercedes Peón**
- > Musicians: **Mercedes Peón, Xosé Lois Romero & Fernando Abreu Fernández**
- > Dramaturgy: **Roberto Magro**
- > Lighting design: **Baltasar Patiño**
- > Costume design: **Ruth D. Pereira**
- > Set props: **Rodrigo Roel**
- > Video creation and edition: **Fiumfoto**
- > Video animation: **Murielle Félix**
- > Photography: **Victor Rivera Jove**
- > Underwater camera man: **M. David Deibe**
- > Text: **Pietro Rosa**

CENTRO COREOGRÁFICO GALEGO

- > Coordination: **Natalia Balseiro**
- > Production: **Marcos Vieitez**
- > Formation manager: **Maruxa Salas**
- > Production assistance: **María Casar & Leticia Vázquez**
- > Dance teachers: **Pilar Peña, Beatriz Ponlla & Belén Vázquez**
- > Piano player: **Roberto Beceiro**
- > Sound assistance: **Hugo Peñamaría**
- > Technicians: **Jesús Rodríguez Arias, Antonio Mallo & Daniel Arias**

- > Costume assistance: **Maruja Reimúndez & Cristina Cordido**
- > Press: **Ana Rosales, Ana Miragaya & Fátima Rodríguez**
- > Production: **Centro Coreográfico Galego** (Spain)
- > Co-production: **Laboral Escena** (Spain)
- > With the support of: **Xunta de Galicia** (Spain), **AGADIC - Axencia Galega das Industrias Culturais** (Spain), **Fundación Cidade da Cultura de Galicia** (Spain) & **Concello da Coruña** (Spain)

REPRESENTATIONS

2008

- > 19, 20/07 Mercat de les Flors - Grec Festival de Barcelona (Barcelona, Spain)
- > 11/07 Pazo da Cultura de Carballo (A Coruña, Spain)
- > 06, 07/06 Teatro Principal de Ourense (Ourense, Spain)
- > 23/05 Teatro Principal (Ponferrada, Spain)
- > 16, 17/05 Teatro Viriato (Viseu, Portugal)
- > 10, 11/05 Teatro Jofre de Ferrol (A Coruña, Spain)
- > 07, 08/05 Teatro Cánovas (Málaga, Spain)
- > 30/04 Teatro Municipal Área Panorámica de Tui (Pontevedra, Spain)
- > 25, 26/04 Teatro Central (Sevilla, Spain)
- > 18, 19/04 Teatre Fortuny (Reus, Spain)
- > 10, 11/04 Teatro Manuel de Falla (Cádiz, Spain)
- > 04, 05/04 Auditorio Municipal de Narón (A Coruña, Spain)
- > 29, 30/03 Auditorio de Galicia (Santiago de Compostela, Spain)
- > 20, 21/03 Laboral Escena (Gijón, Spain)
- > 15/03 Vilagarcía de Arousa (Vilagarcía de Arousa, Spain)
- > 13/03 Pazo da Cultura de Pontevedra (Pontevedra, Spain)
- > 07, 08/03 Centro Cultural Caixanova (Vigo, Spain)
- > 29/02, 01, 02/03 Teatro Rosalía de Castro (A Coruña, Spain)



In the name of the land

2007 / © 60 min

IDC - Iceland Dance Company (Iceland)

We are living in fragile and delicate times. Some even say that we have already entered an era of consequences-consequences of our own actions; displacement, manipulation and disrespect towards nature. In Iceland, you can find the most powerful expression nature can have: volcanoes, geysers and glaciers.

Icelanders integrate their daily life with a belief in elves, trolls, hidden people and ghosts and one would think this makes them close to nature. The question is: are they? Are we all taking enough care of nature?

CREDITS

- > Artistic Direction and choreography: **Roberto Olivan**
- > Lighting design: **Kári Gíslason**
- > Set, costume design and props: **Elín Edda Árnadóttir**



Sunny Side Up

2007 / © 60 min

Vertigo Dance Company (Israel)

Six people of our times represent on stage the voice of our society. A society that needs to be reminded that respect, coexistence and tolerance are the basis of our survival.

'A performance pleasure delights audiences' by Ora Brafman (The Jerusalem Post 01/14/2007):

Olivan's approach to dance is tailor-made for Vertigo, combining plenty of energy, fluidity of movement and a naturalistic expression. All six members of the *Sunny Side Up* ensemble seemed at ease throughout the piece. But while watching them jump, roll, skip and fall into daring lifts was a pleasure, the real delight of the piece was sensing how the dancers genuinely enjoyed the movement and energy of the performance.

CREDITS

- > Artistic Direction and choreography: **Roberto Olivan**
- > Creation and performers: **Rina Wertheim, Carmi Zisapel, Meytal Blanaru, Yaron Shamir, Nimrod Chirurg & Elad Shechter**
- > Music: **The Apples: Ofer Tal:** turntables; **Shai Ran:** double bass
- > Lighting design: **Dani Fishof - Magenta**
- > Costume design: **Shira Wise**
- > ***Sunny Side Up*** is a cultural co-production between Spain, Belgium and Israel



Landmark

2006 / ☉ min

ÉSAC - Ecole supérieure des arts du cirque (Belgium)

In the glow of streetlights actors lead us in their journey to the sources. Chanted by the tribal rhythm of a universal melody, only instinct can then approach our animal side, raw and emotional all at once. Hope can thus be reborn and authenticity takes his place. Everyone exposed, stripped off from the varnish and barriers, can finally find their own roots, their land, their home, their *Landmark*.

CREDITS

- > Artistic Direction and choreography: **Roberto Olivan**
- > Choreography assistance: **Claudio Stellato**
- > Creation and performers: **Estudiants d'ÉSAC & P.A.R.T.S.**
- > Music composition: **Riccardo Nova**
- > Musicians: **Pino Basile & Christophe Morisset**
- > Lighting design: **Reynaldo Ramperssad**
- > Costume design: **Isabelle Lhoas & Frederick Denis**
- > Set design: **Saoud Mama**
- > Set design assistance: **Gauthier Priels**
- > **Landmark** is a collaboration between ÉSAC and P.A.R.T.S. (Belgium)



TEACHING EXPERIENCE

ARGENTINA

- Teatro Municipal General San Martín (Buenos Aires)

AUSTRIA

- SEAD - Salzburg Experimental Academy of Dance (Salzburg)

BELGIUM

- Compagnie Michèle Anne De Mey | Charleroi Danses (Brussels)
- Kong vzw (Ghent)
- Danscompagnie Lune (Mechelen)
- Danscentrumjette (Brussels)
- Dansstudio Zenit (Leuven)
- de!Kunsthmaniora (Antwerp)
- ÉSAC - Ecole supérieure des arts du cirque (Brussels)
- FERIA Musica (Brussels)
- GARAGE29 (Brussels)
- Jetsummer (Brussels)
- La Raffinerie (Brussels)
- Needcompany (Brussels)
- P.A.R.T.S.- Performing Arts Research and Training Studios (Brussels)
- Rosas dance company (repertory classes) (Brussels)
- Cie Bud Blumenthal | Studio Hybrid (Brussels)
- Royal Ballet School Antwerp (Antwerp)
- Vivace Evergem koor (Ghent)
- 1x2x3 Asbl Fatou Traoré (Brussels)

BRAZIL

- Cia Nós No Bambu (Brasília)

CANADA

- Alias Dance Project (Toronto)
- Circuit-Est (Montréal)

CHINA

- HKAPA - The Hong Kong Academy for Performing Arts (Hong Kong)

COLOMBIA

- Festival Endánzate (Medellín)
- La Rueda Flotante (Medellín)

COSTA RICA

- Conservatorio El Barco (San José)

CROATIA

- Zagreb Dance Company (Zagreb)

DENMARK

- The Danish National School of Performing Arts (Copenhagen)

EL SALVADOR

- Compañía Nacional de Danza El Salvador (San Salvador)

FRANCE

- AKOREACRO (Le Havre)
- Le Lido, Centre des Arts du Cirque de Toulouse (Toulouse)
- CNAC - Centre national des arts du cirque (Châlons-en-Champagne)

GERMANY

- Katapult (Berlin)

GREECE

- Kinitiras Studio (Athens)

HUNGARY

- MU Theater (Budapest)
- Szeged Contemporary Dance Company (Budapest)

ICELAND

- Iceland Academy of Arts (Reykjavík)
- IDC - Iceland Dance Company (Reykjavík)

ISRAEL

- Vertigo Dance Company (Jerusalem)

ITALY

- MagdaClan Circo (Turin)
- FLIC Scuola di Circo (Turin)

MALTA

- Dance Hybrid Malta (Malta)
- School of Performing Arts - University of Malta (Malta)

MEXICO

- ATLAS Festival Internacional Técnicas de Movimiento (Guanajuato)
- CEPRODAC - Centro de Producción de Danza
- Contemporánea (Mexico City)
- Festival Internacional de Danza Contemporánea Onésimo González (Guadalajara)
- Festival Yucatán Escénica (Mérida)
- Sur Oeste Arte Escénico A. C. (Mexico City)
- Escuela Superior de Música y Danza de Monterrey (Monterrey)

NORWAY

- Carte Blanche - The Norwegian National
- Company of Contemporary Dance (Bergen)
- PRODA Rogaland (Stavanger)

> Department of Music and Dance - University of Stavanger (Stavanger)

POLAND

> CYRKULACJE - Wrocławski Festiwal Ruchu (Wrocław)
> Dada Hub (Sopot)

PUERTO RICO

> CoDa21 Compañía de Danza (San Juan)

SLOVENIA

> The Jurányi Art Incubator House (Ljubljana)

SOUTH AFRICA

> Dance School Soweto (Soweto)
> The Dance Factory (Johannesburg)
> Tshwane University of Technology (Pretoria)

SOUTH KOREA

> K-Arts - Korea National University of Arts (Seoul)

SPAIN

> PAD - Asociación Andaluza de Profesionales de la Danza (Sevilla)
> Associació Sudansa (Barcelona)
> Asociación TabaibArt (Barcelona)
> Bambú Danza (Madrid)
> Capsa Ambulant d'Artistes (Tarragona)
> CDC - Centro de Danza Canal (Madrid)
> CobosMika SEEDS (Palamós)
> Conservatorio Profesional de Danza "Reina Sofía" (Granada)
> Conservatorio Superior de Danza "Ángel Pericet" (Málaga)
> Conservatorio Profesional de Danza de Murcia (Murcia)
> Dantzagunea (San Sebastián)
> Escarlata Circus (Sant Esteve de Palautordera)
> Escola Municipal de Teatre de Tortosa (Tortosa)
> Espai de Circ I AVC - Associació Valenciana de Circ (Valencia)
> Espai de Circ de Mataró Cronopis (Mataró)
> Espai Evohé (Tarragona)
> Festival Costa Contemporánea (Almería)
> Festival Dies de Dansa (Barcelona)
> Festival de danza Zaragoza en Movimiento (Zaragoza)
> Festival TNT - Terrassa Noves Tendències (Terrassa)
> Festival Más Dansa (Reus)
> Festival Vila-real en Dansa (Castellón)
> FlipArt - Escola El Pilar (Cornellà de Llobregat)
> FlipArt - IES Thos i Codina (Mataró)
> FlipArt - Institut Alt Penedès (Vilafranca del Penedès)

> FlipArt - Institut Can Planas (Barberà del Vallès)
> FlipArt - Institut Can Vilumara (l'Hospitalet de Llobregat)
> FlipArt - Institut Damià Campeny (Mataró)
> FlipArt - Institut Joan Mercader (Igualada)
> FlipArt - Institut Josep Mestres i Busquets (Viladecans)
> FlipArt - Institut Manolo Hugué (Caldes de Montbui)
> FlipArt - Institut Manuel Blancafort (La Garriga)
> Ibiza Contact Festival (Ibiza)
> Institut del Teatre de Barcelona (Barcelona)
> Laboral Escena (Gijón)
> La Caldera (Barcelona)
> La Central del Circ (Barcelona)
> LA DANSERIA - Escola de Dansa de Vilafranca del Penedès (Barcelona)
> Nouveau Clown Institute (Barcelona)
> nunArt (Barcelona)
> Real Conservatorio Profesional de Danza "Mariemma" (Madrid)
> Teatre Auditori de Granollers (Granollers)
> Teatro Central (Sevilla)
> Teatre Principal (Vilanova i la Geltrú)
> Teatro Rosalía de Castro (La Coruña)

SWEDEN

> ReAct! (Stockholm)
> Danscentrum Stockholm (Stockholm)
> Stockholm University of the Arts (Stockholm)

THE NETHERLANDS

> ATD - Academy of Theatre and Dance (de Theaterschool) - Amsterdam University of the Arts (Amsterdam)
> ArtEZ School of Dance (Arnhem)

UNITED KINGDOM

> Nux Company (Edinburgh)
> Race and Rhythm's Space (London)
> TripSpace Projects (London)

VENEZUELA

> Teatro Teresa Carreño (Caracas)

CINEMA

2015

- › Choreographer and actor for the TV film ***Mata Hari*** (2016), produced by Star Media and directed by Dennis Berry and Julius Berg in Russia, France and Portugal.

2009

- › Choreographer for the film ***Les derniers jours du monde*** (2009) with Sergi López. French and Spanish production directed by Jean-Marie Larrieu and Arnaud Larrieu.

2008

- › Performer for the film ***Simon Konianski*** (2009). Belgian, Polish and Ukrainian production directed by Micha Wald.



AWARDS

2017

- Award **Premi Cultura Deltebre 2017** to the best cultural event for **Festival Deltebre Dansa** (Catalonia, Spain).

2015

- Award nomination **Lunas del Auditorio 2015** for the performance **Telegrama a los ángeles** (Mexico).
- Award nomination **Premis de la Crítica 2015** for the performance **A place to bury strangers** (Catalonia, Spain).

2014

- Award **Premi Nacional de Cultura 2014** to his career as an innovative choreographer (Catalonia, Spain).

2013

- Award **Ciutat de Barcelona 2013**, Dance category, for the performance **A place to bury strangers** (Catalonia, Spain).
- Award nomination **Premi Butaca 2013** for the performance **A place to bury strangers** (Catalonia, Spain).
- Award nomination **Premis Zirkòlika de Circ de Catalunya 2013** for the performance **A place to bury strangers** (Catalonia, Spain).
- Award nomination **Storm of the Year 2013** for the performance **Enclave 4/7** (Poland).
- Award nomination **Ebre Líders 2013** to his cultural projection (Catalonia, Spain).

2012

- Award **Premi Cultura Deltebre 2012** to the Best Cultural Event for **Festival Deltebre Dansa 2011** (Catalonia, Spain).



- Award **Sebastià Gasch FAD Awards Of Paratheatrical Arts 2012** to his unique choreographic creations (Catalonia, Spain).

2011

- Award **Ebre Líders 2011** to the Ebrenco of the year (Catalonia, Spain).

2001

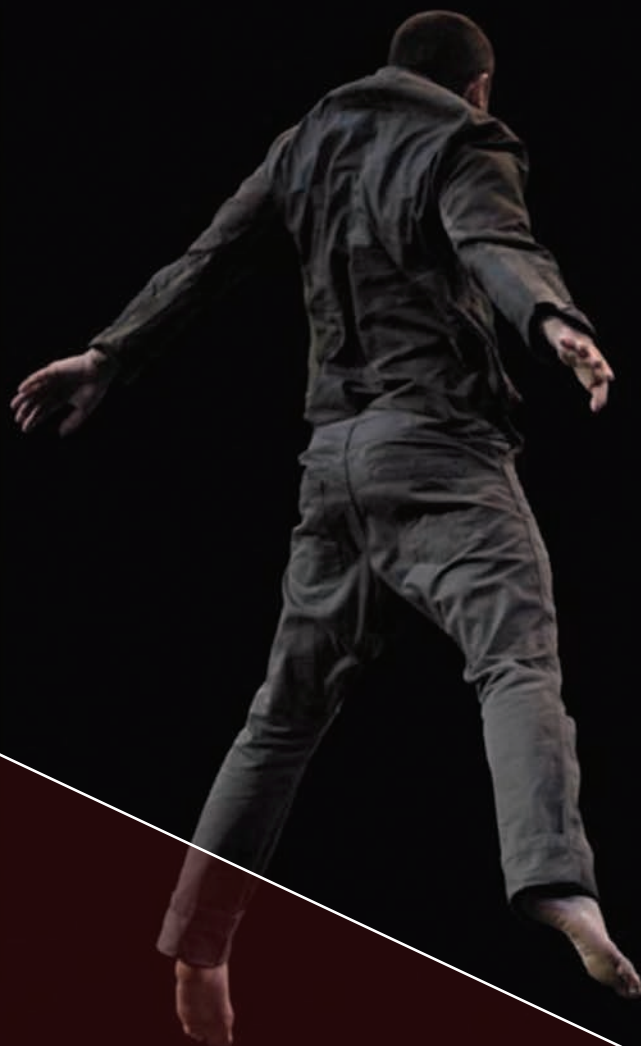
- Award **Prix SACD de la Création Chorégraphique 2001** by the Société des Auteurs et Compositeurs Dramatiques for the performance **Natural Strange Days** (Belgium).

1996

- Award **Certamen Coreográfico de Madrid 1996** for the performance **Common Essence** (Spain).

1994

- 2nd prize (shared) at the contest **Ricard Moragas 1994** for the performance **Canción de cigarra**.



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