



La Ribot, *Laughing Hole* at Arsenic, Lausanne, 2013. Photo: Anne Maniglier

A escala humana **La Ribot**

19 February - 3 April 2022
Sala de exposiciones Alcalá 31

TABLE OF CONTENTS

Introduction by La Ribot_p.3

A escala humana, La Ribot. By Oliver Kaeser, curator of the exhibition_p.4

Biographies of the artist and the curator_p.6

Programme of live performances_p.7

List of works_p.9

Biographies of the collaborators_p.13

Practical information_p.16

Exhibition credits_p.17

Press material and contact_p.18

Introduction by La Ribot

«This exhibition, *A escala humana*, has objects and bodies that should be viewed as devices to be used.

It is not simply a question of looking: rather it is a case of acting and using. The exhibition speaks about what people do with their bodies, objects and space. And about what happens in the manifold relationships formed between them. These relationships may be geometrical, philosophical, sentimental, catastrophic, narrative, unexpected and always poetic.

Here there is no separation between visual and choreographic, sculptural and live, action and gaze.

Here all things are part of a compact whole.»

La Ribot



La Ribot, *Laughing Hole at Arsenic*, Lausanne, 2013. Photo: Anne Maniglier

A escala humana

La Ribot

By Olivier Kaeser, curator

A *escala humana* is one of the most ambitious solo exhibitions dedicated to the choreographer, dancer and artist La Ribot, in her hometown, Madrid. As the title suggests, the exhibition underscores the key role of the human body in her practice: the staged body, contact between bodies, the body's relationship with its spatial and architectural environment, the trace of the body in objects, the memory of gestures in video or photography. The idea of scale is also critical, given that the works are conceived and produced with the artist's body or the performers' bodies. The props and accessories employed, such as video and photo cameras, costumes and objects, are used in function of the body's physical possibilities, without any other external input or artifice. The body is thus "left to its own devices," and expresses itself fully, mainly through movement, gesture, gaze, voice, laughter or writing.

Whether they take the form of dance shows, videos, photographic compositions, objects or texts, her works establish a direct, one-to-one relationship with the spectators-visitors. As such, they offer the possibility of an empathic relationship between the "observing" body and the "acting" body, constructed through tension, questioning, beauty, strength, fragility and feeling. The artist questions the physical, social and political value of the human body, underlining its many states, which are, at once, solitary, other and collective. Her practice is a powerful ode to freedom, courage and action: "be yourself, don't hold back," these works seem to say.



La Ribot, *Laughing Hole* at Arsenic, Lausanne, 2013. Photo: Anne Maniglier

On view in the sumptuous space of the Sala Alcalá 31 exhibition hall, a selection of works conceived over the course of more than twenty years gives an overview of La Ribot's highly singular practice. The exhibition opens with *Laughing Hole* (2006). An emblematic example of her interdisciplinary approach, the six-hour performance and installation incorporates dance, performance, theatre as well as visual and graphic arts to deliver an unsettling and fascinating collective experience and an incisive political message.. The video-installation *Despliegue* (2001) is both a "retrospective" and a foundational work, since, on one hand, it condenses the gestures and objects of the preceding *distinguished pieces* (the generic name for the project started by La Ribot in 1993), and, on the other, it marked the beginning of her "cuerpo operador" practice, a method based on the use of a handheld video camera and a single sequence shot.

A escala humana brings together, for the first time, the three groups *Walk the Chair* (2010), *Walk the Bastards* (2017) and *Walk the Authors* (2018-ongoing). These works, made up of dozens of folding wooden chairs which were once used for seating in travelling theatres, have been fire-branded with texts. People have to physically handle the chairs and move them in all directions in order to read the texts, thus turning spectators into performers of these participative pieces that take over the space. Each of the three sets of chairs has its own history and theme.

Among other works on view on the upper floor is a large selection of notebooks in display cases. Real extensions of the artist's mind over the last forty years, these notebooks give an intimate and sensitive insight into her way of thinking, of combining elements, of outlining projects, of using references and mixing art and life.

During the exhibition, a digital catalogue and a video documentary will be published on the website of la Comunidad de Madrid.

Biographies of the artist and the curator

La Ribot

Born in Madrid, La Ribot is based in Geneva and works internationally. She was awarded the Golden Lion for Lifetime Achievement at the Venice Biennale of Dance 2020; Switzerland's Grand Prix for Dance granted by the Federal Culture Office in 2019; the Region of Madrid Visual Arts Award in 2018; the Golden Medal of Merit in the Fine Arts granted by Spain's Ministry of Culture in 2015; and the National Dance Award granted by Spain's Ministry of Culture in 2000.

La Ribot is a choreographer, dancer, and visual artist. She began working in the 1980s, towards the end of Spain's transition to democracy, and has gone on to profoundly change the field of contemporary dance. She defies the frameworks and formats of the stage and the museum, borrowing freely from the vocabularies of theatre, visual art, performance, film and video to instigate a conceptual shift in choreography. Her solo works, collective explorations, experiments with amateurs, installations and moving images are the many facets of a protean practice that constantly focus on the rights of the body.

Marcella Lista, writer and Chief-Curator of the New Media Collection, Centre Pompidou, Paris (2020).

The artist has presented her choreographic work at, among others, Tate Modern, London; Festival d'Automne, Théâtre de la Ville and Centre Pompidou, Paris; Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid; Aichi Triennale, Nagoya; Galería Soledad Lorenzo, Madrid; Museu Serralves, Porto; the Art Unlimited platform at the Art Basel Festival, Basel; S.M.A.K., Ghent; and Museo Universitario de Arte Contemporáneo (MUAC), Mexico City.

La Ribot's visual work may be found in major private and public collections, including Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid; Centre Pompidou, Paris; Centre national des arts plastiques, Paris; el Museo de Arte Contemporáneo de Castilla y León (MUSAC), Leon; Artium (Centro-Museo Vasco de Arte Contemporáneo), Vitoria; and Fonds régional d'art contemporain (FRAC) de Lorraine, Metz (France).

Olivier Kaeser - curator of the exhibition

After studying Art History at the University of Geneva, Kaeser began working at the Centre d'Art Contemporain Genève, first as an assistant, and later as a curator. Together with Jean-Paul Felley he founded and directs Attitudes, an independent art structure based in Geneva but active in the whole of Switzerland, throughout Europe and, by means of exhibitions-expeditions, also in Buenos Aires, Santiago de Chile and Beirut. In 2008, and always as part of the duo, he became director of the Swiss Cultural Centre in Paris, where he developed a multidisciplinary programme for ten years. Since 2019 he has worked as a freelance curator and directs Arta Sperto, a curatorial agency for the production, organisation and publication of mostly multidisciplinary and transdisciplinary art projects. In 2020 he presented the "Dance First Think Later - Rencontre entre danse et arts visuels" exhibition-festival in Geneva, and in 2021 organised and co-produced the underwater performance *SpO2*, by Anne and Jean Rochat, in two spots in Lake Geneva and in a river in Tesino (Switzerland).

Programme of live performances:

Saturday 19 February - 4:00 - 10:00 pm

Laughing Hole, 2006

Installation, variable dimensions, produced during performance

Cardboard, marker, adhesive tape

Inauguration with the 6-hour performance on 19 February

With Olivia Csiky Trnka, Delphine Rosay, Lisa Laurent, Mathilde Invernon, Fernando de Miguel and Piera Bellato

Courtesy of Museo Nacional Centro de Arte Reina Sofia, Madrid

The installation-performance *Laughing Hole* was presented at Art Unlimited, Art Basel 37 (Switzerland) in 2006.

“Three female performers dressed in cleaners’ overalls sort through hundreds of cardboard placards that, face down, litter the floor of the performance space. One by one they display the cards and tape them to the walls, filling the space with disjointed, often politically tendentious, phrases, such as “die here”, “anonymous in Guantánamo”, “brutal hole”, “Gaza party”, “secret death”, “shit spectator”, “immigrant for sale” or “impotent terror”. The performers laugh continuously throughout the whole action, while a sound artist records and electronically mixes the laughter, amplifying the piece’s already conflicted atmosphere. After the six hours, the visual and sound installation remains, in such a way that the graphic chaos and the soundtrack of the laughter continues to dwell on the walls and the floor of the exhibition hall.”

- Jaime Conde-Salazar

Over the course of the six hours the performers evolve within different and complex parameters that play with textual, corporal and sound languages.

Wednesday 23, Thursday 24, Friday 25 and Saturday 26 February - 8:30 pm

Pièce distinguée N°45, 2016

Clothes, velvet, jewellery and paint

35'

With La Ribot and Juan Oriente

Without the need for any specific theatrical setting or device, *Pièce distinguée N°45* can be deployed anywhere like spreading a blanket on the ground for an impromptu picnic.

In profound silence, a singular and elegantly dressed couple extends and settles upon a blue velvet cloth. *Pièce distinguée n°45* plays with the rituals of performing arts and the power of painting. It is also an investigation into the subtle play of erased identities.

Tuesday 1 March to Sunday 3 April

Tuesday to Saturday - 7:00 pm

Sunday- 12:00 noon

LaBOLA, 2022, world premiere

Clothes, objects and books

60”

Tuesday 1 March to Sunday 13 March: Piera Bellato, Ludovico Paladini, Thami Manekehla

Tuesday 15 March to Sunday 20 March: Mathilde Invernon, Lisa Laurent, Ludovico Paladini

Tuesday 22 March to Sunday 3 April: Lisa Laurent, Juan Loriente, Mathilde Invernon.

“I imagine that we could all be dancing non-stop, all the time, all together, and doing more or less the same, continuously transforming ourselves, going through all kinds of experiences; starting out, for instance, from ourselves, exchanging shirts, trousers, hats; exchanging shoes, towels and dresses, forms; exchanging bellies, hair, noses, chicken legs, skulls, camel hair, long skirts, windcheaters, rugs, table and chairs, cigarettes and brooms, music and lights, books, mops and knives; exchanging bodies and lives, stories and lies, women and men; exchanging horns, gripes and butts; exchanging names, faces and passports.” Extract from the speech given by La Ribot on receiving the Golden Lion for Lifetime Achievement at the Venice Biennale of Dance in 2020. This vision is performed by the dancers of the La Ribot Ensemble as part of a creation for the exhibition *On A Human Scale*.

Presented here for the first time, *LaBOLA* is performed by three artists. With a great quantity of clothes and objects, each day, each one of them invents an attitude and a costume. The interpretation of the different parameters takes place live and the transformation is permanent, constant and unstoppable.

List of works

***Despliegue*, 2001**

Video-installation

Duration: 45'

Artist's collection

Despliegue shows the artist building or “painting” the floor with various elements from her own personal artistic universe. This work marked the beginning of her investigation into the “cuerpo operador”, a concept La Ribot continued to explore in her video works over the years. On this occasion, the artist records herself in two long takes using two cameras: the first, fixed on the ceiling; the second, handheld. The video compiles objects, texts and gestures from her early *distinguished pieces* and her experimentation with the limits of dance. The installation consists of two videos: a life-sized projection on the floor of images recorded by the fixed camera, and a small screen, located nearby, showing the long take recorded with the handheld camera.



***Walk the Chair*, 2010**

Installation

50 folding wooden chairs

Fire-branded wood, adhesive tape, wire

Courtesy of Centre Pompidou, Paris

When she was first invited to take part in the Hayward's hybrid art-dance exhibition, La Ribot took Pina Bausch's 1984 piece *Café Muller* as a point of reference and devised a plan to “invade” part of the gallery with a crazy thicket of folding wooden chairs: a kind of obstacle course for gallery visitors. Later this plan gave way to the concept of “readable” chairs: fifty chairs “branded” with quotations etched into their backs, legs and seats with a poker-work tool. The quotes' overarching theme is movement, but they also reflect on participation and spectatorship. The performers of this participative work are the visitors. To be “decoded”, each chair has to be physically handled: unfolded, turned around and upside down and left to right. Visitors are thus turned into the performers of a collective work in constant motion.



Walk the Bastards, 2017

Installation

11 folding wooden chairs

Fire-branded wood, adhesive tape, wire

Artist's collection

«Walk the Bastards is made up of chairs that were not included in Walk the Chair and Walk the Authors. “These chairs can be seen as defective or lacking in interest, some are lopsided, others were used as models, others are repaired and yet others have incorrect quotations, but when put together they take on a new identity that had been marginalized or ignored, and as a group they recover a meaning evocative of life. They can be picked up and read; one can sit on them and watch life pass by, but they should never be separated from the rest of the group and, above all, they should never be left on their own.»

- La Ribot



Walk the Authors, 2018 - ongoing

Installation

30 folding wooden chairs

Fire-branded wood, adhesive tape, wire

Artist's collection

Walk the Authors is made up of a variable number taken from a larger set of folding wooden chairs with fire-branded messages. They are sisters of the chairs used in Walk the Bastards (presented at Max Estrella Galeria in Madrid in December 2017). This big family has been enlarged for A escala humana with 23 new chairs. The chairs in Walk the Authors are independent and each one has its own voice. Their stories are true stories, lived by or told to La Ribot. In order to read them, you have to use your body and, of course, the seat itself. You will need to fold and unfold it, turn it around or upside down. You have to hold it, touch it, squat down, get on your knees and bend over. On them you can read the stories of Geneviève, María José, Tamara, Señora Caetano, Carles and Henry, starting from the point marked by the adhesive tape or piece of wire.

“These chairs are part of my life. With them I have read the world, I have sat down on them to watch it, and it is with them that I wish to be cremated. And I love each one of them—mothers, daughters, bastards, sisters—equally.”

- La Ribot



ROJO, 2020

Video

Duration: 3' 25"

Collection of Galería Max Estrella, Madrid

During lockdown in 2020, the Galeria Max Estrella commissioned all its artists to make a video for its *Íntimo* programme. In her studio in Geneva, La Ribot filmed, camera in hand in a sequence shot, an interior, apparently in miniature, full of objects. An enclosed world, this space saturated in red recalls the inside of a body or of a heart. At the end of the piece, the frame opens up to reveal the desolation of the city, devoid of all life and human presence.

The lyrics of the song by Mia Martini, *Almeno Tu Nell'universo* (At Least You in the Universe) evokes this profound solitude.

Sai, la gente è sola
E come può lei si consola
Ma non far sì che la mia
mente
Si perda in congetture, in
paure
Inutilmente e poi per niente
Tu, tu che sei diverso
Almeno tu nell'universo

[You know, people are alone
How can you console
yourself?
But don't let my mind
Lose itself in fancies, in fears,
Uselessly and for nothing
You, you who are different
At least you in the universe]



Otra Narcisa, 2003

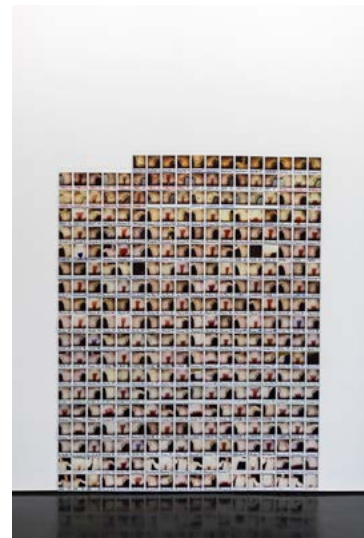
Composition of 337 polaroids

Dimensions: 162 x 209 cm

Artist's collection

Otra Narcisa is a compilation of polaroid photos taken during the course of the performance *Narcisa* (Distinguished Piece No.16, 1997) between 1997 and 2003. The 337 images condense the passing of many years into one single sequence.

During *Narcisa*, La Ribot photographed her breasts and pubis with a Polaroid camera and then taped the photos onto the parts of her body she has just photographed, standing facing the audience as the images developed.



Cuarto de oro, 2008

Video

Duration: 3' 31"

With Cristina Hoyos

Produced with the support of Cajasol Obra Social for the Intervalo project, Seville

Commissioned for the *in_ter_va_lo* exhibition, as part of the Contemporary Art and Flamenco festival in Seville, the video *Cuarto de oro* continues La Ribot's exploration of dance, on this occasion through a video filmed from the viewpoint of the dancing body: that of the flamenco dancer, choreographer and artist Cristina Hoyos. La Ribot and Hoyos developed the project collaboratively, shooting, reviewing the footage and shooting again. The finished piece is the result of nineteen individual experiments. The work paints a graceful, dignified portrait of Hoyos full of vitality. It combines a sensation of vigorous activity and references to her repertoire of flamenco while also allowing space for calm and reminiscences. The "golden room" in which Hoyos dances is the living room of her own home and, as the camera gets closer, we discover books, personal papers and family photos.



Work notebooks, 1982-2019

Notebooks with collages and designs

Archives dramaturgy: Jaime Conde Salazar

Artist's collection

By documenting her thoughts in notebooks, La Ribot analyses her own artistic practice while at once exorcising the anxieties inherent to the creative process and life itself. Each notebook is a disparate compilation of choreographic ideas, scores, rehearsal plans, drawings and scale models, juxtaposed with press clippings, to-do lists, budgets, quotes, estimates, appointments, letters and telephone numbers. This collection presents the act of graphic composition as a continuous corporal practice, reflecting and expanding the complexity of La Ribot's prolific, multidisciplinary work and her everyday life in different countries and languages.



Biographies of the collaborators

Piera Bellato - performer

After obtaining an MA in International Relations, Piera Bellato went on to graduate from The Manufacture Performing Arts School in Lausanne in 2013. She then worked for several artists, Lucile Carré, José Lillo, Eric Salama, Stéphanie Blanchoud, Eric Salama, Nina Negri, Les 3 Points de suspension, Vincent Coppey and Isis Fahmy, among others. She also dedicates much of her time to research projects around performance, particularly with one of her collectives, Third Floor Group. She followed a stint as associated artist at L'Abri in 2019-2020, with her own project, *Merci pour cette danse*, fusing dance and theatre, presented at Usine à gaz in Nyon and Théâtre du Loup in Geneva. Since 2020, she has been working with La Ribot, particularly in two projects, *Pièce Distinguée N°54*, at Le Commun cultural space in Geneva, as part of the "Dance First Think Later" exhibition-festival; and *Distinguished Anyways*, for the Real Academia de España in Rome. In October 2021 Bellato joined La Ribot Ensemble as a permanent dancer.

Olivia Csiky Trnka - performer

Born in Bratislava, Olivia Csiky Trnka grew up in Switzerland. While studying at The Manufacture Performing Arts School, she completed a Master in Art History at the University of Lausanne. Founder of Full PETAL Machine, a production company working with theatre, video-installation and performance, she has created *Fronaisons*, *Demolition Party*, *Come to me*, *V.A.L.E.N.T.I.N.A* and *Mars Attending Paupière train fantôme*. Since 2011 she has been working on *Les Précipités*, a video-poems installation. In the theatre she has worked as a performer and dramatist for, among others, La Ribot, Maya Bösch, Jérôme Richer, Marcel Schwald, Marc Liebens, Karelle Ménine and Adina Secrétan. In cinema she has worked, among others, with Virginie Despentes, the Dowdle brothers, Stella di Tocco, Manuel Billi, Jacob Berger, the comedians V. Veillon and V. Kucholl or Fairouz M'Silti.

Fernando de Miguel - musician

A Swiss musician and composer of Spanish descent, Fernando de Miguel was born in Geneva in 1971. After training in composition and electroacoustic music under Gabriel Brncic, he joined the Database59 collective and began to collaborate with visual artists and video-makers. His field of expression also covers compositions for theatre and dance, for which he creates sound environments and original music. He is active as a composer for audiovisual projects and shows, and in music and performing projects for the stage. His most recent collaborations include: Oskar Gómez Mata - Cie L'Alakran, Vincent Coppey, Matthieu Vertut, Jean-Louis Johannides, La Ribot, Andrés Garcia, Dallas Suiza and Caroline de Cornière.

Lisa Laurent – performer

Lisa Laurent is a French dancer born in 1996. In 2019 she completed her studies at Ballet Junior in Geneva. In the three-year period of her training she danced many repertoire pieces (Jan Martens, Sharon Eyal, Thomas Hauert) and began to develop her own personal work. In September 2020 Laurent presented her first project, *Pas de deux*, in collaboration with Mattéo Trutat, at the Quarts d'Heure of Théâtre Sévelin in Lausanne. The project was selected for Tanzfaktor2022, organized by Reso. Her second project, *HYPER* (provisional title), is due to be premiered in November 2022 in Geneva as a focus piece at the Emergentia Festival. Apart from her work as a choreographer, Lisa Laurent is also a performer for Cindy Van Acker and a member of La Ribot Ensemble.

Mathilde Invernon – performer

Mathilde Invernon is a French-Spanish actor and dancer. After studying Dance and Theatre at the Paris Conservatory, in 2019 she graduated in Theatre at The Manufacture Performing Arts School in Lausanne. She works in stage, performance and film projects. She is behind performing projects like *El Intruso*, staged at the Lausanne Underground Film & Music Festival (LUFF), Gaîté Lyrique in Paris and Alte Munze in Berlin; and recently *Let's Pretend*, for Théâtre Sévelin 36, in Lausanne. She is currently directing and writing *The Bath*, to be staged at TLH de Sierre and at Théâtre du Crochetan in Monthey. She has danced in the latest works by La Ribot, *Pièce Distinguée N°54*, at Le Commun, in Geneva, as part of the “Dance First Think Later” exhibition-festival; and *Distinguished Anyways*, staged at the Real Academia de España in Rome. As from October 2021 she has reinforced this collaboration as a permanent performer in La Ribot Ensemble.

Juan Loriente – performer

Born in 1959 in Santander, Juan Loriente was a professional tennis player before discovering a vocation for the stage. He studied performing arts at the University of Cantabria and the Odin Teatret, in Denmark, with Torgeir Wethal and the International Exchange Natacha Project. Since 1999 he has been collaborating as first actor with the playwright and director Rodrigo García, in solos like *Borges* (1999) and plays like *After Sun* (2000), *Compré una pala en Ikea para cavar mi tumba* (2003), *La historia de Ronald el payaso de McDonald* (2003), *Accidens: Matar para comer* (2005) and *Gólgota Picnic* (2011). He has worked with La Fura del Baus, Carlos Marquerie, Elena Córdoba and Ion Munduate, among others, and has collaborated with La Ribot in two duets: *Los trancos del avestruz* (1993) and *Oh! Sole!* (1995). Loriente also directs radio and theatre research projects and workshops.

Thami Manekehla – performer

Thami Manekehla is a South Africa-born dancer and choreographer. He is the driving force behind the Statement Art project and co-director of Nyakaza SPACE in Soweto since 2012. He has benefited from several choreography scholarships and in 2008 won the Africa Dance Festival Prize. In 2016 he took part as co-creator and performer in the production of Ligia Lewis, *Minor Matter*, which won many distinctions and was staged in theatres and festivals worldwide from 2016 through 2019. In 2016 he was, together with La Ribot and Juan Loriente, a member of the trio of performers in *Another Distinguée*, the fifth series of the *distinguished pieces* project by La Ribot.

Ludovico Paladini – performer

Born in Rome in 1998, Ludovico Paladini is a dancer and performer active in Italy, France and Switzerland. In 2020 he graduated in Contemporary Dance at The Manufacture Performing Arts School in Lausanne. In February 2021, Paladini performed with his fellow graduates from *The Manufacture in A Dance Climax*, a show by Mathilde Monnier presented at the Antigal Festival in Geneva. Since 2020 he has been performing with Olivia Grandville in France and since December 2020, he has worked as a choreographer with AMAT and the Teatre delle Muse of Ancona in the production of his solo *Tales of FreeDoom*. In September 2021 he performed in *L'amour de la fille et du garçon*, choreographed by Prisca Harsch and Pascal Gravat, in the context of the Bâtie Festival in Geneva. In October 2021 he became permanent dancer in La Ribot Ensemble.

Delphine Rosay – performer

An actor and assistant director, Delphine Rosay currently coordinates the degree and master programmes at The Manufacture Performing Arts School in Lausanne. Between 1990 and 1994 she worked in Spain with Oskar Gómez Mata, prior to moving to Geneva where they jointly created the Alakran company. Rosay was involved in the creation of the pieces *Boucher espagnol* (1997), *Tombola Lear* (1998-1999), *Ubu!* (2000), *Cerveau Cabossé 2: King Kong Fire* (2002), *Optimistic vs Pessimistic* (2005), *Construis ta Jeep* (2006), *Epiphaneïa* (2006), *Kairos, sisyphes et zombies* (2009), *Suis à la messe, reviens de suite* (2010), *Psychodrame* (2012) and *La maison d'Anta* (2013). She has also worked with local artists including Denis Maillefer, Evelyne Murebeeld, Evelyne Catstellino, Caroline de Cornière and Fabrice Hügler. In 2007 she joined La Ribot in *Laughing Hole* and *Llámame Mariachi*, two pieces in which she performs with La Ribot herself and Marie-Caroline Hominal.

Almudena Ribot – spatial installation

Almudena Ribot is Senior Lecturer in Projects at ETSAM, UPM (Madrid Polytechnic University) and runs Unidad CoLab. Her interests are focused on three interrelated fields: industrialisation, personalisation, and sustainability. Professionally speaking, this involves a systematisation and construction of the project as a language and the use of bespoke systems. That is the case of the Cuatro50 Industrialised Housing System. From the viewpoint of pedagogy, this implies the use of collaborative processes. In 2009 she founded and codirected the CoLaboratorio: Industrialization, Prototyping and Collaboration group, and has been teaching and researching in that field since then.

Jaime Conde-Salazar – archives dramaturgy

Jaime Conde-Salazar Pérez graduated in Geography and History at Universidad Complutense, Madrid, majoring in Art History. In 2002 he obtained an MA in Performance Studies at New York University, thanks to a MEC-Fulbright grant. In 2003 he obtained an Advanced Studies Diploma for his research into "Narrations of Modernity in the History of Dance", directed by Estrella de Diego. He has collaborated as a dance critic in magazines including *Por la Danza* (Madrid), *SuzyQ* (Madrid), *Ballet/Tanz* (Berlin), *Mouvement* (Paris), *Hystrio* (Rome) and *Obscena* (Lisbon). Between 2003 and 2006 he directed Aula de Danza Estrella Casero at the University of Alcalá and between 2006 and 2008 he was managing director of Escuela Infantil Waldorf "El Moral" (La Laguna, Tenerife). Between 2009 and 2010 he received a grant from the Real Academia de España in Rome.

Practical information

Dates: from February 19th to April 3rd, 2022

Curator: Olivier Kaeser

Organization: Regional Ministry for Culture, Tourism and Sport, Madrid Regional Government. Directorate General of Cultural Promotion. Sub-Directorate of Fine Arts

Free entrance and activities

Practical Information

Sala Alcalá 31

C/ Alcalá, 31.

28014 Madrid

www.comunidad.madrid/centros/sala-alcala-31

Telephone : 91 720 82 51 - 81 32

Mail: museoexposiciones@madrid.org

Hours:

Tuesday to Saturday - 11h00-20h30

Sunday - 11h00-14h00

Monday closed

Exceptionally, from Wednesday 23rd to Saturday 26th - 11:00 - 21:30

How to get there:

Subway: Sevilla (Line 2), Sol (Lines 1, 2, 3)

Bus: Bus 46, M2, 9, 5 and 150

BICIMAD station: Puerta del Sol (1)

Credits

REGION OF MADRID

President
Isabel Díaz Ayuso

Regional Minister of Culture, Tourism and Sports
Marta Rivera de la Cruz

Deputy Regional Minister of Culture and Tourism
Daniel Martínez Rodríguez

Director-general of Cultural Promotion
Gonzalo Cabrera Martín

Deputy director-general of Fine Arts
Asunción Cardona Suanzes

Art consultant
Tania Pardo Pérez

EXHIBITION

Curator
Olivier Kaeser

Spatial installation
Almudena Ribot

Museographic design
María Fraile

Archives dramaturgy
Jaime Conde-Salazar

Executive producer
Aude Martino

Production and communication assistant
Iris Obadia

Administration
Gonzague Bochud

Technical direction and lighting
Marie Prédour

Performers
Piera Bellato, Mathilde Invernon, Lisa Laurent,
Ludovico Paladini, La Ribot, Juan Oriente,
Thami Manekehla, Olivia Csiky Trnka,
Delphine Rosay et Fernando de Miguel

Wardrobe and prop technician
Clara Macias

Head of temporary exhibitions
Xián Rodríguez Fernández

General coordination Sala Alcalá 31
María Báez

Communication
María Jesús Cabrera Bravo

Public programmes
Macu Ledesma Cid

Exhibition Mounting
Tema

Audiovisuals
Creamos Technology

Transport
Ordax

Lighting
Intervento

Conservation
Tekne

Insurance
Aon

Produced in collaboration with Galería Max Estrella, Madrid
La Ribot wishes to thank Paz Santa Cecilia, Antonio Sánchez and Catherine Phelps
La Ribot Ensemble is supported by la Ville de Genève, le Canton de Genève and Pro Helvetia,
Fondation suisse pour la culture.

Press material and contact

Scan this QR or follow the link to download the press kit:



https://bit.ly/prensa_laribot

For further information, photographs and interviews

Acerca Comunicación
Maider Olano
672 300 897 | 91 128 97 71
maider@acercacomunicacion.org

Press Culture Region of Madrid
María Jesús Cabrera
mariajesus.cabrera@madrid.org