

A person is shown from the back, wearing a complex leather harness with multiple straps and buckles. They are also wearing a blindfold made of a similar leather material. The person's hair is pulled up into a bun. The scene is lit with a warm, golden light against a dark background.

MARIANA

Luz Arcas, La Fármaco

PRODUCED BY
LUZ ARCAS | LA PHÁRMACO



IN CO-PRODUCTION WITH
BIENAL DE FLAMENCO DE SEVILLA
TEATROS DEL CANAL DE MADRID
MA-SCÈNE NATIONALE PAYS DE MONTBÉLIARD





The goat has multiple roles to play in rural Spain. There is also a venerable tradition of the animal being brought to town by itinerant gypsy performers. Crowds would gather as news spread that the “goat number” was to be staged. With musical accompaniment, a human performer instructed the compliant animal to climb steps and perform atop a precarious raised platform. To this day, “to do the goat number” is a euphemism to express that someone is about to embark on a challenging task. In this new flamenco-infused production, Luz Arcas’s Pharmakos Company (Spain) pays homage to and reimagines this popular entertainment rite.

Mariana is the name given to the goat who accompanies the wandering gypsy, the one who provides the show, who dances and puts food on the table. Mariana is the mule used for trilling by the peasant farmer, the female ass worked to death as well as the little donkey that carries our Lord. Irrespective of the age in which we live, the female animal is invariably the workhorse. In this production, song





animates and encourages the forces of production; whilst the body freely recreates the potency of the animal that allows itself to be led by the rhythm of its organs, just like in an unadorned acapella flamenco song. It is moved not by some archaic essence but instead by a pure desire to hit upon the perfect form, to embody order and eloquence. As we speak of the deep song in flamenco, there is also a deep body in dance. The deep body radiates energy, life and death. Herein lies its radical and archaic modernity. The deep body breaks into dance much in the same way as we are brought to tears, sweat or burst out laughing. The languages are impure, a hybrid as is all that is genuinely alive. A dance sculpted in stone and clay, schematic, coarse and precise much like alters, amulets or tools. A dance as abstract and symbolic as it is utilitarian and material.





The deep body has no formal objective, it has no objective.
The deep body has a coarse primitive and problematic
imaginary.

The deep body is rooted:

its roots are mobile, there is nowhere it does not reach.

It is impure, hybrid,

it feels like its life is small and this only makes it grander.

The deep body is not Apollonian,

it gives rise to ritual and catharsis.

The deep body is theatre.

The deep body is carved like a primitive sculpture,

it has a secret faith in its own potency.

The possibility of death is its ultimate attribution,

it has fear,

which it suffers

but, first and foremost,

said fear is danced (away)





ARTISTIC TEAM

Dance
Luz Arcas

Cante (Voice)
Bonela Hijo
Tomás de Perrate

Percussion and
Synthesizer
Carlos González
Dani Domínguez

Bugle
Abraham Romero

Guitar
Bonela Chico

Cante and clapping
Lola Dolores
Ángeles Ruso

Artistic Direction,
Choreography
and Performance Space
Luz Arcas

Dramturgical
Accompaniment
Rafael SM Paniagua

Wardrobe
Ernesto Artillo

Lighting
Jorge Colomer

Sound Space
Pablo Contreras

Technical Direction
Cristina Bolívar

Photography
and Video
Virginia Rota

Graphic Design
María Peinado

Production Design
and Coordination
Alberto Núñez
Alex Foulkes

Executive Producer
and Tour Manager
Fernando Jariego





Luz Arcas | La Phármaco

Luz Arcas, winner of Spain's National Dance Award 2024, is a dancer, choreographer and stage director. She holds degrees in choreography from the María de Ávila Conservatory in Madrid and in stage direction from the Royal School of Dramatic Art.

She founded the La Phármaco company in 2009.

Her latest creations are: *Morphine. Lullaby for Emmy Hennings (2026)*, a dance solo with dramaturgy by Pedro G Romero. Fragments of the piece have been shown at the Reina Sofia Museum in Madrid, the Kadist Gallery in Paris and the Bozar in Brussels, and it premiered at the Teatro de la Abadía in Madrid, coproducer of the show.

And *Tierras raras (Rare earths, 2025)*, premiered at the Madrid en danza festival (Teatros del Canal) produced in collaboration with the Mercat de les Flors (Barcelona) and Ma-scène nationale Pays de Montbéliard (France).

She is currently working on the creation of a new piece, *Masa*, for the Compañía Nacional de Danza (Spain),

which is set to premiere at Matadero (Madrid) in May 2026.

Her previous work is collected in two projects: *Bekristen/Tríptico de la Prosperidad (2019–2023)*, consisting of the pieces *La domesticación*, *Somos la guerra* and *La buena obra*, co-produced by the Autumn Festival, the Condeduque Centre for Contemporary Culture, Teatros del Canal in Madrid, the Teatro Central in Seville and the Graner Centre for Contemporary Creation in Barcelona, and *Ciclo de los milagros (2020–2022)*, consisting of the pieces *Toná*, *Trilla* and *Mariana*, the latter co-produced by the Seville Flamenco Biennial, Teatros del Canal in Madrid and Ma-scène nationale Pays de Montbéliard.

She has also choreographed works for the Víctor Ullate Ballet (2018), the National Dance Company of El Salvador (2019 and 2021) and the IPCNA in Peru (2021). She has choreographed the opera *Rigoletto (2023)*, directed by Miguel del Arco and produced by the Teatro Real in Madrid, the Tel Aviv Opera, the ABAO Bilbao Opera and the Teatro de la Maestranza in Seville. She has directed and choreographed the play *Bordo Poniente*, produced by the University and FIL of Guadalajara, the UNAM and the DAJU of Mexico City (Mexico, 2024).

As a stage director, she has created *Todas las santas* (2022), in collaboration with Salvadoran actresses Egly Larreynaga and Alicia Chong, co-produced by the FIT of Cádiz; and *Psicosis 4.48* (2023), co-produced by the Teatro Español in Madrid, for which the protagonist, Natalia Huarte, received the Max Award for Best Female Performance (2024).

She has also carried out artistic projects in India (New Delhi, National School of Drama 2015) and Equatorial Guinea (Malabo, 2015–2016).

She is the author of the book *Pensé que bailar me salvaría* (*I Thought Dancing Would Save Me*), published by Contintametienes, which has just been released in its second edition.

Luz Arcas was awarded the II Godot Prize in 2023 for the best dance work for *Mariana*, and was a finalist for Best Female Dance Performer at the Talía Awards in 2023. She was a finalist at the Max Awards in several categories with *Somos la guerra* in 2022, and for Best Dance Performer with *Kaspar Hauser. El huérfano de Europa* in 2017. She received the El Ojo Crítico de Danza 2015 award and Best Dance Performer at the Lorca Awards that same year. She is the winner of the Injuve 2009 and Málaga Crea 2009 awards.





Contact

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