

Luz Arcas

Tierras raras

La Fármaco







A production by

Luz Arcas / La Fármaco



In co-production with

Mercat de les Flors de Barcelona
Ma-scène national Pays de Montbéliard (Francia)



With the collaboration of

Teatro Central de Sevilla
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Tierras raras (Rare earths) seems like a beautiful way to describe our sinister world. A way to imbue what could be seen as nothing more than catastrophe with mystery, fable, even mythology. In reality, it is a poetic exercise, the magic of naming by a Russian chemist who grouped together some strange minerals and introduced them into the periodic table when time was still measured in centuries, without imagining that these minerals would become the main fuel for the technology industry of his future and our present, and that the words he chose would synthesise, like a spell or an exorcism, an entire era. Rare earths.

Beauty survives destruction, its fragility intact. Like Anna Tsing's fungus, or the wild animals of Chernobyl, or the free light that could illuminate all of Mexico City thanks to the gases emitted by the rubbish buried in the Bordo Poniente landfill.

If we dig into the earth, with our nails, drilling machines and specialised brushes, we will find rubbish, the excrement of the world, the scatological traces of history: household waste, mining residues, prehistoric tools and obsolete computers, fragments of bodies, rubble from temples destroyed in wars, icons sacrificed by spiritual enemies.

Tierras raras (Rare earths) is an image, a glimpse of that condensation of time. The dance of the earth's crust, the dance of the subsoil, of what decomposes and feeds the world. The dance of that original violence.

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I have been researching the deep, archaic, rough body for years, a dance that reconnects with the body's internal needs, purely physical, organic, nourished by personal and collective memory. A problematic, primitive, rooted body. A dance that moves away from dance to become dance again. *El Ciclo de los Milagros (The Cycle of Miracles)* and *Bekristen/ Tríptico de la prosperidad (Triptych of Prosperity)*, created between 2019 and 2023, delve deeper into this search. When I began the process of *Tierras raras (Rare earths)*, I was struck by new choreographic concerns related to death, to what is alive when you cease to be a body. In a sense, the opposite of rootedness, or how that rootedness can be expressed in the opposite direction: if the jondo body feeds on the past and the feeling of belonging, even if this is problematic, the rare body, the bodies of rare earths, throw themselves into dissolution, are outside themselves, are eccentric and project themselves into a future that is not corporeal but is still alive. I started with historical spiritualism, moved on to alchemy and ended up in the technology industry. All these fields operate on the certainty that other physical forms are possible, that matter is transformed, and that this transformation is what keeps the living in contact with the dead, the danger that saves us. It is about seeing the clash between two times, geological time and the cycles of human history. In the mercury mines of Almadén, where Moors and Gypsies, Jews and thieves, prostitutes and foreigners were enslaved, the devastation of the earth that will enable mirror technology is taking place. It is difficult to imagine the body before mirrors existed.

Tierras raras (Rare earths) is a ceremony in which matter is transformed: bodies, their voices, space, their sound. It is a work about the earth's crust, where the world's dead are buried, along with their belongings and cities buried by natural disasters, and which is itself the source of technological progress and the supplier of its hopeful and reckless Promethean dreams.



Artistic Team

Dance

Luz Arcas
La Merce
Danielle Mesquita
Javiera Paz
Raquel Sánchez

Lighting Design

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Technical Coordination

Cristina L. Bolívar

Artistic Direction and
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Luz Arcas

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Graphic Design

María Peinado

Dramaturgy

Luz Arcas
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Singing

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Stage Design Assistant

Natividad Martín

Production Design
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Alex Foulkes
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Stage Design

Victoria Aimé

Sound Design

Xabier Erkizia

Costumes

Andrea Otin

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 Sofía 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.



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