

# BEKRISTEN

TRÍPTICO DE LA PROSPERIDAD



A PERFORMANCE BY

\*

Luz Arcas | La Phármaco

\*

IN COLLABORATION WITH

\*

Festival de Otoño de Madrid

Teatros del Canal de Madrid

Teatro Central de Sevilla

Graner | Fàbriques de Creació. Barcelona

Never talk about what you don't care about,  
otherwise you will hear things you don't like.

A THOUSAND AND ONE NIGHTS

It all began in 2015 in Malabo, capital of Equatorial Guinea, a former Spanish colony devastated by imperialism, where I went to develop a dance project. BEKRISTEN, which means 'Christians' in the Fang language, was born out of a strong spiritual, personal crisis, but also of our time. Human evolution, understood from the perspective of techno-economic prosperity, leaves us in the midst of a strange landscape, intoxicated by consumption and waste, tyrannised by the dictatorship of happiness and eternal youth, where the idea of neighbour fades into that of user. In this hyper-connected global world, how can we love today, what can we do in the face of the pain of others?

As in the triptychs of Bosch, Brueghel, Van der Wayden or Bacon, I try to paint stages, milestones or transits of the human soul: *La domesticación*, *Somos la guerra*, *La buena obra* or, as Bataille would say: eroticism, work and death.

*La domesticación* premiered in 2019, co-produced by Teatros del Canal in Madrid. *Somos la guerra* premiered in 2021, co-produced by the Centro de Cultura Contemporánea de Conde Duque. The complete triptych, with the first two chapters revisited and the third, *La buena obra*, premiered in the Autumn at the Festival in Madrid in November 2022, at the Teatros del Canal, and has the support of the Teatro Central in Seville and the Graner Centre de Creació in Barcelona.

# LA DOMESTICACIÓN

## Scene I

### DANCE

Danielle Mesquita

La Merce

Javiera Paz

Galina Rodríguez

### MUSIC

Sole Parody

### VOICE

Raquel Sánchez

In the beginning everything was exuberant: bodies and their strength, nature and its attributes, earth, matter. The divine was still everywhere: flesh, fruit, sex. In the beginning, before the gods and the word, everything was violent: bodies and their strength, their power and their waste. Bodies expose their instincts (desire, mother tongue) to the economic inertias that will end up erasing them. The economy begins in the Neolithic period with the domestication of plants and animals, including human beings. Since then, history has been a continuous succession of different domestication projects.











# SOMOS LA GUERRA

## Scene II

### DANCE

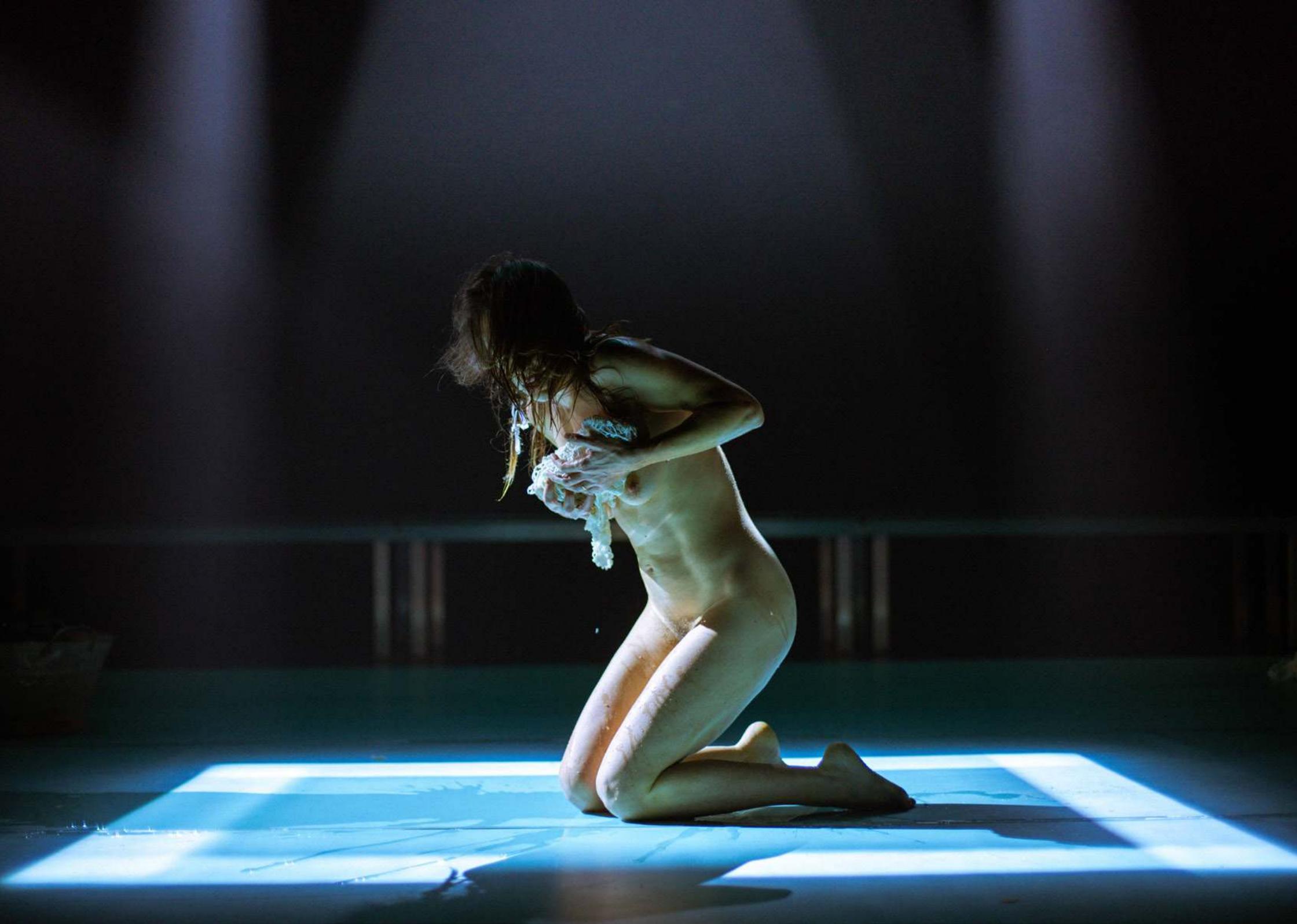
Luz Arcas  
Danielle Mesquita  
La Merce  
Javiera Paz  
Galina Rodríguez  
Raquel Sánchez

### MUSIC

Sole Parody

The central painting of the triptych is an apocryphal and fragmentary gospel, like that of Mary Magdalene. A broken work, like the waters that announce childbirth, like the first words of the world, immediately wet with tears and sweat. War is always anonymous, domestic and everyday. The war of labour, the violence of childbirth, of crying. Life as Calvary. Whoever works, stops or prays, lives in the hope of the prosperity that will come: riches, offspring, salvation... to create, to raise, to believe.











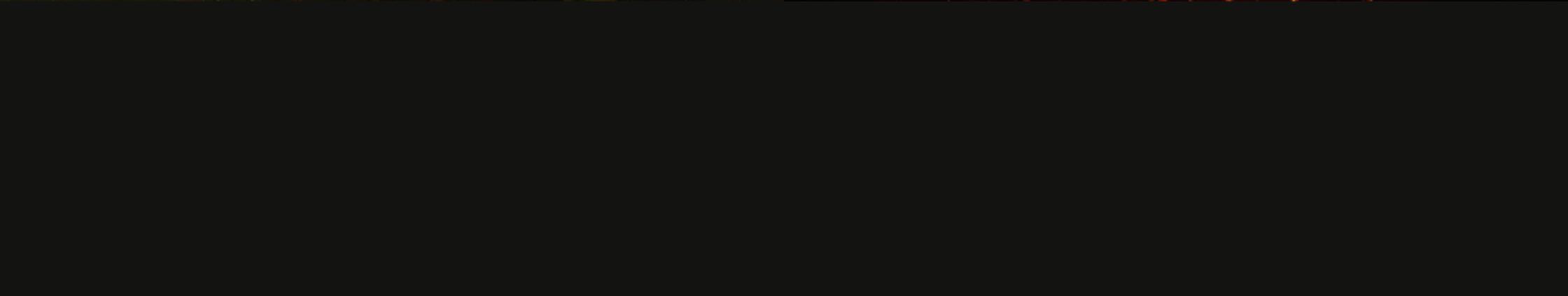
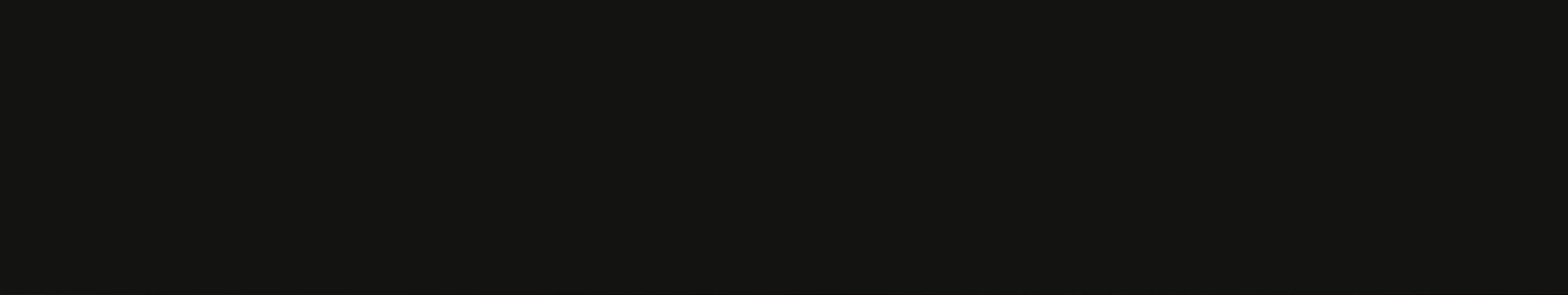
# LA BUENA OBRA

## Scene III

The last time I visited my grandmother Luz, whose name my mother and I inherited, at the old people's home, I thought: there is nothing more frightening than bodies that smell of death. I thought about the obsolescence of bodies. Of waste bodies. In the old people's home as a clean point spot for technological objects, a dumping ground for what doesn't fit in the world and that we patiently wait for time to make it disappear.











# ARTISTIC TEAM

ARTISTIC DIRECTION,  
CHOREOGRAPHY, DRAMATURGY  
AND PERFORMANCE SPACE  
**Luz Arcas**

ARTISTIC AND DRAMATURGICAL  
ACCOMPANIAMENT  
**Victoria Aimé**  
**Rafael SM Paniagua**

MUSIC  
**Le Parody**

LIGHTING  
**Jorge Colomer**

SOUNDSCAPE  
**Pablo Contreras**

TEXT  
**Luz Arcas**  
**Abraham Gragera**

COSTUME DESIGNER  
**Luz Arcas**  
**Victoria Aime**  
**Rafael SM Panigua**

COSTUME DMAKING OF LA  
DOMESTICACIÓN  
**Luz Arcas**  
**Victoria Aime**

SCENIC SPACE ADVICE  
**Pablo Chaves**

CHOREOGRAPHY  
ASSISTANCE  
**Georgina Flores**

LUZ ARCAS AND LA MERCE  
BODYSUIT DESIGN AND  
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PHOTO AND VIDEO  
**Virginia Rota**

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**María Peinado**

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**La Phármaco**

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EXECUTIVE PRODUCER  
AND TOUR MANAGER  
**Fernando Jariego**

\* \* \*



An absolutely overwhelming corporal and political discourse  
that Arcas has been working on for more than a decade and  
that shakes with the violence of the unabashed truth

BY MERCEDES L. CABALLERO. BABELIA- EL PAÍS





# 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.





Feliz  
Cumpleaños

# CONTACT

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