

HUECO

> A SOLO BY POLIANA LIMA <

AUDIENCE RESPONSE

Audience responses to the work have been extraordinarily positive with post-show discussions and feedback confirming that the work is accessible to a wide range of dance audiences. The amazing performance abilities of Poliana as choreographer and performer make the piece visceral and intense.

'I really loved the work...She is totally compelling and intriguing, but also, I thought the work was so rich and bursting with ideas and provocations... Also, what a pleasure to talk to an artist who talks so intelligently, confidently and accessibly about their work. That was a bonus for the audience after the performance - to get that insight and brilliant articulation of the practice.'

I found Poliana Lima's performance 'Hueco' fascinating to watch. In parts it was like something from a David Lynch film...It was so interesting to watch someone so involved in the physicality of the movement and so present in what she was doing. It was quite captivating and unnerving at the same time.'

'In 60 years of watching contemporary dance and other dancers, I have never seen anything like this, and I have to say... I found your personal integrity and honesty in this work is commendable... really appreciated your conversation with us in the audience and your bravery at expressing your inner soul so authentically.

'Hueco' is a complex, generous and demanding piece of work. It rewards the audience amply as the post show discussion with the artist showed. Smart incisive questions from an audience keen to know more about the creative process and the experience of performing such an intense work. The Q+A session was almost as long as the work – proof that audiences under the right circumstances and in front of

This is a space of perpetual motion and change.

SYNOPSIS

HUECO (Hollow) is a contemporary dance solo that explores the notion of identity, place and time, through the concept of journeying and through the interaction between movement and live music

HUECO explores in real time the diverse dynamics and challenges of being present to oneself and to others. It's in this 'in-between', liminal space that the true possibilities of being are first sensed, then lived in and through the body. This is a dancing body in which the traces of a Brazilian past overlap and intertwine with the present moment forging a way into a dynamic movement filled future. This is a space of perpetual motion and change.

At the heart of the work is a journey to find and know this space - a vertiginous void into which the dancer can throw herself and into which her dancing self provides a new grounded and living sense of self. The 'Hollow' of the title refers to this constant desire to open up a space for dance as an affirmation of being in the world in the here and now.

Running Time: Approximately 50 minute

This performance is available for bookings now. Enquiries to: produccion@polianalima.com

HUECO has been nominated in two MAX Awards categories for 2018 – "Best New Work" and "Best Newcomer Awards"

HU2CO

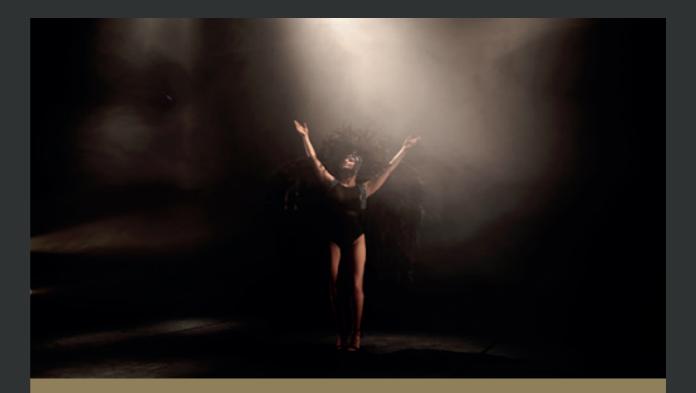
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EQUIPO ARTÍSTICO

Choreography and Performance	Poliana Lima
Assistant Director	_Lucas Condró
Music	Vidal
Lighting Design	Pablo R. Seoane
	_Val Barreto
Photography	Álvaro Gómez Pidal
Video	Alexis Delgado Burdalo y Álvaro Gómez Pidal

EQUIPO TÉCNICO

Production	Carmen Fernández
Dirección Técnica	Pablo R. Seoane
Running Time	Approximately 50 minutes



Poliana Lima (Brazil, 1983): Dancer and choreographer originally from Brazil and currently based in Madrid (Spain). She began creating work in 2011 with the solo work 'Palo en la Rueda' (A Stick in the Wheel). In 2013, she was selected to take part in the European funded project 'Performing Gender', in which she created the performance work 'Body-Rag', which premiered at the Museum of Contemporary Art in Zagreb (Croatia).

Her collaboration with performer Ugne Dievaityte in 2012 produced two new works: 'Es Como Ver Nubes' (It Is Like Seeing Clouds) and 'Flesh', which were programmed in a number of national and international festivals including The Edinburgh Fringe Festival, Spring Forward, Aerowaves, Mercat de Flors, Festival Dansa Valencia, Festival New Baltic Dance, Madrid en Danza, Korzo.

In 2014, 'Atávico' (Atavistic), her first ensemble work, was awarded five national awards including First Prize in the prestigious XXVIII Certamen Coreográfico de Madrid and in 2015, she won 'Best Performance Work' at the ACT Festival in Bilbao (Spain).

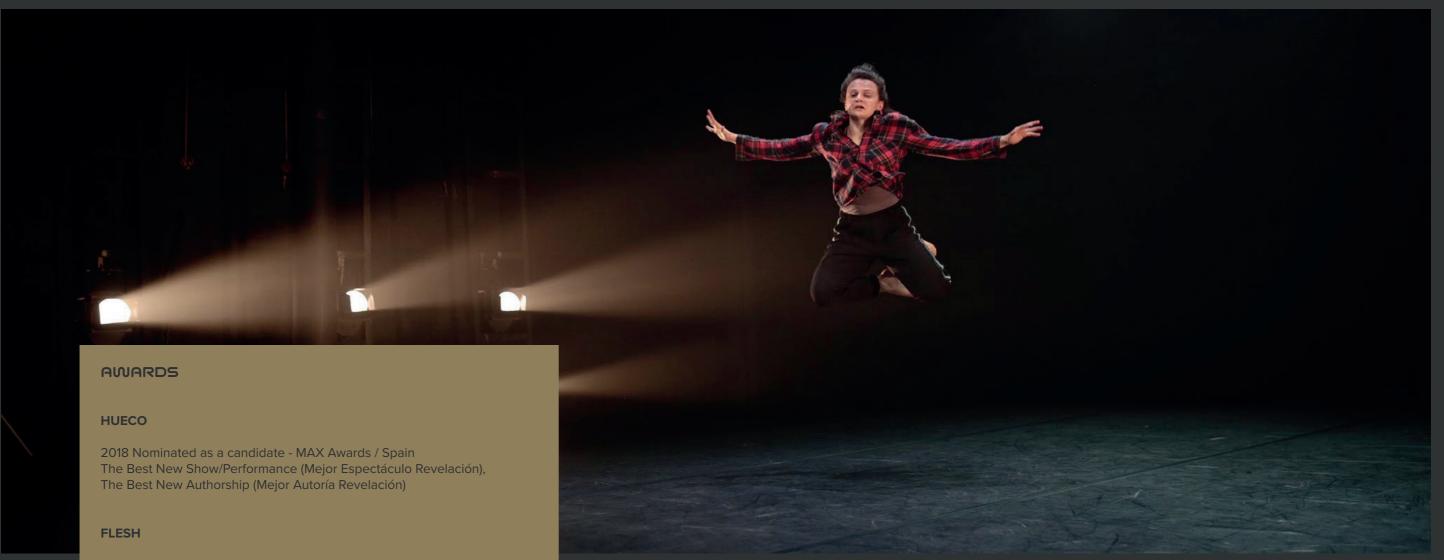
In 2017, Poliana Lima created her latest

work 'Hueco' (Hollow). After its premiere in October at the 'Teatros Canal de Madrid' and at the 'BAD Bilbao', 'Hueco' has begun to tour internationally. The choreographer and work have been a candidate in two categories for the 2018 MAX Awards in Spain: The Best New Work (Mejor Espectáculo Revelación) and The Best Newcomer (Mejor Autoría Revelación).

She is currently an Associate Artist at Conde Duque Cultural Centre in Madrid where she has premiered her latest piece 'Aquí, Siempre' in April 2019. This choreography-documentary opened the 2019 'Dansa Valencia Festival' in Valencia.

She is currently undertaking initial preparations for her next major project 'Las Cosas Se Mueven Pero No Dicen Nada' (Things Move But They Do Not Say Anything). This work is co-funded and co-produced by 'Teatros Canal de Madrid', 'Festival Días de Dança' in Porto and at the 'Centre National de la Danse' in Paris. The work will premiere in 2020.

Poliana Lima's work has previously been supported by "Canal Centre for Dance", "Conde Duque Cultural Centre", "Paso a 2 Platform", "Comunidad de Madrid", "Ayuntamiento de Madrid" and "INAEM".



2017 Nominated as a candidate — Tanz Maganize (January) / Germany The Best Dancer

ATÁVICO

2016 1st Prize - ACT Festival / Spain
2015 1st Prize - X Certamen Coreográfico de Sabadell / Spain
2014 1st Prize - XXVIII Certamen Coreográfico de Madrid / Spain
2014 Critics Prize - XXVIII Certamen Coreográfico de Madrid / Spain
2014 Audience Prize - XXVIII Certamen Coreográfico de Madrid / Spain
2014 Scholarship Prize - Dance Web / Austria
2014 Residency Prize - Tanzhauz Zurich / Switzerland

ES COMO VER NUBES

20141st Prize - Festival Vila Real en Dansa / Spain 2013 2nd Prize - Certamen de Una Pieza / Spain 2012 Audience Prize - XXVI Certamen Coreográfico de Madrid / Spain

PALO EN LA RUEDA

2012 1st Prize - Festival Vila Real en Dansa / Spain

ENLACES

HUECO (Hollow) Teasers

https://vimeo.com/233025771 https://vimeo.com/234003468

HUECO (Hollow) Complete Performance

https://vimeo.com/275018068 PASSWORD: carrywithme

www.polianalima.com https://www.linkedin.com/in/poliana-lima-19654014b/ https://www.facebook.com/PolianaLimaCia/ https://www.instagram.com/poliana.lima.184/?hl https://vimeo.com/user8328977

TECHNICAL SPECIFICATION

**This Technical Rider has the details for big venues. When it is necessary, we adapt it for smaller venues.*

This Technical Rider constitutes an integral part of the contractual agreement between the PRESENTER and the COMPANY. Any modification of this technical rider must be negotiated between the Technical Directors of both parties.

The technical criteria included here-in represents the standards required for the normal operation of the show HUECO.

LENGHT

50 minutes approx. (without interval

TOURING MEMBERS

- 1 Choreographer
- 1 Musician
- 1 Technical Director

SCHEDULE

The COMPANY will provide a detailed production schedule to the Theatre Technical Director. Time necessary for set-up 8-10 hours approx. but to be completed a minimum of 2 hrs before the start of the performance. Where possible the technical set up would take place the day prior to the performance date.

LOCAL CREW

(The technical specification here relates to large scale venues with a large technical crew. The technical specification can be modified for small to mid-scale venues. A technical set up time of approximately 8 hours finishing a minimum of 2 hrs before the commencement of the performance will be sufficient.)

Supplied by the PRESENTER

Set-up

- 1 Technical Director
- 2 Electricians
- 1 Soundmar
- 2 Stagehand

Shov

- 1 Soundmar
- 1 Electrician

STAGE

Width:

10 m proscenium opening 2 m wing space on stage rigi

2 m wing space on stage let

Height:

5 m from stage floor to proscenium arch 7 m from stage floor to bottom of lighting instruments 8,5 m from stage floor to grid

Depth

10 m from back of proscenium to last batter

FLOOR

Supplied by the PRESENTER:

Black Linoleum floo

The entire stage floor must be even, free of imperfections. The stage floor, off-stage and backstage areas must be clean and free of nails, tacks, staples, splinters and any other protrusions or objects that might cause injuries to bare foot dancer. All areas must be thoroughly swept and wet-mopped.

DROPS

Supplied by the PRESENTER

Complete black box

LIGHTING

Supplied by the PRESENTER

Electric: 60 Dimmers of 2,5 kilowatts

Control: 1 Programmable Lightboard

nstruments:

80 PC 1000W

16 Profile ETC Source Four 25/50 degr. 750W

03 Profile ETC Source Four 15/50 degr. 750W with Iris

16 PAR CP60 1000W

02 PAR CP61 1000W

04 PAR CP62 1000W

01 Hazer Machine

Miscellaneous

08 x 1,70 meters Booms

08 Floor base

1 Genie lift with a minimum working height of 8 m

- All instruments need to be equipped with barndoors, colour frames and safety cords
- A detailed plan and hook-up sheets will be supplied
- Any change or adjustments shall be at the COMPANY's exclusive discretion or must be discussed between the Technical Directors of both parties.
- The PRESENTER quarantees that any lighting equipment and power supplied is in safe working order
- Gels will be provided by the company

SOUND

Supplied by the PRESENTER

There should be sufficient stereo amplification and loud speakers
1 Mixing console with 8 IN / 6 OUT
1 Microphone Sure SM58
2 D.I Box
2 Monitor

DRESSING ROOMS

Supplied by the PRESENTER

- 2 dressing room for accommodating a dancer and a musician
- The dressing room must be equipped with showers, toilets, sinks, mirrors, make-up tables, and chairs. Al facilities must be away from the general public.
- The theatre must have an ironing board, iron and hangers for the costumes
- Dressing room must be for the exclusive use of the Company only, during the period of load-in through the completion of load out.
- Dressing rooms should be cleaned prior to the COMPANY's arrival, lighted sufficiently for applying make-up and be equipped with tissues and towels.

HOSPITALITY

For the comfort of the COMPANY artists and crew, the PRESENTER must provide noncarbonated water (bottles of 500ml) for set up, strike, each rehearsal and performance

HOURS OF OPERATION AND UNION RULES

The PRESENTER must inform the COMPANY of the rules and regulation according to the personnel of the theatre.

SECURITY

The PRESENTER must ensure that the theatre is secure and that the COMPANY's equipment (set, tools, rigging equipment, personal possessions) is safe and attended for the duration of the production. The PRESENTER will be responsible for any loss, damage or theft, which may occur.

The PRESENTER will ensure the existence of fire extinguishers and emergency exits properly marked.

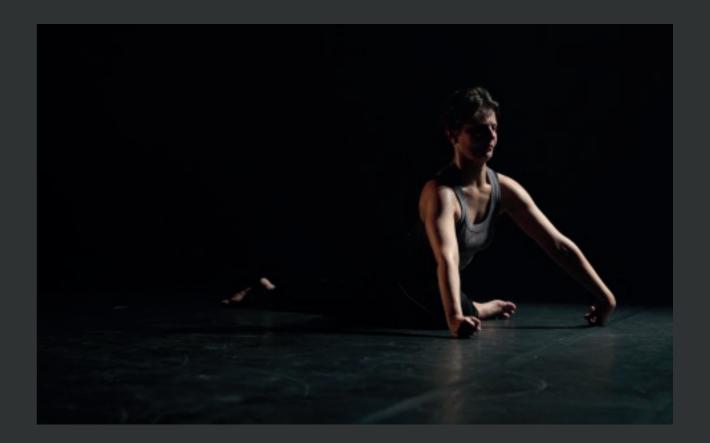
MAINTENANCE

The PRESENTER must ensure the cleaning and daily maintenance of the stage.

Generally, 1 hour before the scheduled rehearsal and show call. The cleaning of the dressing rooms will be done upon request from the COMPANY Tour Director.

TEMPERATURE

The PRESENTER must maintain an adequate temperature range of the stage, dressing rooms and other areas used during the production. Ideal range is between 20 and 25 degrees Celsius.



CONTACT

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