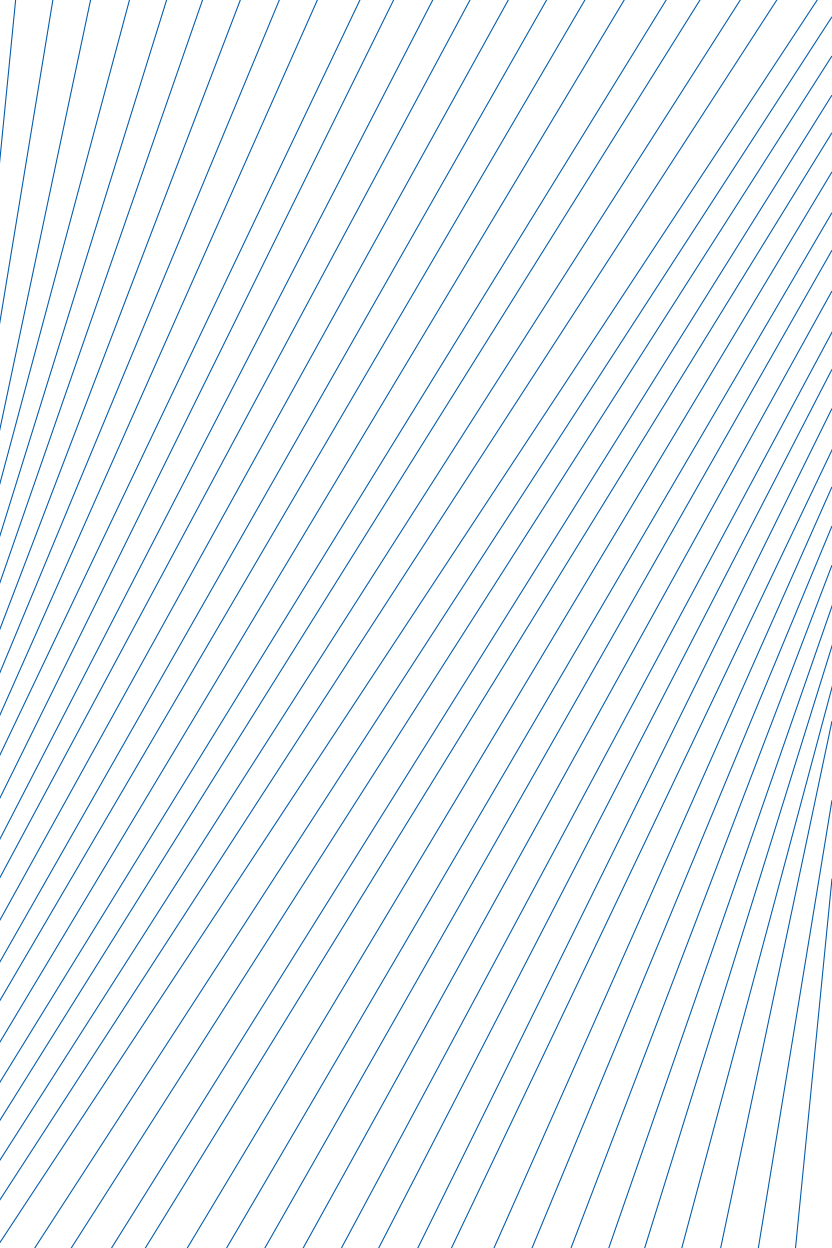


*TELL IT
SLANT
FUEGO EN
LAS MANOS*

LOREA ALFARO
ALEX BACZYŃSKI-JENKINS
ARI CARDOZO
EREA FERNÁNDEZ
TRAJAL HARRELL
JOSÉ ANTONIO SÁNCHEZ
ALMA SÖDERBERG
CURATOR:
ISABEL DE NAVERÁN
DECEMBER 18–21, 2025



*Tell all the truth but tell it slant —
Success in Circuit lies*

Emily Dickinson

“Tell all the truth but tell it slant”, wrote Emily Dickinson, “Success in Circuit lies.”

Achieving a truth implies circling around it, coming as close as possible without touching it, to name it sideways, obliquely. Thus, one can draw closer to what is only glimpsed: an unknown truth, still unspoken or on the verge of being so.

This program proposes to circle round the legacy of Federico García Lorca: his ineffable and probing poetry invites us to experience new senses. From choreography, dance, sound, voice, and conversation, the programme convenes all those who wish to share experiences in which to gaze, feel, and be.

That is why Dickinson’s statement aligns so well with Lorca’s response to the question: what is poetry? Faced with such a question that hopes to define —once and for all— the essence of

a practice that is underway, a living doing that endures and exerts its force constantly, Lorca replies that he has no answer; in other words, in truth, he did not want to do so, as he wrote “I have the fire in my hands”.

Lorca gives us an image here: that of fire in the hands (*fuego en las manos*). Let's imagine this. Although fire burns and destroys, it is equally true that it warms and gives light. It is fire and hearth: a warmth that expands and is shared. As a poet, he is perhaps referring to the hands when they write. It is risky business because you can get burnt; because it inscribes what was until then unthought, unsaid. Poetry, like the image that responds to the question, is unexplainable except through itself and its own form: it is knowledge that appears as if for the first time. This is the case for all truth, which offers itself obliquely, perceived sideways. And when Emily Dickinson noted “Tell all the truth but tell it slant”, like Lorca she means that she has the fire in her hands. She is noting the diagonal cut of poetry in what it says and how it says it: it cuts through everything obliquely.

Here the slant is not concealment, but uncloaking, stripping the world of its mantle. Its sharp inclination reveals strata just as an oblique incision into a mountain reveals its geological

memory. By saying without saying directly, but rather in part, rhythmically, slant, the words breathe through the body, the gestures bow to listen to alternate in the intention to circle, to keep vigil, in movement, in song. This is where the heat never fades: the fire is shared.

Isabel de Naverán, curator

THURSDAY 18

7

19h / Auditorium

THE RETURN OF LA ARGENTINA

TRAJAL HARRELL

Dance, followed by a conversation
with Isabel de Naverán

FRIDAY 19

11

19h / Workshops

TELL IT SLANT

ISABEL DE NAVERÁN

Lecture, followed by a conversation
with José A. Sánchez

SATURDAY 20

15

18-21h / Workshops

SOUND A ROSE IN

ALMA SÖDERBERG

Performance, voice

SUNDAY 21

11:30h / Workshops

17

A ROSE IN THE SHAPE OF A MOUTH

ALMA SÖDERBERG &

EREA FERNÁNDEZ

Encounter

13h / Huerta de San Vicente

20h / Hall Auditorium

19

FEDERICO

ALEX BACZYŃSKI-JENKINS

Choreography

19h / Auditorium

BALKOIA ZABALIK UTZI

22

[LEAVE THE BALCONY OPEN]

LOREA ALFARO &

ARI CARDOZO

Lecture, concert

THURSDAY 18 / 19h / Auditorium

THE RETURN OF LA ARGENTINA

TRAJAL HARRELL

Dance, followed by a conversation with
Isabel de Naverán [90 min]

With *The Return of La Argentina*, Trajal Harrell's work ventures into a new realm of performativity. Drawing upon memory and invention, the performance invites the audience into a fictional archiving of butoh co-founder Kazuo Ohno's signature work, *Admiring La Argentina* (1977) danced by Kazuo Ohno (1906-2010) and directed by Tatsumi Hijikata (1928-1986). Here, Harrell fictitiously remembers, stores, accounts for, forgets, registers, memorializes, ritualizes, and gives home to Ohno's work. It seeks to reimagine what performing *Admiring La Argentina* would mean today by means of abstraction, with a similar verve to that of Ohno and Hijikata brought to their homage to La Argentina, the stage name of the famous Spanish dancer and *bailaora* Antonia Mercé (1890-1936).

This work combines Harrell's research into butoh and voguing, a form of underground dance produced in the heart of the afro-

descendant and Latin queer community of 1960s Harlem, inspired by the poses displayed in fashion publications. Harrell identifies the key sensibilities of voguing in Ohno and Hijikata's seminal work, and so it can be argued that through humour Harrell is voguing Ohno voguing La Argentina and/or Harrell is voguing Hijikata voguing Antonia Mercé.

The viewer's presence becomes essential as witness as they too archive into their memories perhaps a new signature work on the imagination and our accountability for what we keep; what we choose to remember and forget; and what we are powerfully left to invent in the here and now.

If, as Federico García Lorca wrote in his praise of Antonia Mercé, "dance is a struggle which the body sustains against the invisible mist that wraps it", to do so together, cross through the invisible, is ultimately the goal.

Choreography, performance, costume, and sound design: Trajal Harrell // Assistant: Cynthia Naef (Zürich Dance Ensemble) // Touring production: Zürich Dance Ensemble. // *The Return of La Argentina* (2015) was commissioned by The Museum of Modern Art, New York City, MoMA.

TRAJAL HARRELL & ISABEL DE NAVERÁN

In this conversation, Isabel de Naverán and Trajal Harrell share their respective approaches and the influence that La Argentina had on Ohno and Hijikata, founders of butoh in Japan.

Harrell reinterprets these legacies by addressing the theoretical tensions between postmodern dance and the voguing dance tradition as well as early modern dance and butoh - proposing choreographic transmission beyond the reproduction of repertoires. Along these lines, de Naverán introduces the notion of syncopation as a temporal dislocation suffered by grand historical narratives, which allows gestures of the past to reappear in new contexts.

9

TRAJAL HARRELL gained international recognition for his first period of work which addressed the historical links between the postmodern dance and the voguing dance tradition. He is considered to be one of the most important choreographers working in contemporary dance today. In his latest work, the artist theoretically addressed the bifocal lens between butoh dance and early modern dance. Weaving the links between different dance histories, the artist puts the body at the centre of his research exploring the ways in which it

becomes a receptacle of memory, speculation, the past, presence, and historical figures who have inspired this work. Intertwining notions of time, the historical imagination, and transcultural references, it reveals the multitude of layers that make up the richness of the histories of art and contemporary dance. His work is often presented in international contexts, including theatres, museums, festivals, and galleries.

Between 2013 & 2016 he was a resident artist in the field of Performance at The Museum of Modern Art, New York City, MoMA. In 2017, a retrospective of his work was given at the Barbican Centre Art Gallery, London. In 2023, he was invited to create *The Romeo*, for the Cour d'honneur at the 77th edition of Festival d'Avignon and the Festival d'Automne in Paris dedicated a portrait to Harrell, offering nine of his works for exhibition. In 2024, Harrell was awarded the Silver Lion of The Venice Biennale of Dance. In 2025 he was the associate artist at the Holland Festival, presenting the headline projects of the event. He is currently founder and artistic director of Zürich Dance Ensemble.

FRIDAY 19 / 19h / Workshops

TELL IT SLANT

ISABEL DE NAVERÁN

Lecture, followed by a conversation with
José Antonio Sánchez

Isolation, inscription, agora, and desire. This lecture poetically unfolds these notions to share a reflection on the practice of writing and its relationship with life as a form. The figures of Emily Dickinson (1830-1886) and Federico García Lorca (1898-1936) are surrounded by questions that call to us by means of other thinkers and artists, such as María Zambrano, Cristina Rivera Garza, Ramón Andrés, and Roni Horn. Water as a metaphor and conducting element intervenes to journey from the tactile to thoughts and lived sensations found in writing, and therefore, in reading, orality, vocalisation and transmission. How the need for isolation and the will to create and inhabit a possible community pull against one another and yet come together; in what way the question of the agora of what we do — for whom do we write? — activates a practice still to be invented, given that, as Virginia Woolf wrote, “we are the words”. Which words

and which rhythms — that is, which breathing — do we set in motion each time we write and read? Writing here is not a form onto which we pour what we already know, but rather the practice from which we can think the world differently.

Tell it Slant widens the core of the programme. It compiles and organises some of its questions. With an essayistic will, it weaves together images, lived experiences, readings, comments, and references to other texts, to move towards a knowledge that is yet to be formed.

12

ISABEL DE NAVERÁN & JOSÉ A. SÁNCHEZ

José A. Sánchez, an accomplice of de Naverán's work, opens a conversation with the author on the ideas unfolded in the lecture, intimately connected to the material conditions that allow or prevent the practice of writing. A dialogue on isolation, inscription, agora, and desire.

JOSÉ A. SÁNCHEZ'S research focuses on thought emerging from artistic practice by means of curatorship, generation of contexts for presentation and debate, orientation and assessment of research and creative processes, as well as writing texts and essays. He has published many books and articles on the performing arts,

visual arts, cinema, literature, and art theory, including: *Brecht y el expresionismo* [Brecht and Expressionism] (1992), *Dramaturgias de la imagen* [Dramaturgies of the Image] (1994), *La escena moderna* [The Modern Stage] (1999), *Prácticas de lo real* [Practice of the Real] (2007), *Cuerpos ajenos* [The Bodies of Others] (2017) and *Tenéis la palabra: apuntes sobre teatralidad y justicia* [Over to you: notes on theatricality and justice] (2023). He is a Professor of UCLM, and director of the research group Artea and the project EXPERIMENTA, funded by the Agencia Española de Investigación (2024-2028). Amongst his most recent projects stand out *Palabras Ajenas* [The Words of Others], by León Ferrari (Los Angeles, 2017, Madrid - Bogotá - Mexico, 2018) and his frequent collaborations with the Reina Sofía Museum, where he directed the Professorship in Expanded Theatricalities (2021-2023) and formed part of the curatorial team of the exhibition *Esperpento* (2024-2025).

13

ISABEL DE NAVERÁN is an independent writer and researcher. Her work inhabits the crossroads of art and choreography in projects involving curatorship, conversations and writing. A concern for the passage and usage of time underlines her research, focused on the physical transmission

and revision of the concept of historical time from ephemeral and fugitive practices. She holds a PhD from the University of the Basque Country and forms part of the research group Artea. In 2010 she founded –together with Beatriz Cavia, Miren Jaio, and Leire Vergara– Bulegoa z/b, an office for art and knowledge located in Bilbao, a project to which she was attached until 2018. She has curated dance and performance at the Reina Sofía Museum in Madrid (2017-2024) and been an associate researcher at Azkuna Zentroa in Bilbao (2021-2023). She has published the books *Envoltura, historia y síncope* [Wrap, History, and Syncope] (Caniche editorial, 2021 / Varamo Press 2024) and *Ritual de duelo* [Mourning Ritual] (consonni, 2022), and in 2024 published with five authors –Lorea Alfaro, Marie Bardet, María García Ruiz, Raquel G. Ibáñez, Andrea Soto Calderón– the choral volume *La ola en la mente* [The Wave in the Mind] (Azkuna Zentroa, 2024) a conversation in several voices on the relationships between work, desire, and writing.

SATURDAY 20 / 18-21h / Workshops

SOUND A ROSE IN

ALMA SÖDERBERG

Performance, voice

[3 hours durational]

Three women sit on three chairs, for three hours. Three rhythms overlap and create a polyrhythm of two against three and three against four. Words are broken down into syllables that fill each beat and like so a fragmented poem about friendship and resistance unfolds. The performers weave themselves together both visually and aurally through dedication and affection. They respond to a society of fear developing a technique of sensitivity and through listening they enter a state where polyrhythmia is possible. Thus, they cultivate an ability to hold several thoughts at once while responding with their full capacities to the complexity for a transforming structure.

Sound a Rose In could be understood as making a rose ring from within, but also as making a rose ring inwards. Every flower on a rose bush is composed of heart-shaped petals, stamens, and pistils. Each petal is in turn composed

of concentric layers forming a geometric structure that varies in scale. This durational performance by Alma Söderberg is based on part one of *Entangled Phrases*, created in 2019. By isolating this fragment, it arises as a continuity of its polyhedral structure.

Choreography: Alma Söderberg // Performance: Alma Söderberg, Angela Peris Alcantud, Anja Müller, Ella Östlund, Inaja Skands // On this occasion it will be performed by Alma Söderberg, Angela Peris Alcantud, Ella Östlund, Inaja Skands // Artistic assistant: Hendrik Willekens // Production: Sofia Wickman // Distribution: Giulia Messia // An Alma Söderberg Studio Production // Kind support by: Kulturrådet, Konsthörnämnden, Malmö Stad & DansPlats Skog

SUNDAY 21 / 11:30h / Workshops

SOUND A ROSE IN

ALMA SÖDERBERG &

EREA FERNÁNDEZ

Encounter [60 min]

Editor and literary critic Erea Fernández in conversation with Alma Söderberg on the experience of working on *Sound a Rose In*. They explore the relationships between orality, sound, song, and movement. Together they will share their own experience, questions, and thought on writing and translation. They will discuss Alma Söderberg's relationship with Lasse Söderberg, the choreographer's father, and one of the most important translators of Federico García Lorca into Swedish.

17

ALMA SÖDERBERG is a choreographer and performer that works with music and dance. She uses her voice and body to play space as if it was an instrument. Her ongoing research deals with how we listen as we look; the relation between the ear and the eye. She has grounded her practice in several solo performances but

has also created duos, trios and group pieces in collaboration with different artists, collectives, and institutions. She has mainly trained in contemporary dance and flamenco at the Escuela de Danza Matilde Coral in Seville, Amor de Dios in Madrid, Gotlands dansutbildningar in Visby, and SNDO in Amsterdam, amongst others. Since 2019 she also does occasional curatorship, for example the EarEye festival with the same focus as in her practice.

18

EREA FERNÁNDEZ is a researcher into contemporary poetics and a writer. Holding a PhD in Literary Studies from the Universidad Complutense de Madrid, her work focuses on cultural objects that explore the materiality of language and problematise the logic of representation. She collaborates with institutions such as the Reina Sofía Museum in Madrid, and is part of the Seminario Euraca, a collective project researching languages of the present-day in the city of Madrid since 2012.

SUNDAY 21

13h Huerta de San Vicente

20h Hall Auditorium

FEDERICO

ALEX BACZYŃSKI-JENKINS

Choreography [8 min]

A minimal choreography for touch between two performers. The figures formed between the hands of the performers are at times recognisable as an intimate touch and at others as abstract figures of relationality and entanglement. This is a choreography of desire on the smallest scale, a language close to love, where the reading of the other's intentions, a negotiation of consent and the senses, affect each other mutually, touching the tips of the fingers. Sometimes open, displaced, the work deploys a haptic archive, queer, complex, and sensitive to touch.

It is impossible not to think of Federico, Lorca's first name — even its very rhythm, *Fe-de-ri-co*, resonates in the Spanish imaginary: a sound that lives in children's games, the art of retelling, seduction, laughter, and contact. The hands, always present in Lorca's poetry and drawings,

contain the latency of a tactile contact that traverses time. In the context of this programme, the contact proposed by Baczyński-Jenkins invites us to open our gaze towards that which is still to come. Let's see what new body emerges.

Choreography: Alex Baczyński-Jenkins // Each iteration is choreographed in collaboration with the performers and is specific to each duo. The first iteration was created with Jayson Patterson and Nick Finegan // On this occasion it will be performed by Boji Moroz & Sasha Malyuk // An ABJ Studio production // Studio director: Darcey Bennett // Studio administrator: Laura Cecilia Nicolás // *Federico* was originally commissioned by Montague Space, 2015

ALEX BACZYŃSKI-JENKINS is an artist and choreographer engaging with queer affect, embodiment, and relationality. Through gesture, collectivity, touch, and sensuality, his practice unfolds structures and politics of desire. Relationality is present in the dialogical ways in which the work is developed and performed as well as in the materials and poetics it invokes. This includes tracing relations between sensation and sociality, embodied expression, and alienation, the textures of everyday experience, the utopian and latent queer histories. He approaches choreography as a way of reflecting on the

matter of feeling, perception, and collective emergence, while indulging in other ways of experiencing memory, time, and change. He is co-founder of Kem, a Warsaw based queer feminist collective focused on choreography, performance, and sound at the interface with social practice. Through various experimental formats and community building, Kem engages in critical intimacy and queer pleasure.

SUNDAY 21 / 19h / Auditorio

BALKOIA ZABALIK UTZI

[LEAVE THE BALCONY OPEN]

LOREA ALFARO & ARI CARDOZO

Lecture, concert [50 min]

22

“Ari singing *Cadillac solitario* [Lonely Cadillac] by Loquillo (2022). “I love Loquillo”. Patti Smith singing *Summertime Sadness* by Lana del Rey (2024). Vin Diesel singing *Stay* by Rihanna (2013). Wanting. Being able to, because in the moment when things happen, there is something more real than correct happening. Because it is happening to someone. And above all, because in the meantime, life is happening and it fits in this room, and it looks us over and it’s beautiful.”

LOREA ALFARO

A live performance where text, songs, and images interweave and unfold to give rise to a shared state of sensuality and dedication. To dedicate something. An exchange between bodies, words, and languages. The title is a song and a translation into Basque of a verse from the well-known poem *Despedida* [Farewell] by Federico García Lorca, included in *First Songs* (1921-1924). To sing to oneself or another, dedicate something and dedicate yourself to it, to give time, immerse into the sound together, this is to touch, to amplify.

A celebration. In *Balkoia zabalik utzi* [Leave the Balcony Open] the intellectual and sensorial meet without tension, openly, offering a space from which to abandon oneself to what one loves, to the possibility of empathy.

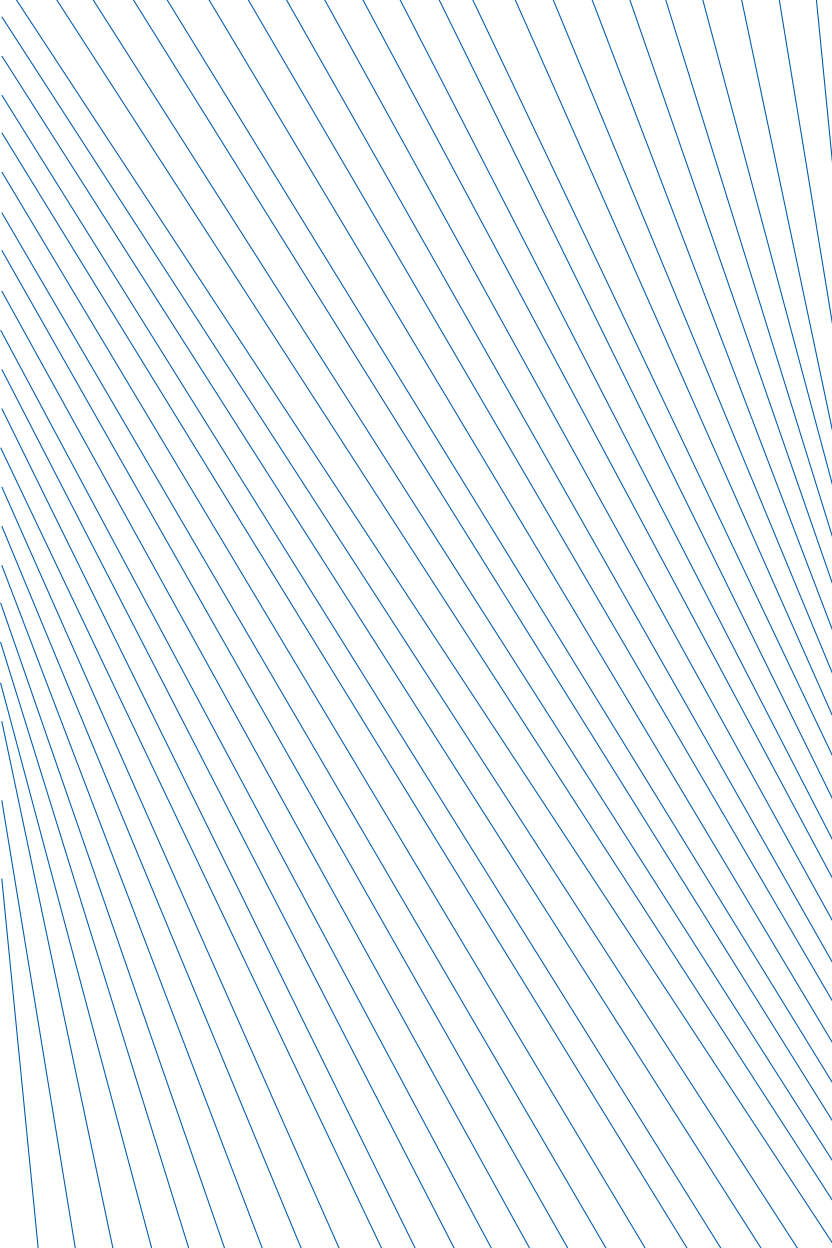
Live performance by Ari Cardozo & Lorea Alfaro. // Produced as part of the *Collection of Texts* by HANGAR, Centre of Artistic Production and Research (Barcelona) compiling *Zu zarenean ezin dut ezetz esan* (*When it's you I can't say no oh oh oh oh oh oh oh oh oh*), an essay by Lorea Alfaro for Ari Cardozo. // A first public performance took place on 29 July 2025, under the title *I only wrote this song for you*, thanks to Carolina Jiménez and accompanied artistically by Jon Otamendi. // *Balkoia zabalik utzi* [Leave the Balcony Open] extends and gives continuity to the correspondence, in this case in Granada and with Lorca.

23

In 2014 **LOREA ALFARO** founded L/\ (3l3a), a hollow brand that functions as a protected framework to generate an image. From L/\ (3l3a) she has developed works such as <3 S P S <3 (2016-17), *NLB* (2019) and *Charlotte. Grey. Rocks.* (2015). In 2021 she began a slow variation of the lecture format, giving rise to a series of carefully made live pieces (*have a beautiful night*, Feministaldia 2024; *Life stand still here*, Festival Sâlmon 2024; *VVV*, Azkuna Zentroa 2023; *algo de placer* [a little pleasure], Secuencia #1 2022; *cuerpos-distancia* [bodies-distance], eremuak 2021), where reading, orality, musicality, and images collide. She often collaborates

with other artists, and particularly noteworthy is the collaboration beginning in 2017 with Jon Otamendi, giving rise to projects such as *Huele a noche* [It Smells of the Night] (Sydney, 2024), *High Seas* (MDT, Stockholm, 2022), *2020* (Fundació Joan Miró, Barcelona, 2021). In 2024 the text *J'adore que tu me dises j'adore* was published in the book *La ola en la mente* [The Wave in the Mind], edited by Isabel de Naverán (Azkuna Zentroa, Bilbao, 2024).

ARI CARDOZO is an artist and music enthusiast. Based in Barcelona, her work is situated in a noise-maker, lo-fi, and amateur tradition influenced by pop music. Active in the underground scene in Barcelona, she publishes music independently since 2016, under her own name or the alias Astronaut Chick. She is a member of the Catalan collective and label Nova Era, a pioneer of the scene emerging around SoundCloud. Some recent performances include *¿Qué hace una chica como tú en un sitio como este?* [What's a girl like you doing in a place like this?] (La Capella, Barcelona, 2023), *Demasiado ímpetu* [Too Much Energy] (ArtNou, L'Hospitalet de Llobregat, 2022); as well as collaborations within the exhibition series *Vermell Passió* by Irantzu Yaldebere (Halfhouse, Barcelona, 2022) and *Declutter* by Javier R. Pérez-Curiel (La Taller, Bilbao, 2022).



Federico García Lorca Centre &
Huerta de San Vicente, Granada.

A Project by the Federico García Lorca
Foundation for the Federico García Lorca Centre.

In collaboration with EXPERIMENTA.
PID2023-148236NB-C21 a research project
funded by the Agencia Estatal de Investigación
(AEI-MICIU)

Depósito Legal: GR 1767-2025



Centro Federico García Lorca



Fundación  Federico García Lorca

