



I will miss: one shadow, one dream... maybe
The uncertain feeling of having lived
The next second without now...

I learnt from a beggar that in spaces among dreams are the names of all those things that are nameless by being invisible. And they can be seen, heard, touched... felt, if you take notice. They are only syllables, words, that everyone has pronounced without knowing their meaning; and they are looking to be breathed in vain, feeling that there is someone in the world who has named them, felt them, lived them just for a while...

Eva Yerbabuena

What Critics say

The Times, Donald Hutera. March, 2013

AY, finds this almost preternaturally powerful dancer in top form (...) she's a magnetically primal presence -one of those dancers so in command of her technique that she transcends it. Her show is structured as a series of six scenes that function like riveting dramatic dance monologues expressed in a strong, stark physical language that feels honed to the bone.

The guardian, Sanjoy Roy. March, 2013

Her new job, AY!, sees her return to a more traditional format -a series of plotless, solo set pieces, with live music accompaniment- (...) She shows herself as a terrific flamenco performer, her form and footwork both precise and nuanced; but it is the sparser, more experimental sections that reveal her artistic vision.

London Evening Standard. Lyndsey Winship. March, 2013

Her dancing burrows deep into the soul; her opening scene a desperate physical cry, like a mother's grief. But what's incredible about her is that while her face and body contort in writhing, jolting illustrations of extreme human emotion, she fires out some of the cleanest, most precise footwork you'll ever hear, so coolly executed, like a machine gun in the hands of a contract killer.

El País, Roger Salas. February, 2015

As usual in La Yerbabuena, the show displayed no humor, but a very marked the ellipsis to other serious dance-centric trend. To this, join an expressionist streak discharging gesture and geometry. Experiment with canon or fugue, she is still living the dancing in formal concern, that does not conform and explores her potential.

Intuitive and willful dancer in their approaches to contemporary modes and experimental ground of flamenco ballet, manifested epidermal, (...)

when it focuses on its own, and compass overboard vernacular and exquisite phrasing. Eva sustained and matured there qualities that are her hallmark: footwork very nuanced harmonic and beautiful arms movements.

El Mundo, Daniel Postigo. March, 2013

With footworks, guitar, vocals and violin, the dancer Eva Yerbabuena cleared the doubts, saying, poked his head in the 18 months that have been out dancing, away from the stage for motherhood. More than 10 minutes of applause, with Ballet Flamenco Eva Yerbabuena 1,500 spectators filled Sadler'sWells up, delivered, excited. So it was goodbye to London audiences dancer from Granada and her company in the world premiere of her new show, Ay! Yerbabuena, 42, returned with a more intimate and more minimalist approach, where the lights and shadows are the stars, not a ballet, only she dancing and his trusty guitar Paco Jarana.

Flamenco world. Silvia Calado. February, 2014

No, she does not need ornaments. No, she does not need masks. No, she does not need justifications. Itself. Herself. And nothing more. It is the essence of her speech. A speech, show after show, delves into the poetry of the body, while poetic emotion. And that's 'AY!': Just a sigh of longing, with a low expression of the complaint, the synthesis of emotion (...) AY! It is poetry.

ABC. Julio Bravo. February, 2015

And Eva Yerbabuena, always just a dance, becomes hurricane in her solea, the bereaved and bright, incisive and magnetic time. It is always elegant, aristocratic, and full of class dancer.



Program

Whisper
From sideways
Neither you nor without you
Nana and coffee
Mud
Behind the scenes
Black wings

Resume video: <http://youtu.be/PNzQIw3uk1I>

