



BALLET FOR FAT PEOPLE, INSPIRED
BY THE RITE OF SPRING BY IGOR
STRAVINSKY

SACRESIZE

ORIGINAL
CONCEPT,
CREATION AND
CHOREOGRAPHY
BY ALBERTO
VELASCO

WITH THE SUPPORT OF



THERE IS NO
WRONG WAY
TO BE IN A
BODY

HANNEBLAKE



WHAT IS SACRESIZE?

I write these words in an attempt to translate, as honestly as possible, what I want to share through SACRESIZE. The first thing that comes to mind is the open wound that fat people are forced to live with because of the oppression of a hostile system—one that relies on aesthetic violence as a tool, through dynamics from which there is no escape, turning our reality into a state of siege marked by humiliation, fear, and shame.

I think about the urgency of creating positive representations of fat people in film, television, theatre, and dance—representations that can build new narratives and imagine kinder futures. I think about how necessary it is to educate ourselves in the celebration of body diversity. I think about the fragility of a system that destroys happiness and turns us into the jailers of our own bodies. And beyond the anger, the pain, or the frustration I may feel, **I believe we must push from the exact opposite place: from radiance, love, empathy, and radical tenderness.**

That is why I wanted to create this dream: a **dance piece performed exclusively by fat bodies.** Bodies that are usually rendered invisible or pushed to the margins here take centre stage. Classical dance is an art form in which fatness is not only almost entirely absent, but is treated as something to escape from—even though, in everyday life, it is present throughout society. **That is why I wanted to explore the authenticity of fatness, the hidden yet undeniable potential of fat movement. I have immersed myself in flesh, played with weight, and imagined new architectural possibilities for these specific bodies—possibilities that hegemonic ideals could never sustain—**creating a space of pleasure and tranquillity unlike any I had experienced before. A longing for a dance that is, at once, sublime and popular.

May SACRESIZE stand as a first manifesto of beauty and dance—one that I hope will be followed by many others. Only then can we move beyond aesthetic violence and use what we discover through fatness to tell new stories, explore new ideas, and imagine new concepts. Open your eyes. Unlearn everything you have been taught about how a body should look and move. **A body does not need to be corrected. It does not hide. It does not apologise. A body takes up space, vibrates, endures. A body dances.**

LET'S DANCE!
Alberto Velasco



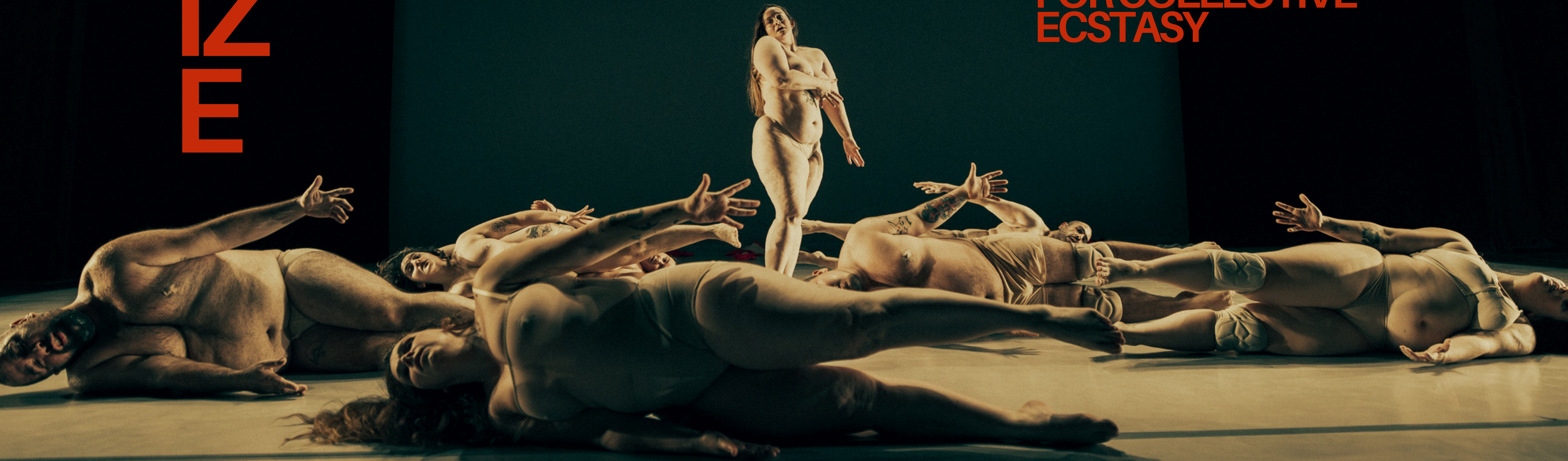
SACR ES IZE

PROLOGUE/DU BIST DIE RUH
(YOU ARE THE CALM)

PART I/SIZE

PART II/SACRE

PART III/INSTRUCTIONS
FOR COLLECTIVE
ECSTASY



CONCEPTUAL SPARKS FROM SACRESIZE

THE BODY IN TRANSITION

This body in transition toward a perfect version is rooted in the belief that all of us not only have the ability to lose weight and change our bodies, but also the obligation and the duty to do so. Living with the desire to become someone else, in the constant possibility of inhabiting another body, prevents you from inhabiting the one you have—the one you are. It keeps you estranged from it, hating it as though it were a mistake or an enemy. This disconnection from our bodies is violence in its purest form. The macabre game of fatphobia.

WE ARE NOT ALL THE SAME

In her later years, the poet and activist Audre Lorde said: “It is not our differences that divide us. It is our inability to recognize, accept, and celebrate those differences.”

Think about all the times you have heard someone, with the best of intentions, trying to create social harmony by saying, “But aren’t we all the same?” The short answer is: no.

We are not all the same, just as not all trees are the same, not every houseplant is the same, and not all dogs are the same. Human beings are a complex and diverse group, and those differences shape our lived experiences.

The idea that we are all the same is often a mask. It is what we tell ourselves instead of acknowledging that we do not understand someone else’s experience. We diminish it or force it into neat little boxes of understanding. We erase its complexity by declaring that we are all the same.

ANIMALIZATION

Cow, seal, mammoth, whale, walrus, rhinoceros, bear, hippopotamus, elephant, and pig are just some of the animal names I have been called throughout my life. Fatphobic society not only taught me to hate myself; it also made me despise the very animals I was compared to. For my part, my goal is not for people to stop insulting me by calling me the names of animals. I do not believe that being a hippopotamus is an insult. What I reject is the assumption that animals are somehow inferior and therefore deserving of mistreatment—and, by extension, that some of us, the humans considered less than fully human, can be treated the same way.

When we speak about the world's evils and virtues, we are not talking about abstract concepts; we are talking about what happens to bodies.

BODY TERRORISM

Our relationships with our bodies are shaped by social, political, and economic inheritances. The nature of those inheritances has changed over time; the “default” body has continually been reshaped to fit the power structures of each era. We have not always regarded fat bodies as less valuable. At certain moments in human history, larger bodies were seen not as signs of laziness or poor health, but as symbols of ease, prosperity, and wealth—something to aspire to. A large body was an emblem of aristocracy and abundance.

To perpetuate body shame and uphold oppression based on bodies is to commit an act of terrorism against our own bodies.

BODY LOVE AND COLLECTIVE COMPASSION

Any belief that keeps us disconnected from our truth and from one another will always be harmful. Vulnerability gives us access to wonder and magic through the eyes of others. Through it, we are given the opportunity to see ourselves in a new way.

LOVE DESIRE ANGER FUTURE LOVE







THE PRESS SAYS



"...a first-rate artistic, emotional, and aesthetic experience..."

Matias Escalera / culturamas

"...the ballet revolution arrives today—written by fat bodies..."

Virginia Diaz / El Mundo

"...Velasco unleashes his creativity and engages in an equal dialogue with Stravinsky's symphonic score without becoming confined by it. There is risk, there is originality, and, above all, a remarkable ability to transform difference into aesthetic power..."

Lucas Ferreira / enplatea.com

"...a powerful production..."

Antonio Castro / Madrid Diario

"...the ballet that radically celebrates the body..."

Time Out

"...How far can a choreography dismantle our idea of what is normal and return the body to us as a poetic territory? Alberto Velasco achieves exactly that in Sacresize..."

Antonio Hernandez / Frontera D

"...a celebration of the liberation of the flesh..."

Marta Garcia Miranda / Público

"...The concept behind Sacresize is powerful. Bringing together a group of fat people on stage to dance together embodies both appeal and dissent, activism and protest. It opens up a necessary and all too uncommon space from which to be seen, to speak out, and to make a claim through the language of dance..."

Mrcedes L. Caballero / El País

"...When the second part, Sacre, begins and the opening bars of The Rite of Spring by Igor Stravinsky are heard, the performance reaches its zenith, revealing itself as a choreographic work of the highest calibre.

Esperanza Guardado, Juanki Fernández, Carlota Ferrer, Jack Gómez, Fiona Orioli, Lucía Palacios, Vicki Schmidt, and Alberto Velasco are all magnificent. Their research and commitment are evident in the way each of them inhabits and moves through their unique bodies. Each performer is given the space for a beautiful solo, and the emotional intensity in the theatre is enough to send shivers down the spine. There is truth on stage, and as they gradually shed their clothing, flesh becomes the central protagonist, achieving an extraordinary level of beauty—both in performance and in choreography..."

Eduardo Ruiz / Shangay



"...After an hour, the performance reaches its ending. The kind of ending we encounter less and less these days. Not because it simply brings the piece to a close (which it does), but because, above all, it opens it up. It opens up questions, wounds, memories, and long-overdue conversations. In its final minutes, SACRESIZE achieves a power that is difficult to shake off. Many audience members are likely to carry that ending with them for a long time. There is a determination to inhabit the present with all its consequences, to hold the gaze without looking away when it becomes uncomfortable. The stage ceases to be merely a place of representation and becomes a space of confrontation, where the violence of normative ways of looking is reflected back—magnified—towards those who perpetuate it..."

Amanda H. C. / Proyecto DUAS





ALBERTO VELASCO

Alberto Velasco **is one of the most distinctive performing arts makers working in contemporary Spain today.** An actor, dancer, director, choreographer, and playwright, he **has developed a body of work that transcends the boundaries between theatre, dance, and performance, forging a unique artistic language in which the body becomes a site of memory, identity, and transformation.**

As a performer, he has collaborated with some of Spain's leading theatre and dance artists, including Rakel Camacho, Marta Pazos, Carlota Ferrer, Chevi Muraday, Alberto Conejero, Juan Carlos Pérez de la Fuente, David Serrano, and Marta Carrasco. His work has been recognised with the Best Supporting Actor Award from the Spanish Actors' Union for *Los nadadores diurnos*, and he has also been part of productions honoured with the Max Awards.

As a creator, **his productions have toured nationally and internationally, establishing a body of work celebrated for its striking visual language, poetic radicalism, and sustained exploration of the body as a narrative tool.** His creations include **Danzad malditos**, winner of the Max Award for Best Breakthrough Production; *Dance to Death*, which premiered at the Grec Festival of Barcelona; **Sweet Dreams**, winner of the Godoff Award for Best Production; and **Moving Mountains**, co-produced by the International TAC Festival of Valladolid and Danseu Festival, which received the Jury Prize for Most Innovative Performance and was a finalist for Best Dance Solo at the Barcelona Critics' Awards. His artistic vision has also enriched the work of one of Spain's foremost flamenco artists, Manuel Liñán, for whom he has provided stage direction and artistic consultancy on landmark productions including *¡VIVA!*, *La otra escena*, and *Pie de hierro*.

For film and television, he has appeared in several internationally acclaimed Spanish productions, including *Locked Up* (*Vis a Vis*), *Señoras del (h)AMPA*, *Amar es para siempre*, *Madres*, *By Ana Milán*, *Dancing on Glass* (*Las niñas de cristal*), and *The Perfect Family* (*La familia perfecta*). As a writer and filmmaker, he has written and directed the short films *Volcánica* and *El rey de las flores*, the latter receiving the Best Short Film Award from Valladolid International Film Festival, alongside several other national accolades.

Across all of his work, Velasco places the body at the heart of the theatrical experience, exploring fragility, desire, humour, memory, and the transformative power of art. With a deeply personal artistic voice and an enduring commitment to research and experimentation, he has established himself as one of the leading figures in contemporary Spanish performing arts, with an increasingly international presence.

CAST & CREATIVE TEAM

ORIGINAL CONCEPT & CREATION: **ALBERTO VELASCO**

PERFORMERS: **ESPERANZA GUARDADO, JUANKI FERNÁNDEZ, CARLOTA FERRER, JACK**

GÓMEZ, FIONA ORIOLI, LUCÍA PALACIOS, VICKI SCHWINT & ALBERTO VELASCO

CHOREOGRAPHY: **ALBERTO VELASCO, IN COLLABORATION WITH THE PERFORMERS**

REHEARSAL DIRECTOR: **ANNA CLIMENT**

MUSIC – PART I: **FERNANDO NEQUECAUR & PABLO DÍEZ DOLINSKI - SIZE**

MUSIC – PART II: **IGOR STRAVINSKY - THE RITE OF SPRING**

VIDEO DESIGN: **AFIOCO GNECCO**

LIGHTING DESIGN: **DAVID PICAZO**

COSTUME DESIGN: **SARA SÁNCHEZ DE LA MORENA**

PRODUCTION & TOURING MANAGEMENT: **ELENA MARTÍNEZ / ELENARTESESCÉNICAS**

TECHNICAL DIRECTOR: **RAÚL ESCUDERO**

ASSISTANT DIRECTOR: **CARLA R. CABANÉ**

QLAB PROGRAMMING: **MANUEL TEJERA**

COMMUNICATIONS: **DYP COMUNICACIÓN**

PROMOTIONAL PHOTOGRAPHY: **ADRIAN NUCELAAR**

PRODUCTION PHOTOGRAPHY: **DOMINIK VALVO**

GRAPHIC DESIGN: **LAURA VELASCO**

ALBERTO VELASCO REPRESENTATION: **MESALA FILMS**

IGOR STRAVINSKY RIGHTS MANAGEMENT: **MONGES & BOCETA**

CREATION LAB ENSEMBLE: **ADRIANA TORAL, PAU JIMFER, NÚRIA HONTECILLAS, AND**

PARTICIPANTS IN WORK IN FLESH / EL GRANER - 2025

RESIDENCIES

EL GRANER - MERCAT DE LES FLORS, BARCELONA (2025)

HORIZONTES RESIDENCY, TEATRO CALDERÓN, VALLADOLID (2025)

FABRA I COATS, BARCELONA (2026), IN ASSOCIATION WITH THE TABACALERA GRANT 2026, AWARDED BY THE SUBDIRECTORATE GENERAL FOR VISUAL ARTS AND CONTEMPORARY CREATION OF SPAIN'S MINISTRY OF CULTURE AND FUNDED BY THE EUROPEAN UNION'S NEXTGENERATIONEU PROGRAMME.

TECHNICAL RESIDENCY AT THE SAN LORENZO DE EL ESCORIAL AUDITORIUM AND CENTRO COREOGRÁFICO CANAL.



WATCH THE
TEASER HERE





**CONTACT &
BOOKINGS**

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