



Uma ficção na dobra do mapa

Elena Córdoba and Francisco Camacho



Commission and production
BoCA – Biennial of Contemporary Arts

2025

SYNOPSIS

“Uma ficção na dobra do mapa” is a reunion in which memory, fiction and the body act as archival sites. Ten years on from the first meeting between the two choreographers and dancers Elena Córdoba (Spain) and Francisco Camacho (Portugal), a new fold is added to their map of shared paths and affections. This is an invitation by BoCA to revisit a founding gesture — the moment when these two artists met, not as biographies but as vestiges of each other.

For years the two only knew each other through their work. Theirs was an indirect dialogue, mediated by choreographies, attendances, tensions. In 2014, Festival Citemor proposed an encounter: to create something based on the impressions and details they recalled from the other's pieces. The result was a radical exchange of bodies and trajectories — Francisco in the body of Elena, Elena in the body of Francisco. A fiction built on the delicate fold between two artistic maps.

Now, they return to this moving territory, conscious that memory is always shifting and that time changes everything — including the way we experience what we create. This new iteration of “Uma ficção na dobra do mapa” does not seek to reconstruct the past, but to observe how it resonates today. What remains? What has been lost? What is reconfigured? Together on stage, the two artists focus on this re-encounter with the other through the mirror of the piece — a dance between echoes, transformations and potential new fictions.

TEAM AND CREDITS

Co-creation and performance: Elena Córdoba and Francisco Camacho

Sound: Pablo Contreras

Commission and production: BoCA - Biennial of Contemporary Arts

Coproduction: Citemor, EIRA, Teatro Pradillo

Artistic residencies: Los Barros Centro de Creación, Citemor

Acknowledgments: Sara Machado, Carlos Marquerie



BIOGRAPHIES

Elena Córdoba



Madrid, Spain, 1961. Her work is based on detailed observation of the body, the axis and material of her work. Her artistic creation is accompanied by constant activity as a teacher focused on different ways of understanding and practicing dance. In 2008, she began “Anatomía poética”, a cycle of creation about the interior of the human body, which includes works and studies in different formats and is still ongoing. She has worked as a choreographer with Antonio Fernández Lera, Rodrigo García, Carlos Marquerie, and John Romão. She has created different pieces for the screen with Sylvia Calle, Chus Domínguez, and Rodrigo García. Her work is complemented by the publication of short stories, work diaries, and essays. She held the photographic exhibition “Vida y materia: cuaderno de imágenes” (Life and Matter: Notebook of Images) in Barcelona, in which she presented her love of photography. She has taught courses and given lectures at the universities of Salamanca, Murcia, Granada, and Carlos III in Madrid. She has presented more than two dozen works in Madrid (Centro Cultural Conde Duque, Teatros del Canal, La Casa Encendida, Festival de Otoño, among others), Barcelona (Teatro Lliure, Festival Grec, among others), and many other venues in Spain, Portugal, and Europe.

Francisco Camacho



Funchal, Portugal, 1967. Choreographer, dancer, founding member, and artistic director of EIRA.

He is internationally recognized as one of the protagonists of the contemporary dance movement that began in Portugal in the late 1980s, performing in Europe, America, Africa, and Asia, with emblematic works in the history of Portuguese dance such as the solo shows “O Rei no Exílio” and “Nossa Senhora das Flores” and the collective pieces “Dom São Sebastião” and “Gust.” He has also presented shows co-choreographed with Mónica Lapa, Vera Mantero, Carlota Lagido, Vera Mota, and Sílvia Real, as well as co-creations with directors Fernanda Lapa and Miguel Abreu. He has created choreographic interventions for a work by Pedro Cabrita Reis at the Museum of Contemporary Art in Bonn and for the Francis Bacon exhibition at the Serralves Museum, as well as projects for the unconventional spaces “Performers Anónimos” and “Danças Privadas.” After joining the Gulbenkian Ballet as an apprentice (1984/86), he danced with Paula Massano, a pioneering choreographer of Portuguese contemporary dance, and later with Creach/Koester, Meg Stuart, Alain Platel, Carlota Lagido, Miguel Moreira, and Filipa Francisco, among other choreographers. He teaches regularly in Portugal and abroad.



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