

pablo fontdevila / bio

Tucumán, Argentina, 1982

Choreographer, dancer and lighting designer. Has presented his own dance productions "la vejez de las paredes una negra sonrisa de alegría un rincón apacible un modo diferente de conspirar de ver la vida un poco envenenada", "half of the piece about disappearing", "smaller, slower, unproductive and resentful", "Japón", "The Factbook", "White is the colour of death", "This was, this appears", "Totoro", "Disappear", "Consagración", "Zugarramurdi, o el prado del Gran Cabrón", "Dim" and "Goat" on different venues in Amsterdam (NL), Berlin (DE), Buenos Aires and Santiago del Estero (AR), Tokyo (JP) and recently in Mexico City (MX). He participated also as a dancer and performer in projects by Diego Gil and Igor Dobricic, Steve Paxton, David Weber-Krebs & Alexander Schellow, Nora Heilmann, Katerina Bakatsaki, Diana Theocharidis, Diana Gadish and others.

His artistic interests cover a very broad range. His choreographic work is characterised by a focus on creative process and a reflection on Ethics through the choreographic practice.

He worked in collaborative choreographic processes with diverse artists ("Hotaru", "Didimas", "Kavafis, the three circles of exile"). He worked as assistant to choreographers and opera directors such as D. Theocharidis, Jérôme Savary and Alfredo Arias.

Has designed lighting for concert, dance, opera and theater performances in multiple cities in Argentina, México, The Netherlands and Belgium. He lectured on "Communication in lighting and dance" and taught as assistant to teacher Arq. Eli Sirlin at IUNA's Bachelor in Lighting Design (Buenos Aires). He authored the project for exterior decorative lighting to two national monuments and two City Government offices in the City of Pigüé, Argentina.

In 2009 he graduated from the renowned School for New Dance Development (SNDO; bachelor degree) of the Amsterdam School of the Arts (AHK). He received the prestigious Huygens Scholarship granted by the Dutch Ministry of Education, Culture and Science, and has received grants to support his work from Instituto ProDanza (AR) and AHK Fonds Practicum Generale (NL).