

ROCÍO MOLINA

Dancer: Rocío Molina

Guitarist: Eduardo Trassierra

Singing and Mandolin: Jose Ángel Carmona "Carmona"

Palmas and *Compás*: José Manuel Ramos "El Oruco"

Idea, Choreography and Musical Drama: Rocío Molina

Dramatic Advisor: Roberto Fratini

Musical Director: Rosario "La Tremendita", Rocío Molina

Original Music: Eduardo Trassierra

Consultant, Songs and Arrangements: Rosario "La Tremendita"

Consultant, Percussion: Alvaro Garrido

Lighting Design: Rubén Camacho

Wardrobe Design and Production: Mai Canto

Prop Design and Construction: Israel Romero

Lights: Antonio Serrano

Sound: Pedro Leín

Stage Management: Balbi Parra

Road Manager: Francis del Pino

A Compañía Rocío Molina Production

Coordinated by Artegestión

Distributed by A Negro Producciones

In association with Agencia Andaluza del Flamenco (Council of Andalucía) and INAEM (Ministry of Culture)

Dance

MADRID

TEATROS DEL CANAL

FRIDAY, JUNE 10TH AT 20:30

VINÁTICA

"Each one of us, when we take a retrospective look at our own history, will see that our personality as a child, although indivisible, contained different persons, who could remain together because they were in a nascent state. This indecision full of promises is one of the most delightful states in childhood. But, when they grow, the personalities that reached a mutual understanding become incompatible and, given that each one of us only lives one life, we are forced to make a decision. Really, we are always choosing and we always abandon many things. The road we travel in time is covered by the ruins of all that we started to be, the ruins of all that which we could have become." (H. Bergson).

There is a word, a murmur, or a vibration, which has been given the power to transport us to the icy mausoleum of the past, whose dome seems to remit the present to us as barely an echo. And there are traces of sounds. Scraps. Intermittences. The strange line of things chasing us and which we chase like a dog chases his tail, drunk on the full moon. Drink. Are we perchance drinking to forget? Or is it that we're drinking to remember? So that the drunkenness of memory barks at the present? Is there not a bitter aftertaste, an insistent "no" in the echo of all wine?

Roberto Fratini

"The term **danzaora** arose from the need to define the expression of a new language in the world of dance: the danzaor language of Rocío Molina. It is a personal language that is capable of integrating different artistic schools such as flamenco dancing, classical dancing, classical Spanish dancing or bolero and folkdance schools, but which mustn't be confused with contemporary dance. A new language that summarises its particular view of dancing. If we call Rocío Molina a **bailaora** the definition would be unfair because it is incomplete and inexact. We would only partly define her as the influence of the schools of dance on her expression is very powerful. And if, on the contrary, we define her as **danzarina** or **bailarina** we would cast a shadow over the richness of her flamenco condition and training. The **danzaora** is capable of assimilating all those sources and integrating them in an original, harmonious and aesthetic way, based on the interrelationships that exist, or can be established, between their elements of origin. She is always investigating with the aim of integrating and with an eye to origins and history. Perhaps that is the key which explains how someone so young can transmit such ancient and original essences."

Ana Olabarría

The Tower of Babel is a painting by Pieter Brueghel which shows the half built biblical tower, intended by Humanity to reach to heaven, and it was an inspiration to Rocío Molina for her new project: "Let's say that on one side we have the ordered, constructed and classic form, and on the other, the disordered, chaotic form. I like that bipolarity. The contradiction that the right side (unfinished) is an integral part of the harmony shown on the left side (finished, constructed), because one needs the other to be complete."

Now Rocío Molina is tackling a challenge in her career, that of going a little farther, of working on the deformation of the technique acquired over many years in order to become more aware of its language.

To do this, Rocío Molina has the collaboration of Eduardo Trassierra on guitar; Jose Angel Carmona Manzano "Carmona" on voice, mandolin and electric bass; and the dancer Jose Manuel Ramos "El Oruco" on palmas and compás. Young, well prepared musicians, with a flamenco family tradition and ready to set out on the search that this new creation demands.

Rocío Molina, winner of the 2010 National Dance Award, was born in Malaga in 1984 and has been dancing since she was just three years old. At age seven, she began studying dance at Malaga's Conservatory, and in 2002 she graduated with honors from the Dance Conservatory in Madrid. Rocío joined María Pagés' company in 2001 with a show called *Las cuatro estaciones* ("The Four Seasons") for which she created a choreography that was performed on stages in Italy, Japan, Canada and the United States. That same year, she participated in the Flamenco Festival USA at New York's City Center. She repeated at this event in 2003, performing as a soloist alongside Manuel Carrasco, Chocolate and Israel Galván.

Her first show, *Entre paredes* ("Between Walls") premiered in 2005, and the Agencia Andaluza del Flamenco commissioned her for the first edition of the Malaga en Flamenco Festival. This gave rise to *El eterno retorno* ("The Eternal Return"), a show based on texts by Nietzsche, with Juan Carlos Romero as musical director and Pepa Gamboa as stage director and featuring performances by Pasión Vega and Teresa Nieto. The show got excellent reviews and Rocío also presented it at Jerez's Festival in 2006. That same year, she performed as a guest artist in Antonio Canales' show *Bohemio* ("Bohemian") and premiered her alternative show *Turquesa como el limón* ("Turquoise Like Lemon") at the Teatro Pradillo in Madrid along with

flamenco dancer Laura Rozalén. Rocío also participated in Sevilla's Bienal de Flamenco alongside Belén Maya and Rafaela Carrasco in *Andalucía, el Flamenco y la Humanidad* ("Andalucía, Flamenco and Humanity") with singer Carmen Linares and director Mario Maya.

In 2007 Rocío was a guest artist at the presentation of Miguel Poveda's new album in Madrid and Barcelona, and accompanied Chano Lobato as the sole dancer during his recent homage at Sevilla's Teatro de la Maestranza.

Also in 2007, Rocío performed at Jerez's Festival in a show called *Almarío*, directed by Miguel Serrano. Critics praised the show, declaring that Rocío commands nearly perfect intelligence, creativity and courage. Her next show was *Por el decir de la gente* ("Because of What People Say"). Malaga's Festival de Flamenco commissioned her and José Luis Ortiz Nuevo commissioned for the show and, in it, Rocío takes on directing and choreography in addition to presenting an original concept.

In 2008 she participated in *Mujeres* ("Women") along with Merche Esmeralda and Belén Maya. They performed in cities around Spain, in London and Paris, and in the United States. She also took part in *Goyescas* during Madrid's Festival Suma Flamenca, along with Carmen Linares, Fernando Terremoto, Miguel Poveda and Israel Galván, among others, and opened *Oro viejo* ("Old Gold") at the Teatro Lope de Vega in Sevilla, as part of the 15th Bienal de Flamenco.

In 2009 Rocío participated in a show called *Flamenco Hoy* ("Flamenco Today"); shot her own contribution to Carlos Saura's film *Flamenco, Flamenco*; and opened her fourth show, *Cuando las piedras vuelen* ("When Rocks Fly"), for which she and Carlos

Marquerie (writer, stage director, painter, set and lighting designer) pooled their talents. In this show, Rocío adds a new twist to her choreographies and work for the stage. Her standing among British and American critics was further strengthened in 2010 after she participated in Flamenco Festival USA, presenting her new show at Madrid's Festival de Otoño en Primavera and Sevilla's Bienal de Flamenco. But there was also a surprise in store for Rocío in 2010. At the tender age of 26, she received the most prestigious award in the world of art, culture and dance here in Spain, when the Ministry of Culture bestowed the National Dance Award upon her in recognition of her contribution to renovating the art of flamenco and her versatility and strength as a performer who is capable of freely and bravely tackling a wide range of expression. All of these characteristics are especially evident in her latest projects: *Oro viejo* ("Old Gold") and *Cuando las piedras vuelen* ("When Rocks Fly").

In addition to reaffirming her position as one of the greatest flamenco dancers of her time, Rocío has ventured into the field of choreography, creating dance arrangements for companies such as María Pagés, José Porcel, Madrid's Real Conservatorio de Danza, the Nuevo Ballet Español, and Carmen Mota's company as well as Pitingo and Juan Carmona's *Soulería*.

Despite her youth, this iconoclastic flamenco dancer has already garnered several awards including such prestigious prizes as the 2010 National Dance Award, Best *Bailaora* at Sevilla's Bienal, the Giralillo for Best Choreographer for *Oro Viejo* in 2008, and Jerez's Cátedra de Flamencología's Critics' Award (also for *Oro Viejo*) in 2009.

And this young performer's career has only just begun...