

DANCE

Caída del Cielo (Fallen from Heaven)

Rocío Molina

Dates: Fri 28 Feb – Mon 3 Mar

Venue: Her Majesty's Theatre

Duration: 1hr 30mins, no interval

A wild and boundary-breaking star of the flamenco world. - *Dublin Dance Festival*

★★★★★ Impeccably danced, Molina's fiercely provocative work is unforgettable. It stops you dead, as the best art should. - *The Guardian*

CREDITS

Artistic co-direction, choreography, musical direction **Rocío Molina**

Artistic co-direction; dramatic art; stage space and lighting **Carlos Marquerie**

Composition of original music **Eduardo Trassierra**

Participation in the musical composition **José Ángel Carmona, José Manuel Ramos "Oruco" and Pablo Martín Jones**

Collaborator for dance **Elena Córdoba**

Costumes design **Cecilia Molano**

Costumes creation **López de Santos, Maty and Rafael Solís**

Photography **Pablo Guidali & Simone Fratini**

CAST

Dancing **Rocío Molina**

Guitars **Oscar Lago**

Singing; electric bass **Kiko Peña**

Hand-clapping and beat; percussion **José Manuel Ramos "Oruco"**

Percussion, electronics **Pablo Martín Jones**

Technical direction **Carmen Mori**

Lighting **Valentín Donaire**

Sound **Javier Álvarez**

Stage management **María Agar Martínez**

Executive direction **El Mandaito Producciones S.L.**

A big thank you to Emilio Belmonte for his passion and discretion and to Rosario "La Tremendita" for her help and wise advice.

Inspired by Carmen Amaya, Camarón de la Isla, Enrique Morente and Paco de Lucía.

A production by: DANZA MOLINA S.L. / THÉÂTRE NATIONAL DE CHAILLOT (PARIS)

In collaboration with the INAEM.

(2022) Rocío Molina Silver Lion Award for dance of the Venice Biennale and Golden Medal of Merit in the Fine Arts of the Spanish Government, (2019) The UK National Dance Award "Outstanding female modern performance", and Dance National British Awards in 2016 for her "exceptional artistic ability".

SYNOPSIS

A body that celebrates being a woman, a body which is immersed in the tragic sense of the celebration..."

This piece is a journey, a transit, a descent. Through lights and shadows. Rocío Molina guided by her dance, which is intuition and substance, makes us fall into the silence, the music and the noise within unknown territories.

What can be palpable and what it is normally hidden from our view materializes in Rocío's body. She dances and establishes a different relation with the earth. Her dance is born from her womb and the soil she kicks, and thus her dance becomes the celebration of being a woman.

The flamenco style that she proposes for *Caída del Cielo* goes deep into her roots and at the same time, brings those roots face to face with other languages and ways of interpreting the scene; in an undomesticated expression.

This descent or fall is the one-way journey of a woman, but Rocío does not lead us to the inverted image of The Fallen Angel, as it happened to Dante in his "Divine Comedy", but she takes us to a place of deep freedom. In her journey, the soul is breaking, submerged into a dense and opaque sea, into a dark landscape full of lightning bugs that elevate us towards a dark paradise.

This piece is a journey, a transit, a descent. From a body in balance to a body that celebrates being a woman, a body which is immersed in the tragic sense of the celebration.

A piece created as the transit between opposites, where movement defies balance and excess, beauty and the grotesque, austerity and voluptuousness, the orthodox and the politically incorrect. A vindication of the willingness of the body exposed to the risk beyond the limits.

Record book of the fall by Carlos Marquerie

Some quotes that inspired this piece

*FALLING vertically. Endless dream of the fall. The wing, what a sudden formation.
Fragments of a future book.*

- José Ángel Valente

*In celebration of the woman I am
and of the soul of the woman I am
and of the central creature and its delight
I sing for you. I dare to live.
In celebration of my uterus.*

- Anne Sexton

*Stripping, stripping and stripping.
Stripping of all artifice.*

*When I see Rocío working in the studio, I always think: "I should intervene just the minimum
so that her dance is the purest possible."*

(Carlos Marquerie Diary entry, 16/2/16)

About Rocío Molina

The iconoclastic choreographer Rocío Molina has coined her own artistic language based on a reinvented traditional flamenco style which respects its essence, but embraces the avant-garde. Radically free, she combines in her works: technical virtuosity, contemporary research and conceptual risk. Unafraid to forge alliances with other disciplines and artists, her choreographies are unique scenic events based on ideas and cultural forms ranging from cinema to literature, including philosophy and painting.

Rocío Molina, a restless dancer, was born in Malaga in 1984. She started to dance at the early age of three years old. At seven, she was outlining her first choreographies. At 17, she graduated with honors at the Royal Dance Conservatory in Madrid and became part of the cast of professional companies with international tours.

At 22, she premiered *Entre paredes (Among the Walls)*, her first work, which was followed by many more self-creations, all of them with a thing in common, a curious and transgressor look at a flamenco style escaping from the well-trodden paths: *El Eterno Retorno (The Eternal Return)* (2006) *Turquesa como el limón (Turquoise as a Lemon)* (2006), *Almario* (2007), *Por el decir de la gente (As People Say)* (2007), *Oro viejo (Old Gold)* (2008), *Cuando las piedras vuelen (When Stones Fly)* (2009), *Vinática* (2010), *Danzaora y vinática* (2011), *Afectos (Affections)* (2012) and *Bosque Ardora (Ardora's Forest)* (2014), *Caída del Cielo (Fallen from heaven)* (2016), *Grito Pelao* (2018), *'Inicio (Uno)' A Fragment of Trilogía sobre la guitarra* (2020), *'Al fondo riela (Lo Otro del Uno)' A Fragment of Trilogía sobre la guitarra* (2020), *'Vuelta a Uno' A Fragment of Trilogía sobre la guitarra* (2021), *'Carnación'* (2022).

At 26, the Spanish Ministry of Culture awarded her the National Award for Dance for "her contribution to the renewal of flamenco and for her versatility and strength as a performer capable of handling the most diverse registers with freedom and courage."

At 28, after her outstandingly successful performance of *Oro Viejo (Old Gold)*, Mikhail Baryshnikov kneeled before her at the door of her dressing room at New York City Center.

She's been associated with the Chaillot National Theater in Paris since 2014 where she premiered in November 2016, *Caída del Cielo*.

She premiere in the Festival d'Avignon in July 2018 *Grito Pelao* she create with the singer Sílvia Pérez Cruz and Carlos Marquerie.

Rocío Molina, **a versatile dancer**, is one of the Spanish artists with greater international repercussion. Her works have been performed not only in theatres and festivals such as: Festival d'Avignon, Barbican Center in London, City Center in New York, The Esplanade in Singapore, Tanz Im August in Berlin, Festival SPAF in Seoul, Stanislavsky Theatre in Moscow, National Theater of Taiwan, Dansens Hus in Oslo and Stokholm, Chaillot National Theatre in Paris, Festival Transamériques in Montreal, and Bunkamura in Tokio. But also in spanish renowned temples of theatre, dance and flamenco such as Teatro Español and Teatros del Canal in Madrid, Seville's Flamenco Biennale or Teatro Central, Festival Grec or Mercat de les Flors (Barcelona), Cervantes (Malaga) or Jerez Festival, just to mention some of them.

Throughout her career, not only has she worked with great national flamenco leading figures such as: María Pagés, Miguel Poveda, Antonio Canales or Israel Galván, but also with leading figures of contemporary arts, such as Carlos Marquerie, Mateo Feijóo or Jean Paul Goude. The collaboration with Jean Paul Goude was to design a project for the brand Hermes in Shanghai in 2017.

Her artistic research has been recognized with awards at a national and at an international level – Golden Medal of Merit in the Fine Arts of the Spanish Ministry of Culture (2022), Silver Lion award for dance of La Biennale di Venezia (2022), Positano Dance Award (2022), Max Award for the best dance show for *Grito Pelao* (2019), The UK National Dance Award "Outstanding female modern performance" (2019), Nomination to the Olivier Awards for *Caída del Cielo* (2018), Spanish National Award for Dance (2010), Dance National British Awards in 2016 for her "exceptional artistic ability" and Best Dancer Award in Seville Bienal, Gold Medal awarded by the Province of Malaga, Max Award in 2017 (Best dancer ; Best choreography for "*Caída del Cielo*" – Fallen from heaven), and in 2015 (Best choreography for "*Bosque Ardora*" - Ardora's Forest) - and with the unanimous praise of the audience and the critics: "A gifted and intelligent dancer" (EL MUNDO), "She's like the nuclear power within an atom" (STANDARD), "An innate talent for the most racial dance" (EL PAÍS), "She is passion personified, urgent, almost red hot, taking over the body and moving it, spasm by spasm, filling it of rage and beauty." (LA VANGUARDIA), "One of the best flamenco dancers I've ever seen" (THE NEW YORK TIMES).