RAFAELA CARRASCO
FLAMENCO

SPANISH NATIONAL DANCE AWARD 2023



Direction:
Rafaela Carrasco
Antonio Ruz

Dramaturgy:
Álvaro Tato

CREAVIVA

Gobierno de España · Ministerio de Cultura · inaem Instituto Nacional de las Artes Escénicas y de la Música
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CREAVIVA
IMPATIENT THINKING

CREATION is female. INSPIRATION is female. CREATIVITY is female.

WOMAN is creation.

Inspiration can take many forms and presents itself as the drive to search.

Creation is driven by what sometimes is just a tiny detail that can make the imagination fly to unexpected places.

The uncertainty of a creator always goes hand in hand with the confidence that inspiration will visit them at any moment, through an image, a piece of music, a reading. It is unpredictable and that is why it is so longed for.

Flamenco has one more component, which is the emotion surrounding each show; here and now. Like spellbound, the artist is taken on journey outside of his own body, in search of that moment of connection that achieves a unique, exclusive state. If they manage to find it (inspiration) they will have touched the sky for a few moments and the feat of reaching the intangible will be presented as a victory.

Since ancient times, creation has been connected to the Muses.

The Muses, inspirers of the arts, agents or avatars of the solar god Apollo, daughters of Zeus... the nine muses, mysterious divinities of the arts according to Greek mythology, descend from Heaven to whisper the secrets of creation into the ears of mortals.

Plural, unpredictable, the muses personify our creative nature, our desire for transcendence, our human need to turn desires, sorrows and dreams into verses, sculptures, canvases, sounds... or dances.

Because inspiration is pure movement, action and communication, a spring from which our thoughts, fears and longings flow, converted into body, word or sound.

They say that for the Greeks artistic creation was something so supreme that it would be impossible for it to come from human beings. It is the gods and specifically the Muses who use man to transmit artistic expression itself, descending to earth and whispering creative ideas to the ear of mortals.

CREAVIVA takes the verbs linked to the origin of the act of creation from the Muses: learn (Urania), narrate-listen (Calliope), love-seduce (Erato), pray (Polyhymnia), dance (Terpsichore), play (pure music, Euterpe), remember-tell (Clio), laugh-cry (emotions, Melpomene and Thalia).

Dancer and choreographer Rafaela Carrasco proposes in CREAVIVA, co-directed alongside Antonio Ruz, an exploration of the universe that makes up each of the nine sisters, as prisms of the same ancestral and collective jewel. Nine pieces, nine arts that seek their expression through the language of flamenco, their contrast, their meaning, from their timeless essence.





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SYNOPSIS

The reality of the creator is shown as in a continuous state of loneliness. The frustration, the helplessness, the time of nothingness in contrast with the evocation of images as a prelude to the beginning of something which will eventually find an identity. Feeling inebriate with ideas to be shaped until reaching an almost always unpredictable result.

A work composed by a suite of nine pieces with compositional motifs and a personal thinking. They will not be linked, albeit all being a part of a common concept.

Inspiration works as something very personal and subjective. It can come from unusual places and is not always common to several people, which makes it unique to each of us.

The musical base is comprised of live vocals and instrumentation, which will be combined with previously composed and recorded pieces, to create a sound space in which flamenco coexists with airs and rhythms of national folklore.

Five artists from different disciplines will search for the essence of the interpretation. Alone or shared.

Together with playwright and poet Álvaro Tato and composers Jesús Torres, Pablo Martín Jones and Antonio Campos, Rafaela sets up a dialogue between the forms and styles of flamenco, coexisting with rhythms and sonorities of traditional folklore, with different texts and poems of the Greco-Latin culture referred to the Muses and their arts, and converted here into sung coplas.

Expression of movement is sought after in each one of them, their symbols and their associated traditions, in order to communicate through the choreographies the essence of the nine sisters: Calliope, Cliope, Errato, Euterpe, Melpomene, Polymnia, Thalia, Terpsichore and Urania.

From the vital and artistic experience of their mutual collaboration, which has resulted in shows like Nacida sombra (2017), Ariadna. Al hilo del mito (2020) and Nocturna. Arquitectura del insomnio (2021), these artists offer a contemporary look at the myth that embodies one of the great mysteries of the human condition: creation.



ARTISTS

Direction
Antonio Ruz y Rafaela Carrasco

Dramaturgy
Álvaro Tato

Choreography
Rafaela Carrasco

Dance
Rafaela Carrasco

Musical direction and composition
Jesús Torres, Pablo Martín Jones y Antonio Campos

Musicians
Singing
Gema Caballero / Antonio Campos
Guitar
Jesús Torres / José Luis Medina
Percussion
Pablo Martín Jones

Sound space
Pablo Martín Jones

Light design and scenography
Gloria Montesinos (A.a.i)

Costume design
Belén de la Quintana

Live sound space
Ángel Olalla

Machinery
Miguel Ángel Guisado

Photography
Gema Galán

Dossier and poster design
Itziar Jiménez

Executive production
Alejandro Salade

Production
Rafaela Carrasco

Distribution
Emilia Yagüe Producciones



BIOS



Rafaela Carrasco

Direction and choreography
Spanish National Dance Award 2023

Choreographer and dancer Rafaela Carrasco has been a leading figure in flamenco since she created her own company in 2002, home to fruitful artistic collaborations, after winning that same year the main prizes at the 9th Choreography Contest.

She directed the Ballet Flamenco de Andalucía from 2013 until September 2016.

Her dancer and especially her choreographer profile stand out throughout her career. Since her beginnings she has been willing to rethink, investigate and personalize flamenco, to explore it. Her professional goal is to create her own vision of dance: warm, elaborated, conceptual, and designed for a corps de ballet within a stage space.

Awards

Born shadows - Nacida sombra

- Critics' Choice Award - Best Dance Performance. Festival de Jerez 2018
  News

Nocturna, Architecture of insomnia - Nocturna, arquitectura del insomnio

- Critics' Choice Award - Best Dance Performance. . Festival de Jerez 2023
  News
- Nominated Max Awards 2023 - Best choreography

Premio Nacional de Danza 2023

- News



Antonio Ruz

Co director

Choreographer, stage director and teacher, he is currently one of the most outstanding dance creators in Spain.

After training in flamenco, Spanish dance and ballet and developing an important career as a dancer, in 2009 he created his own company in search of a creative identity through research in the field of movement and multidisciplinary collaboration.

He is a close collaborator with Juan Kruz Díaz de Garaio Esnaola and Estévez-Paños. He takes part as a choreographer in theater productions with Andrés Lima and Miguel del Arco as well as in the zarzuela El Barberillo de Lavapiés (2019) by Alfredo Sanzol. He also collaborates in various projects of the Fundación Psico Ballet Maite León. Creator of 'Electra' (2017) with the National Ballet of Spain. His latest creations include Gugurumbé 'Signos' (2021), 'In Paradisum' (2021), 'La Noche de San Juan' (2021), 'AÚN' (2021), ELAMOR o Pharsalia' (2022).

Among his numerous awards are the National Dance Award 2018 in the category of Creation, the Talía Award 2023 for Best Choreography, the Arte Juan Bernier Award 2018 or the RTVE Dance Critical Eye Award 2013.



Álvaro Tato

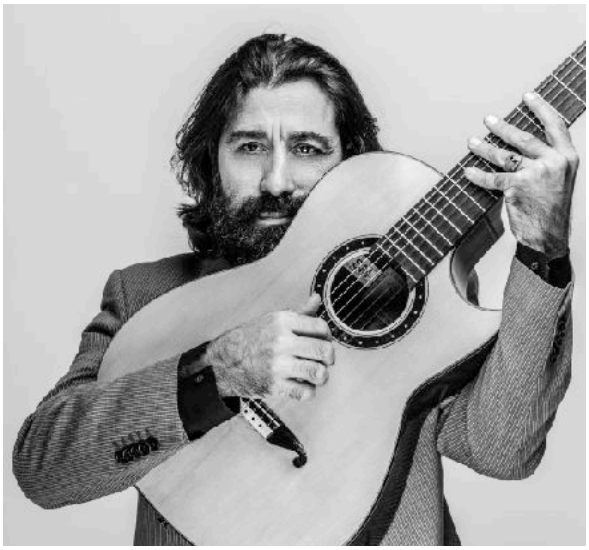
Dramaturgy

Writer, actor and playwright. A member of Ron Lalá and Ay Teatro companies.

His shows have toured twenty countries with unanimous critical and public success and achieved dozens of distinctions, including the Talía Award (Academy of Performing Arts) and two Max Awards.

Author of versions for the Compañía Nacional de Teatro Clásico (Spanish National Classic Theatre) and for the Teatro de la Zarzuela. He has published his own plays: 'Burro'(2023); 'Vive Molière' (2022); ' Ron Lalá, Obras completas' (2023); 'Malvivir' (2021) Winner of the Talía Award for Best Show, the José Estruch Award for Best Author and 'Todas hieren y una mata' (Rojas Theater Award Best Author 2019) among others. Poetry books: 'Año luz' (2022), 'Vuelavoz' (2017), 'Zarazas'. 'Coplas flamencas reunidas' (2015), 'Gira' (Miguel Hernández International Poetry Prize 2011) and 'Cara máscara' (Hiperión Poetry Prize 2007), among others.

BA in Hispanic Philology - UCM. A teacher of Dramaturgy and Verse - Master in Theatrical Creation at UC3M, among other educational centers.



Jesús Torres

Musical direction, composition and guitar player

Mainly dedicated to dance accompaniment.

In this field and for over 35 years he has shared the stage with the most relevant figures of flamenco dance: from historical figures such as Antonio Gades or Mario Maya to contemporary performers and creators represent the vanguard of flamenco.

His work as a composer is key to his career. His music has been featured in different creations for the National Ballet of Spain, the Andalusian Dance Company, as well as for different private companies, with outstanding versatility and ability to adapt his music to the dramatic intentions of the choreographers.



Pablo Martín Jones

Musical direction, composition, percussion and sound space design

Son of a flamenco guitarist and a flamenco dancer, both Americans living in Spain.

Surrounded by music from a very young age, he began to take a special interest in percussion, delving into various instruments and styles, although flamenco and Iberian folklore are his main source of inspiration. At the same time, his sound universe is expanding to include basically everything that sounds, while he begins to explore the world of electronics. During this period, he has collaborated with a handful of artists from different disciplines and styles: Rosario "La tremendita", Rocío Molina, Eliseo Parra, Raúl Rodríguez, Jackson Browne, Jorge Drexler, Radio Tarifa, Fetén Fetén, Moisés P. Sánchez, La Shica, Olga Pericet, Zoobazar, Carmen París, Chevi Muraday, La Musgaña, Amancio Prada, Martín Buscaglia.

He is currently developing an increasingly prolific career as a composer.



Antonio Campos

Musical direction, composition and singing

A lover of art, and especially of the art of flamenco since his birth. Son of Andalusians who, like many others, left their land to pursue a livelihood.

Since he was a child, he has lived flamenco very naturally, being it the soundtrack of generations in his family, although not professionally.He was lucky enough to see many of the greatest flamenco artists in his home, such as: Juan de la Vara, Fernanda and Bernarda de Utrera or Gabriel Moreno among others; life-defining experiences.

'I never looked at flamenco in a professional way, but 'flamenco did so'.

In 1998 he began to work in the Tablao la Reina Mora in Granada thanks to dancer Angustias la Mona. Since then he has had the privilege of being partner and friends with some of the greatest figures of this art such as: Mario Maya, Enrique Morente, Manuela Carrasco, La Chana, Pepe Habichuela, Jose de la Tomasa, Carmen Linares and Rafael Riqueni, among others.



Gema Caballero

Singing

Although young, and despite her vigorous flamenco stage presence, Gema Caballero has already walked a path combining memory and foresight, tributes and divinations, classicism with a skillful and intelligent impulse of transformation which place her in the forefront of the flamenco scene, however she still has a long way to go and many new and surprising paths to travel and discover.

Avoiding nostalgia, the singer from Granada looks back to rescue old sounds and transforms them into fresh, newborn creatures of dazzling clarity. This fluid coming and going from one time to another, passing through different eras, is a brilliant formula where she translates the odyssey of a beautiful tradition and takes it to a territory of lustrous sparkles, breathing new and splendorous life into it.

She freely reveals herself as an original and unique artist. With a rich, meticulous and suggestive interpretative demand, through her exciting and emotional personality she communicates the greatness of a spiritual and aesthetic manifestation belonging to yesterday, today and forever.



Jose Luis Medina

Guitar

Flamenco guitar player, versatility being his main feature. Throughout his career he has won several national and international awards, both as a solo artist or as a sideman.

He has played renowned festivals such as the Bienal de Sevilla, the Festival de Jerez or Madrid's Suma flamenca, among others, accompanying renowned artists such as Rafaela Carrasco, David Coria, Maria Moreno, Ana Morales, Patricia Guerrero and more.

He is currently closely linked to flamenco dance, and has been working for years in the renowned tablaos of Seville, Madrid and Barcelona.

BA in music, specializing in flamenco guitar.



Gloria Montesinos (A.a.i)

Light design and scenography

She studied Performing Arts in Madrid and since 1992 she has been working as a lighting and stage space designer in shows.

She has designed dance lighting for more than thirty Spanish and international companies as well as international theaters such as: City Center Theater in New York, Théâtre National Chaillot in Paris, Maison de la Danse in Lyon, Aoyama Theater in Tokyo, Gulbenkian Foundation in Lisbon, among others.

She has also created numerous lighting designs for opera, music, theater and circus, and has participated in well renowned national and international festivals.

She has twice been awarded the Performing Arts Award of the Valencian Community for Best Lighting.

A member of the Association of Lighting Authors (AAI) since its creation as well as a member of the Spanish Academy of Performing Arts.



Belén de la Quintana

Costume design

She was born into a family of artists. After training as a dancer and working in large companies and tablaos, in 2004 she began her studies in Costume Styling at the Art School n°2.

For years she combined her career as a dancer with her work as a costume designer. In 2014 she creates her own brand "Belén de la Quintana", with her knowledge of the world of dance, and her affinity and empathy with the tastes, obsessions and needs of the dancers being the identity of the firm.

Under this label she has created costumes for many different artists and companies such as; Ballet Flamenco de Andalucía, David Coria, Ana Morales, Antonio "El Farru", Soleá Morente, Pedro Córdoba, Jesús Carmona, Ballet Nacional de España, Rafaela Carrasco, among others.

She works in her own Madrid based Atelier since 2019, where in addition to stage costumes and clothing for artists, she designs fashion collections and unique Haute Couture garments, recovering tradition, craftsmanship and attention to detail.





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