DANCE / TERRAL 2021

Teatro Cervantes

saturday **31** july 20.30 h

Inicio venta 19/05/2021

Price **30€** (single price)
Usual discounts do not apply

ROCÍO MOLINA. *Al fondo riela (Lo otro del Uno)*

(30 and 31 July performances) **Refund of tickets and sale of performances with new seating capacity.**
The cost of tickets sold on-line and by telephone has been automatically repaid to the account from which payment was made. Tickets bought in the box offices will be refunded at the box office from July 23.
Tickets for Inicio (Uno) and Al fondo riela (Lo otro del Uno) are now priced at a **single price of 30€** (usual discounts do not apply).
TICKETS FOR THE NEW SEATING CAPACITY ARE NOW AVAILABLE FOR PURCHASE

v**30** Trilogía sobre la guitarra. ***Inicio (Uno)***
s**31** Trilogía sobre la guitarra. ***Al fondo riela (Lo otro del Uno)***
Trilogía sobre la guitarra. ***Al fondo riela (Lo otro del Uno)***
Original idea, artistic direction and choreography Rocío Molina
Musical composition Eduardo Trassierra and Yerai Cortés
Performer Rocío Molina
Guitar Eduardo Trassierra and Yerai Cortés
Production Danza Molina S.L.
Coproduction Chaillot, Théâtre national de la Danse, Paris; Teatros del Canal – Comunidad de Madrid; Bienal de Flamenco de Sevilla; Théâtre de Nîmes, Scène Conventionnée d'intérêt national – art et création – Danse Contemporaine; Scène Nationale Sud Aquitain
With the collaboration of Teatro Cervantes de Málaga
Rocío Molina is an associate artist of Chaillot Théâtre National de la Danse de Paris

1.10 h (w/out intermission)
www.rociomolina.net
photo ©Pilar Lozano Iglesias (plasticocruel) ©Oscar Romero ©Simone Fratini

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Trilogía sobre la guitarra is an on-going project articulated around three pieces which have a consecutive relationship but are separate shows. The proposal is enhanced when it is presented together, as it is the result of the same research concerning the essential elements of the triangle of flamenco with the objective of developing a series of pieces that offer a thorough study of the guitar. This trilogy about the guitar will be

closed with a later piece, *Vuelta a Uno [Back to Oneself]*, in which the instrument and dance enter into contact with singing, the last angle of the traditional flamenco pyramid.

All transcendence is followed by a dark night for the soul. Below the slow passing of the clouds, a tumultuous black sea emerges that invades it all and on which Rocio Molina dances Al Fondo Riela, the antithesis of *Inicio (Uno)*, the encounter with *Lo otro del Uno*. “What accompanies me on stage is my ego and two completely different guitars. Eduardo Trassierra is harmony and technical complexity. Yerai Cortés is intuition and spontaneity. *Al fondo riela* is a piece about reflection and the loss of reality, in which all of my phantoms appear. It has to be experienced to reach the third part, which will be a liberation.”
Molina, in black, struggles between two guitars. Arrogant dancing with *seguiriya*, *bulerías*, *soleá*, in an unceasing struggle with her own image, with Lo otro del Uno, which plunges her into the depths of her own fears. Vanity, ambition, pride, solitude… but at the bottom Riela - a glimmering light at the end of the infinite soleá, where black gives way to colour. Liberation, *Vuelta al Uno*, which is near.

Rocío Molina has coined her own language founded on the reinvented tradition of flamenco that respects its essence and embraces the avant-garde. Radically free, her pieces combine technical virtuosity, contemporary research and conceptual risk. Born in Malaga in 1984, she is one of the Spanish artists with the most international repercussion. The 2010 National Dance Award, the National British Dance Awards, the 2019, 2017 and 2015 Max Awards, the Giraldillo Prize for best dancer at the Biennial of Seville and the Malaga Gold Medal are some of the acknowledgements obtained in the course of her professional career.