CAÍDA DEL CIELO
A show by Rocío Molina
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.

*Caída del Cielo* was born in the summer 2015. It’s a teamwork produced together with the Chaillot National Theatre. Several artists participated: Carlos Marquerie, author, director and lighting technician, Elena Córdoba, dancer and choreographer, the musicians Eduardo Trassierra, Pablo Martín Jones, José Ángel Carmona and José Manuel Ramos “Oruco” and Cecilia Molano, the costumes designer. 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.
Marisa Lull en un momento de la representación.
FALLING verticallly. 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.”

(Diary entry, 16/2/16)
I would like to lay out a timeline of the development of **Caída del Cielo**. We started working at the end of July 2015. The first ideas and concepts came up at the beginning of December. We settled on a team and started working in the studio in February 2016. Rocío is constantly on tour. The musicians El Oruco, Carmona and Trasierra are involved in two out of the three pieces currently on tour, and Pablo Jones is working in *Bosque Ardora*. Unavoidably, the tour became the musical laboratory of the new piece. We started alternating tours, stays and work meetings. Thus the piece started taking shape and one of its main pillars was discovered: the team. This may sound obvious, but it’s not. A group of people does not always become a team. But, in this process it happened, and when that takes place, a particular kind of strength emerges. A kind of strength which allows the team to go deep into their work and really try to push the limits.

I was receiving audio and video recordings from the US, Japan and France with the progression of the piece and new proposals. In each stay, I saw how the piece was taking shape and gaining strength and meaning. And that’s how the need to clearly show off all this energy on stage appeared. It could be really easy, with the final formalization of the piece, to forget about these essential elements.

Both Rocío and I wanted that her flamenco style in *Caída del Cielo* was special and meaningful, that it went deep into her roots and at the same time, we could freely brought her style of flamenco face to face with other languages and ways of interpreting the scene; while being aware that flamenco is an expression of freedom, and it cannot be and should not be domesticated.

*On the one hand, an ideal, beautiful and hypnotic place that almost makes you stop thinking, where you just simply get in and let yourself go with the flow. This could be related to the “comfort” that we all are looking for in society, at home, in our lives, jobs, relationships and families. With little alteration, everything how it should be.*

*And on the other hand, this new place, far away from what’s politically correct, where we get to see willingness, what one really wants to do, that blind and irrational way of living.*

*Here the movement is totally contrary, excessive, exaggerated, voluptuous, confusing, obscene, grotesque and politically incorrect.*

(Extract from an email by Rocío, 01/02/2016)
Rocio’s work in the last few years has evolved in two different directions: on the one hand, the creation of artistic pieces structured around her imaginary flamenco style, fueled by the deep knowledge of tradition, by the personal search for a modern poetic art and an impeccable, experimental and lively technique. And on the other hand, a work of research based on improvisation, interpreted as the journey of her body towards the unknown. Through the search for unstable areas and for suspension in the emptiness, Rocio is pushing the boundaries with her body, getting away from flamenco, which is always a safe area for her. The Impulsos and public improvisations she’s been performing since 2012 arose from this line of work. In collaboration with other artists: musicians, choreographers or dancers and plastic and visual artists, she’s been looking for the light of a summer dawn in Paris, or for the darkness of a night club in New York. Brief Impulsos or long ones, like the last one she presented in October 2016 in the Seville Biennial that lasted four hours.

This research and experimentation work going from the solitude of the laboratory to the public presentations, has produced a richness of language and a plastic and poetic inquisitiveness that will be fulfilled on stage with Caída del Cielo.

When Carmona starts singing, everything changes. The truth is that with him, your dance is transformed, it acquires its meaning. There was a moment when you started lying on the floor, your face was hidden and then he started singing and your shoulders and your back were transformed, as if your body was welcoming the notes Carmona was singing. After that, when you stood up, there was something ugly, like a stumble, but it did not matter, because your whole body and dance had plenty of content, something incomprehensible to reason but absolutely real.

(Diary entry, 07/04/2016)

A year ago, when we began our first conversations about the creation of Caída del Cielo, we thought of it as a diptych: two faces and two views, two sounds and two spaces, as a journey between light and shadow, as a descent towards darkness. We thought about a dramatic fall towards those shadows that we thought to be full of life.
We reread Dante and we observed El Bosco once again, and although his hell seemed to be more fun, full of music, feasts and sex, than the calm and stable paradise, his representation of hell, without doubt is a place of terror and pain. We could not identify that dark and vital place we were looking for with the representation of hell, but neither with the one of paradise. And at the same time, we knew that this intuited space was a place away from the appearance of things, which belongs in the shadows rather than in the lights that usually surround us. We really knew that this piece was going to require us to let ourselves go and look for its substance in dark caverns and lost interstices.

The “garrotín” had to be a strange piece, we could call it “Ugly garrotín”, a complex mixture of laughter, discomfort and desire…

(Rocío’s WhatsApp 14/02/2016)

At the same time, flamenco itself seemed to be determining a different way for us. Throughout the whole process, I have had the impression that flamenco was setting a different course for us. And the ideas that we had about the dramatic art and the structure for the piece seemed to go against what the music and the dance were proposing.

Based on our experience, we were confident that in all creation processes there are some types of filtrations, as if substances and thoughts could sweat and that sweat was mixed up to be transformed into some kind of cement, the one required to build a new piece. Just logic and desire are not enough. The coexistence of substances, their care and protection are necessary. When we leave two drawings on a table, at first glance, you might think that together they construct a narrative, but with time and proximity, you might find different relations between them. I am not implying that flamenco pieces can be created on their own, but that we should listen with patience to what the essence is telling us.

I like when your weight is landed, low to the ground, the legs are opened and seems that the dance is born from the ovaries.
Rocio dances with her thighs separated and a completely open face; and while writing these words, I remember what I read from her body the other night in Jerez: an immense pleasure that emanated from each one of her pores. And I think about the shadows, about that deep freedom which is part of the challenges that Rocio faces when dancing her particular flamenco style. Surrounded by an incomprehensible dark Light, her body is excited before a worried closing and after a moment of confusion, with millenarian wisdom a pure and rabid act emerges from her body that being final is the origin of any idea of Dance.

And silence would arrive after that. What I saw and experienced will prevail in between dream and wakefulness. Glaze and flesh. And the memory of a weird power related to sweat and mud, rather than to brightness and cleanliness.

(Diary entry after watching the Impulso in Jerez 01/03/2016)

There’s always an element of doubt, especially about my dramatic intervention, the necessary and the superfluous, the one that moves us away from the essence of flamenco. And when I was immersed launching these critiques, we realized that in this last year of hard work, those two worlds, the one created in the dance studio and the one created at the desks, were joining together and everything becoming connected.

One day, during a work session, while Rocio was dancing, I saw her establishing a different relation with the earth she was stepping on and I had the impression that her dance was creating a link between the earth and her womb. Maybe this link already existed and I didn’t notice it, or maybe it’s something that Rocio’s dance has acquired with time and maturity. And then, at this point, I thought about that descent we were looking for with this piece and that we did not know yet where it was headed to or from where, and so I thought it could start from this connection between her womb and the earth that was established in her dance.

When you are on the ground and a hand appears calmly, not with a movement that previously existed, but as something unique that arises at that moment, as if the hand was exploring and discovering something that we cannot see, but that is there, as an intangible print that prevails in the air.

For me this is a beautiful sensuality, not only in the formal aspect, but also because it’s a sensuality far away from the cliché images of female sensuality. Hers is a sensuality created out of a free body. A sensuality which is not
born out of the woman who’s dragging along the ground, but of the body’s physical feeling in contact with the ground. A sensuality experiencing the movement of the body weight lying on the ground and relying on different support points.

(Diary entry, 07/03/2016)

This piece is a journey, a descent. We are witness to the journey of a woman, guided by her dance, which is intuition and substance, through lights and shadows, and with her we fall into the silence, the music and the noise towards unknown territories. In our presence: what can be palpable and what it is normally hidden from our view materializes in Rocío’s body. When she dances that link between her womb and the earth becomes the celebration of being a woman. Anne Sexton in her poem “In celebration of my uterus” writes: “Many women are singing together of this: / one is in a shoe factory cursing the machine, / one is at the aquarium tending a seal, / [...] and one is / anywhere and some are everywhere and all / seem to be singing...” Thus, Rocío, in this celebration of being a woman which is her dance, is the representation of so many women singing with their bodies everyday around the world.

This descent or fall is the one way journey of a woman, but Rocío in her Caída del Cielo 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 this journey, it seems that her soul is breaking and that we are submerged into a dense and opaque sea, a dark landscape full of lightning bugs that guide and elevate us as we fall, towards a dark paradise and a colorful darkness in constant movement.

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

Carlos Marquerie
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 professionals companies with international tours.


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, Caida 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 theaters 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 - Spanish National Award for Dance (2010), Dance National British Awards in 2016 for her “exceptional artistic ability” and in 2019 “Outstanding female modern performance”, 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).
Carlos Marquerie (Madrid, 1954) is one of the most relevant figures of the Spanish vanguard in the last decades. He has been mentioned by the newspaper El País as “a long-distance runner of the Spanish theater of vanguard. (...) The Spanish master of stage lighting” has actively collaborated with Rocío Molina on the staging, dramatic art, stage space and lighting in Cuando las piedras vuelen (2009); on the dramatic art, stage space and lighting in Afectos (2012); and on the artistic co-direction, dramatic art, stage space and lighting in Caída del Cielo (2016) and Grito Pelao (2018).

**Author and director,** Carlos Marquerie began his career by studying with the sculptor and puppet maker Francisco Peralta, the one he considers to be his master. Later, he continued his formation and became self-taught.

He premiered: Ciudad irreal, with texts from different authors (1984); Última toma, by Leopoldo Alas (1985); El mundo del fin del tiempo, with his own dramatic art (1986); Lear..., his own adaptation of King Lear, by William Shakespeare (1988); Los hombres de piedra and Historia de un árbol, by Antonio Fernández Lera (1990 and 1991, respectively); The Sinking of the Titanic, based on the text by Hans Magnus Enzensberger (1992); and The Fool and the Madman, by Thomas Bernhard (1996).

He has put on stage works with his own texts Otoño (1989); Comedia en blanco. Infierno (1994); the series of 4 works on the suicide of Lucrecia (1995-2000); El rey de los animales es idiota (1997); 120 pensamientos por minuto (2001); and 2004 [tres paisajes, tres retratos y una naturaleza muerta] (2004).

Between 2005 and 2012 he worked in a long project called El cuerpo de los amantes composed by Que me abreve de besos tu boca, El temblor de la carne, Entre las brumas del cuerpo, Maternidad y osarios, he also worked in the installation of El lecho de los amantes and in diverse series of drawings and photographs.

In January 2013, he premiered 28 buitres vuelan sobre mi cabeza, based on his diary and the observation of nature. In 2014, he premiered Entre las luces y las sombras. Libertad, performed at La Casa Encendida in Madrid, as part of the program Intermitencias del asombro / Escenarios del asombro. La metamorfosis de Loïe Fuller.

**Lighting technician and plastic artist,** Marquerie is in charge of basically all pieces by Elena Córdoba, Rodrigo García, Antonio Fernández Lera and Angélica Liddell. He has collaborated, among others, with artists such as Rocío Molina, Roger Bernat, Ana Buitrago, Óscar Dasi, Amancio Prada, Carlos Aladro, José Luis Gómez, Tania Arias, Claudia Faci, Itxaso Corral and Àlex Rigola.

His lighting works have been seen in theaters and festivals, such as Deutsche Oper Berlin, Odéon-Théâtre de l’Europe in Paris, Théâtre National de Bretagne, Festival d’Avignon and Schaubuhne am Lehniner Platz.
Among his painting exhibitions and installations, we can highlight: El cuerpo de los amantes II and 4 drawings belonging to Travesía por el páramo (Escena Contemporánea 2011, Madrid), Dibujos 2000-2002 (Fundación Antonio Pérez, Cuenca), Pintura en Blanco and Colectiva (Espacio de Arte Pradillo, 1994 and 1996 respectively).

Manager, organizer and educator, he founded La Tartana Teatro in 1977, Lucas Cranach Company in 1996 and, together with Juan Muñoz, Pradillo Theater in Madrid in 1990. He directed “Encuentro International de Teatro en la Calle” in Madrid, “Encuentros de Teatro” in Murcia and was part of the management team of the Pradillo Theater in its new stage. Since 2015, he curates, together with Emilio Tomé, El lugar sin límites, scenic cycle born out of the collaboration between the National Dramatic Center and the Pradillo Theater.

His texts are published in the collection Pliegos de teatro y danza and they have been translated into Portuguese and French. In 2006, Políticas de la palabra was published by Oscar Cornago, a compilation of scenic texts by several authors and studies of their works, which included the pieces El rey de los animales es idiota and 2004 (tres retratos, tres paisajes y una naturaleza muerta). The French version of 120 pensamientos por minuto was published in France, translated by Christilla Vassero and edited by Les Solitaires intempestifs. Carlos Marquerie is a professor and the tutor of the Master’s degree in Scenic practice and visual culture sponsored by Castilla-La Mancha University and Queen Sofia Museum.
CAÍDA DEL CIELO
A show by Rocío Molina

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 SOLIS
Photography: PABLO GUIDALI

CAST
Dancing: ROCÍO MOLINA
Guitars: EDUARDO TRASSIERRA
Singing; electric bass: JOSÉ ÁNGEL CARMONA
Hand-clapping and beat; percussion: JOSÉ MANUEL RAMOS “ORUCO”
Percussion, electronics: PABLO MARTÍN JONES

Technical direction; lighting: ANTONIO SERRANO
Sound: JAVIER ÁLVAREZ
Stage management: MARÍA AGAR MARTÍNEZ
Production assistance: MAGDALENA ESCORIZA
Executive management: LOIC BASTOS

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A production by:
DANZA MOLINA S.L. / THÉÂTRE NATIONAL DE CHAILLOT (PARIS)
In collaboration with the INAEM.
Rocio Molina is an associated artist of the Chaillot National Theatre (Paris).

Duration: 90 minutos
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