

SARA CANO COMPAÑÍA DE DANZA

VENGO!

WORK NOTEBOOK



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SARA CANO · CV

ARTISTIC TEAM

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I come from grinding, tan girl.
From the mills uphill
I come from grinding, tan girl
From the mills uphill
I sleep with the mill grinder
And Olé
Do not charge me the morning
Because I come from grinding, tan girl
From the mills downhill,
I come from grinding tan girl,
From the mills downhill.
I sleep with the mill grinder and olé
She doesn't charge me her work
Because I come from grinding
From the mills in between
I come from grinding tan girl
From the mills in between
I come from grinding
I sleep with the mill grinder
And her husband doesn't know,
Because I come from grinding, tan girl.



WHAT VENGO! IS

VENGO! is a tribute to our folklore, seen from a current perspective, where present and tradition unite to reread our identity marks, our roots...where I come from.

Taking the famous lyrics of “The Mill-grinder” (a classic in the Castilian oral tradition) as a reference, **VENGO!** was born: a dance piece in big format, interpreted by ten dancers, in which, as a creator, I seek to directly connect with our memory and our traditions, that take form in the shape of rites and dances frequently forgotten in our current artistic landscape. A forgotten folklore that displayed the richness and peculiarities of a both unified and diverse people, like ours.

Through this show I seek to connect with the memory of where I come from, keeping in mind the present in which I live in, in order to find the way to bring it to these days and rescue the print of its character and strength for those bodies that dance today, providing a contemporary identity to that forgotten folklore that deals with current topics that go beyond borders: the power of the collective, the strength of the union, and, in one word, the connection between people. **VENGO!** speaks about connecting people. People that dance and feel (no matter their time or the language in which they move) to create a space in which plurality and dialogue are the true essence of a collective feeling.





THE ORIGIN OF “VENGO!”

The seed of **VENGO!** lies in two choreographic works. On one hand, the short piece by the same name, that earned First Prize for choreography and the Maria de Avila Superior Conservatory of Madrid Award in the XXVII Spanish and Flamenco Dance Contest. On the other hand, **SAUDADE**, the piece that competed as a finalist in the Madrid Choreography Contest, and is also winner of the University Carlos III of Madrid Award, the Cervantes Festival Award, the La Nave del Duende Award and the Descalzinha Danza Award. After the good reviews of both pieces, I decided to start this project, with all the strength and eagerness of anybody that starts walking on a new path.

WHY “VENGO!”:

“Being children of this earth, we are also children of this time”

Folklore is the true germ of history, the testimony of our tradition and the maker of its true character. There is no people, however remote or primitive it seems to us, that has not developed a form of collective dancing, that picks up and reflects the spirit of that people. The way of dealing with work, how social relations are produced or the way to relate with the divine; all appear latent in these dances to the point that, when we approach them, we can tell the singularities and idiosyncrasy of each people, that at the same time connects them with the collective memory that gives the group a clear sense of rooting, of belonging, revealing the power of the group and the union between people. People that are different from each other and belong to many identities at the same time, people that cohabit and celebrate a space where diversity and dialogue live together with the feeling of community.



VENGO! As the search for the renovation of our cultural patrimony

Clearly, folklore is a part of the intangible cultural patrimony of each people. Besides, it is transmitted through generations, and that gives it a feeling of identity and continuity which makes folklore a lively art, that is still growing and changing in order to adapt to the habits, the way of living and thinking of the present time. With **VENGO!**, I am looking to deepen into this idea of folklore as an art that is alive, mutating, open to evolution and change and linked to the present. I depart from this folklore that our ancestors danced and I want to find out how this character, that marked us at some point in time and still lives somewhere inside each and every one of our bodies, can fit into our current folklore, our culture, our days. I am just trying to conciliate where I come from and where I am going, because just as we are children of this earth, we are children of this time.





DIFFERENT LINES IN VENGO!

VENGO! speaks about connecting people, people that dance and feel, aside from the time and language in which they move, to create a space where plurality and dialogue are the true essence of a collective feeling.

VENGO! is a dance piece conceived for a group of ten dancers in which the language of folklore and contemporary dance conjugate to form a common language, always following the creative spirit of the company, in a continuous quest towards a language that grows beyond tags, looking towards the future without losing the strength of tradition. **VENGO!** is about our folklore, our roots, our culture and how to rescue them and bring them to this time, to our present time.



VENGO! As a testimony of the richness of the dance and music of our folklore

VENGO! also tries to portray the richness and diversity of our dance and our traditional music. This way, the show reflects very different styles of traditional dances, from “charro” dance to Andalusian folklore, passing through muñeiras (Galician dance) or the Aragonian jota. This same dance diversity is also portrayed in the music, which includes compositions from creators like Eliseo Parra, Leillía, Kepa Junkera, Coetus or Kalakan, all of them big names of the renovation of the musical tradition set in the different styles previously mentioned. But, while at the same time most of the music of the show is preexistent, there is also a strong presence of music created live by the dancers, generated with daily life instruments like pans, spoons or sticks. These are rhythms and songs played the way people of the time did, with what they had in their daily lives, and it wants to leave a testimony to the richness of our music, while at the same time trying to create with these instruments a unique universe of sound composed by musical textures that go in the direction of the renovation of the tradition.





Folklore as a testimony of the character of each people

VENGO! tries to portray the richness and diversity of our folklore, not only attending to the different dances, but also trying to portray in them the character of each people. This way, during the show a series of scenes are formed, each one of them is set in a concrete region, looking also to portray in them part of the character, the music and the costumes of that region.

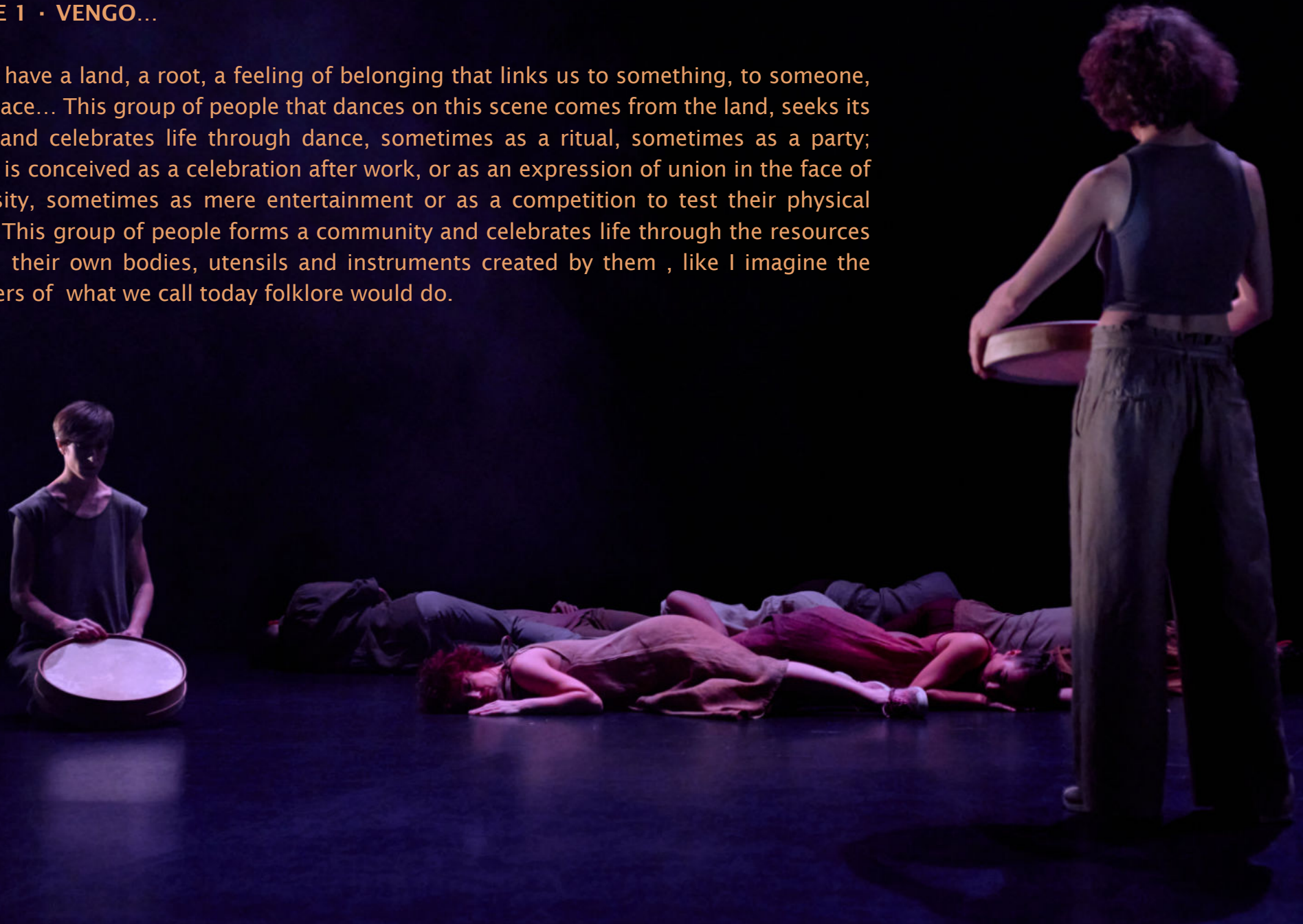
In a space conceived as open, the scene is displayed naked, open; and, in it, live together daily action and dance live together. Everything that happens on the scene is seen and is a part of the scenic experience, as it happens in any plaza of any village when a group of dancers acts on it. This way, the dancers that just finished dancing become the public and act as such, introducing in their actions the daily gestures, lighting up the party or even playing instruments to accompany the dances of those still dancing on the scene.



SCENES:

SCENE 1 · VENGO...

We all have a land, a root, a feeling of belonging that links us to something, to someone, to a place... This group of people that dances on this scene comes from the land, seeks its roots and celebrates life through dance, sometimes as a ritual, sometimes as a party; dance is conceived as a celebration after work, or as an expression of union in the face of adversity, sometimes as mere entertainment or as a competition to test their physical skills. This group of people forms a community and celebrates life through the resources it has: their own bodies, utensils and instruments created by them , like I imagine the pioneers of what we call today folklore would do.



The first scene of the show attempts to rescue the music and dance that went together with the works of the field as a celebration after the workday and the different cycles like the sowing, the harvest and recollection of the seed. This idea of a folklore tied to the land is set in the dances of the central area of the country, concretely in some provinces of Castille like Zamora (and its genuine charro dance), as well as jotás from Segovia and Valladolid.

After this first part of the show, a dance of paloteo is developed, which is characterized by the use of sticks (palos in Spanish) that the dancers use to hit each other while they generate different choreographic figures. Paloteos have a very antique origin (there are writings that claim they come from the Xth century in some cases), and a very diverse origin: military in some cases, in others (some claim) these dances were considered ritual in which the dancers would hit the ground to make it fertile; they were ritual dances to honor mother earth. This paloteo is a small tribute to the richness and diversity of these dances, which are very extended in the geography of our country, based on paloteo dances from different provinces, like Segovia, Valladolid, Guadalajara o Navarra.





SCENE 2 · SAUDADE

The term “saudade”, which comes from Portuguese and was incorporated into the Galician tongue, is hard to translate to English or Spanish. It comes from the conjunction of two words, “solidao” (loneliness) and “saudar” (greet), so we could say that it literally means to greet loneliness. It refers to melancholia, not in a sad way, but as a meeting point between the joy of the memory and the sadness of the absence. I imagine those women (widows of the living, as Rosalia de Castro called them) must have felt something similar, those wives of migrant peasants who after the departure of their husbands looking for work, stayed home in their houses cleaning their homes, doing the chores of the field and educating their children in the respect to old costumes and the transmission of tradition, in that peculiar Galician matriarchy based on the trilogy land-house-wife.

The strong matriarchal character of the Galician culture and its folklore is well-known: multiple examples, like the chant of the pandereteiras or the dance of the women in the muñeira vella, a mixture of strength, skill and subtlety. All that in between alalás, pandeiradas and aturuxos, which exemplify the ancestral and the primitive of the Galician culture. Departing from these ideas and this atmosphere, Saudade is my little homage to all those women that took the reins of their lives and rode towards them, towards their lives, with all and despite all.



SCENE 3 · HARRI, ORRI, AR!

“Harri, orri, ar” is what they say in Euskal Erria when they play rock, paper scissors; at the same time, “Ar” means male. This way, the sentence “Harri, orri, AR!” reveals the main concept of this piece, that tries to combine the idea of game, competition, linked with virility and manhood...it is a game, but a manly game, and that is what this piece is about.



“Harri, orri, AR!” is looking through a window to see a world ruled by men and marked by the struggle to be the best: the fastest, the strongest, the most agile...whoever wins this competition between friends and rivals, this friendly fight that at the same time is a hard combat to be the first, is the champion. This world is set in the Vasc folklore, and its dance reflects perfectly this idea of a fight to be the best, traditionally interpreted by men and with a strong military and warrior character. “Harri, orri, AR!” drinks from the Vasc tradition that combines steps of jauzis, zortzikos or ezpata dantzak, but at the same time it tries to give these steps the contemporaneity of bodies that dance today and integrate in their dance both tradition and present.



SCENE 4 · TACA PETACA

VENGO! does not only attempt to portray the richness of the dances from the different regions of our country, but it also tries to bring to the scene different traditional instruments, that were often kitchen utensils or farming tools and that often accompanied these dances. These instruments are shown specially in the fourth scene. “Taca Petaca” is an instrumental composition where many Iberic percussion instruments are used: spoons, bells, frying pans, tambourine and squared tambour. It is played in a 5/8 time signature, which is not very used today, but that is very extended in many regions of our folklore. In older times, in order to follow this time signature, the people from the towns memorized a play on words that had the same duration and accent as the time signature of the music. This way, the 5/8 time signature, that would be normally counted as “one, two, three, one, two/ one, two, three, one, two”, would be reinterpreted in sentences such as: “taca, petaca, taca, zurrón de chivo, pico de albarca”



SCENE 5 · SILENCI D'ESTI MAR

Right after this scene we find another one set in the Balear and Valencian folklore, characterized by the luminosity, the breeze and the smell of the ocean, (so well portrayed by Eliseo Parra in its “Silenci d’Esti Mar”) and that in this occasion is interpreted by three pairs of men and women that seek to depict these feelings in their dance. While “Silenci d’Esti Mar” is a musical composition based on the Balear folklore, I adapted its choreography to Valencian folklore , which is characterized by mixed couple dances, a very elegant dance that uses mirror dancing, and is very elaborated and measured. This scene means sea, ocean breeze, luminosity, lightness, youth, the joy of life...An evening by the beach, celebrating the sunset.





SCENE 6 · IF ONLY THE LAND NEW

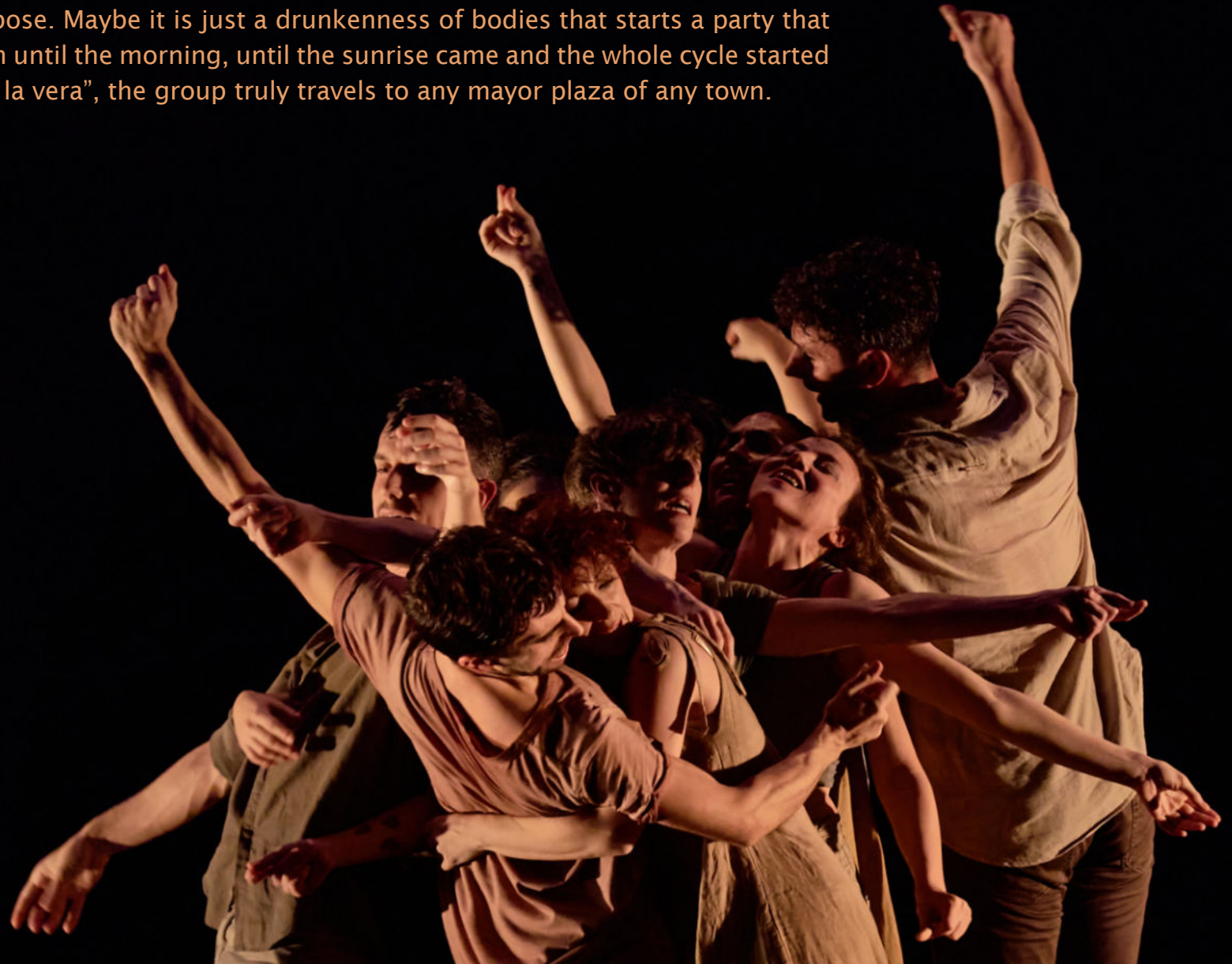
One woman arises from the group. She is the voice of the forgotten land, of our forgotten roots. She introduces herself before a group and everybody sees her as a stranger, she is in a different code. Her actions provoke group reactions: mere contemplation, curiosity, sometimes they follow her as if she was a magnet, and other times her movement draws them away, as if they were moved by the energy she irradiates. She is the misunderstood land. She dances using the codes of the Aragonian jota, the main jota in our country. The great jota, also forgotten, also dissolved in the multitude that moves and looks at her with distance. The voice of a woman is a gañanada, a typical song from the dry regions of Toledo and Extremadura. If only the land new...the dry and forgotten land, that screams in silence and seeks to bloom and to be loved again, and to be inhabited again. Let's go back to the land and let it be born again. Let's connect with it, reconcile with it, to find that moment of stillness, of nothing, of merging into the other, of mere contemplation, of mere connection with the other, with the land, with life.





SCENE 7 · FINAL SCENE: MARIJUANA, VENGO DE LA VERA, VERDIALES

After the initial serenity and stillness, the group starts to dance all together with a Castilian step (a very typical dance step from Castilla and other areas of the peninsula). The group takes advantage of its weight to lay on each other, to move like a mass of bodies, arms and voices with no clear destination, with no clear purpose. Maybe it is just a drunkenness of bodies that starts a party that does not stop, that could go on until the morning, until the sunrise came and the whole cycle started all over again. With “Vengo de la vera”, the group truly travels to any mayor plaza of any town.



It is a group where people dance and have fun, make fun of each other...It is a village dance, a little jota that could take place in any town in Toledo, for example, where the lyrics are set.

Right after this piece come the verdiales. The party goes on, it grows. The verdiales are a typical dance from the city of Malaga. The people play them in circles, the dancers dance in a spontaneous way, the party is a drunkenness of steps and music, a fast rhythm, with castañuelas, tambourines and voices. A cyclical and circular party, that has no end...the circle, again; just like the dance started it will end: with the circle, that connects the group, that creates community, and that allows everyone to be connected and be seen. At the center, the bottle. Right at the center of the scene lays whatever is forgotten, whatever is considered outside of the scene. Now it is the axis from where all energy departs.





SCENE 8. IN THE ROOT OF DREAMS

The music ends but the frenetic dance continues and it could continue forever, like a never ending loop. The voice comes in, with some lyrics that reflect on the lived, on the feeling of belonging to all that folklore, the interest for the traditions, for the life that has passed and does not come back, which, even though I have not lived it, I still feel mine and close to me. Perhaps folklore connects with the most primitive part of the self. I call it land, but for other people it can be something else. It connects me with feelings and sensations that in reality are not in my daily life, but that I feel mine, and I would want to be able to combine all that into this present time. Bit by bit, the group leaves, and it generates a river of people, like an exode. All that truth, all that life, all that folklore that I hope you connected with, is now leaving, and you are a witness to that.



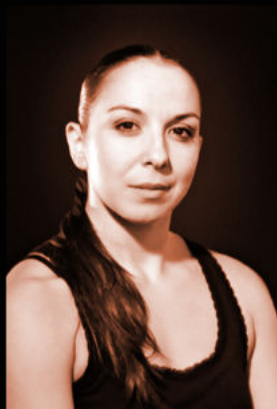


In the root of dreams
Lie the great truths,
With the heart you do not understand,
What you know with your soul.

Whatever happened to that old man,
It happens to me today.
I could swear I am hearing
Those kids by the plaza

I go unaware
Where life takes me
And I find peace in the memory
When I smelled the carnation flower
Since I know now where I come from.





SARA CANO · CURRICULUM VITAE

First Prize in Choreography (XXVII Flamenco and Spanish Dance Contest)

First Prize in Solo Choreography (XXIII Flamenco and Spanish Dance Contest)

Second Prize in Choreography and Award of the Public (II Contemporary Woman Contest)

Nominated to Max Awards 2016 to Best Dance Female Interpreter, Best Choreography and Best Original Show for “A Palo Seco”.

Nominated to Max Awards 2018 to Best Dance Female Interpreter for “Sintempo”.

Candidate for the Max 2020 Awards for Best Dance Show and finalist for Best Choreography.

Having received an eclectic training, Sara Cano is a dancer and choreographer whose style ranges from contemporary dance to Spanish dance, Spanish folk, and Flamenco. Graduated in Choreography and Contemporary Dance Interpretation from the Dance Superior Conservatory María de Ávila in Madrid. As a choreographer, her work focuses on the search for her own language, in between the Spanish and the contemporary. She started her solo career with the short piece “A Palo Seco Redux”, which was awarded the first prize in Solo Choreography and Best Musical Composition Award in the XXIII Spanish Dance and Flamenco Contest, and was also the seed of “A Palo Seco”, a musical and dance piece that was programmed in international and national festivals such as Cadiz en Danza, Danza Gijón, MASDANZA, Lekuz Leku, Bienal de Sevilla, Holland’s Biennial of Flamenco 2017 or the Dusseldorf Flamenco Festival 2018. It also received the support of institutions like the Community of Madrid, the Ministry of Culture of Spain and the Canal Dance Company. Her second major work, “Sintempo” was funded by the Canal Dance Center’s program “Abierto en Canal”, premiered in the Sala Negra of the Canal theater in Madrid and appeared in MADFERIA 2019, one of the most important theater and dance festivals in Spain.

In 2018 she creates “La Espera”, a small format work where she portrays her emotions and ideas around her pregnancy and future motherhood. Similarly, this show received the economic support of the Community of Madrid and the Ministry of Culture of Spain.

Her latest work, “VENGO!”, premiered in the Olite Theater Festival and is part of the programming of the Madrid Dance Festival 2019. The origin of “VENGO!” lays in the short piece by the same name that won First Prize in Choreography and Superior Conservatory María de Ávila Award in the XXVII Spanish Dance and Flamenco Contest, which was also finalist and winner of four prizes (Carlos III University, Cervandantes, Descalzinha and Nave del Duende) in the XXXII Madrid Choreography Contest.

Besides producing her own work, she has also created works for other companies, such as Ibérica de Danza (“The marriage of Figaro”, “The barber of Seville”) and Miguel Angel Rojas (“Ya no Seremos”). Furthermore, she was elected to set up the choreography of the XXII Edition of the Max Awards for Performative Arts, under the direction of Ana Zamora.

As a dancer, her latest collaborations have developed under the supervision of Marco Flores, Olga Pericet and Yoshua Cienfuegos, for the creation of the show “Fase Alterna” by the Marco Flores Company. Under the direction of Yoshua Cienfuegos she has worked as a substitute dancer in “88 Azucenas and a dog”, she has participated in the premiere of “Requiem” and she has played one of the main characters (along with Jean Philippe Dury) in Romeo and Juliet, a production by Elephant in the Black Box. Throughout her career she has developed a wide range of styles, working for notable choreographers such as Teresa Nieto, Shlomi Bitton, Blanca Li, Carlos Chamorro Malucos Danza, Antonio Gades Foundation, Joaquín Cortés, or Ibérica de Danza.

In the academic field of dance research, she has started presenting her first works, two of them being accepted in dance research congresses. First, her paper titled “On the Spanish and modernity, a hundred years of dance”, was part of the III National Congress “La Investigación en Danza”, that took place in Bilbao in November 2014, organized by the Más Investigación Spanish Dance Association, the Social Sciences Faculty and the Arts Faculty of the Basque Country University. Secondly, her paper titled “Towards the modernization of Spanish Dance: Aguilar, Gades, Granero, Távora and Maya as a turning point” was accepted to be part of the II International Spanish Dance Congress, that took place in Madrid in November 2014 and was organized by the SGAE Foundation and Nebrija University.

ARTISTIC TEAM

DIRECTION AND CHOREOGRAPHY

Sara cano

INTERPRETERS

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Verónica Garzón / Begoña Quiñones / Ana Del Rey / Soujung Young

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MOVEMENT ADVISORS: Veronica Garzón · Begoña Quiñones

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VOICE COACH: Alberto Echevarría

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STAGE: Patricia Ruz

LIGHTS DESIGN: Cristina Libertad Bolivar

SOUND DESIGN: Jorge Díaz “Roy”

COSTUME DESIGN: Elisa Sanz

COSTUME EXECUTION: Dolores Durán · María Calderón

PROPS: Oscar Alonso · Carlos Arrabal

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