

ISRAEL GALVÁN.

A Project from Israel Galván's Company  
Flamenco dance and choreography: Israel Galván.

Production Design: Pedro G. Romero  
Stage Director: Txiki Berraondo  
Guitar: Alfredo Lagos  
Flamenco Singing: Juan José Amador  
Flamenco dancing, *palmas* (hand clapping) and *compás* (rhythm): Bobote  
Percussion: José Carrasco  
Orthodox:

Violin: Eloísa Cantón  
Bass: Marco Serrato  
Guitar: Ricardo Jiménez  
Drums: Borja Díaz

Proyecto Lorca:

Percussion: Antonio Moreno  
Saxophone: Juan Jiménez Alba

Video projection of extracts from *Non, Homenaje a Samir Kassir* (No, A Tribute to Samir Kassir) Zad Moulataka, Yalda Younes  
Production and Management: A Negro Producciones  
International Distribution: Polimnia, Catherine Serdinet

Flamenco Dancing

MADRID

TEATROS DEL CANAL-SALA ROJA (TEATROS DEL CANAL THEATER – RED HALL)

FRIDAY, JUNE 11<sup>TH</sup> AT 20:30

EL FINAL DE ESTE ESTADO DE COSAS, REDUX (THE END OF THIS STATE OF THINGS, REDUX)

This piece's title alludes to life and death, to the myths and prophecies contained in the Apocalypses. It's also a sort of tribute to the special edition of Francis Ford Coppola's *Apocalypse Now*.

On stage, Galván shows off his most ground-breaking and daring side. Beside him are: flamenco singers, the group Orthodox, a video with images that tell the story of the war in Lebanon, *seguiriyas*, a violinist, electric guitars and a coffin.

The piece evokes the cradle and the grave in Galván's own language, which is at once traditional and avant-garde. His singular language has garnered applause from critics and audiences in countries such as Finland, France, Germany, Portugal, Korea, the United States and Greece, among others.

This personal journey through the Apocalypse has flamenco as its base, but is also influenced by Japanese *butoh* and the Italian Tarantella. It's all a question of reading the text, interpreting it as only the body of a flamenco dancer can, embodying its each and every letter, verse and phrase. Because, according to Galván, there's something about flamenco, certain manners, certain tools that teach us survival techniques we can use to confront all sorts of heartache and just about any catastrophe.

**Israel Galván.** He is flamenco dancer who is willing to take risks. Galván is cutting edge, original and aesthetically far removed from the traditional clichés of flamenco dancing, though he admits that, whenever he gets involved in anything innovative, he always "starts from the roots." Galván favors freedom of movement. He never tries to apply contemporary dance techniques to

flamenco, since he believes flamenco "already has its own codes and aesthetic." And so he continues to progress, developing and investigating new possibilities in his dance.

In 2005 he was granted the National Dance Award thanks to his "ability to generate a new art form within flamenco and turn it into a universal genre without forgetting the roots that have sustained it to date." Israel Galván was born in Seville in 1973. He is the son of flamenco dancers José Galván and Eugenia de los Reyes. He began dancing at the tender age of five at the La Trocha *tablaó*, but it wasn't until 1990 when he really began to manifest a true vocation for dance. And so, in 1994, he joined the newly created Compañía Andaluza de Danza (Andalusian Dance Company) under Mario Maya's direction. This marked the start of a brilliant career that would immediately gain recognition with prizes such as the Vicente Escudero de Córdoba award (1995), El Desplante de las Minas de la Unión award (1996) and first prize at the First Young Performers' Contest during the 1996 Flamenco Biennial in Seville.

These awards were followed by many others, including Best Dance Performance at Flamenco Hoy (Flamenco Today) in its 2001, 2005 and 2006 editions for *Metamorfosis* (Metamorphosis), *La Edad de Oro* (The Golden Age) and *Tábula Rasa* (Blank Slate) respectively, and four Giralddillo awards including Best Music and Most Innovative Performance for *La Francesa* (The Frenchwoman) in 2006 (which, incidentally, marked Galván's debut as a choreographer), as well as Best Flamenco Dancer and the Jury's Special Prize for *Al final de este estado de cosas, redux* (The End of this State of Things, Redux) in 2008.

After working in Mario Maya's and Manuel Carrasco's companies and on projects directed by José Luis Ortiz and Manuel Soler, in 1998 Galván founded his own company and presented a show called *¡Mira! / Los zapatos rojos* (Look! / The Red Shoes) at Seville's 10<sup>th</sup> Biennial. This critically acclaimed performance truly revolutionized the way flamenco shows were conceived. Galván has presented a new piece at each Biennial since.

In 2000 he premiered *La Metamorfosis* (The Metamorphosis), a complex choreography based on Kafka's work, with music by Enrique Morente, Lagartija Nick and Estrella Morente. Two years later, he presented *Galvánicas* (Galvanic), based on his experience as a flamenco dancer with the Gerardo Núñez Trío, with whom he had toured the most prestigious jazz and flamenco festivals in the world in 2001.

Another of his most important performances, besides *Galvánicas* (Galvanic), is *Arena* (Sand), which was presented in 2004. Pedro G. Romero directed both performances. In *Arena* (Sand), which Enrique Morente, Diego Carrasco and pianist Diego Amador all worked on, Israel Galván manages to reinvent the historical relationship between dance and bullfighting. The piece consists of six choreographies that revolve around concepts such as danger, courage, pain, color and death. Again, the break with tradition is apparent in this piece by the flamenco dancer from Seville. Galván would later work with Enrique Morente on the film *Morente sueña la Alhambra* (Morente Dreams Up the Alhambra) in which he dances a solo choreographed by Blanca Li to music by Pat Metheny and by Enrique Morente himself. Nevertheless, Israel Galván puts his own vision of the most orthodox flamenco on stage in *La Edad de Oro* (The Golden Age), where he is accompanied by flamenco singer Fernando Terremoto and by guitarist Alfredo Lagos, as well as in *Tábula Rasa* (Blank Slate) with Inés Bacán and Diego Amador.

In 2007 he premiered *Sólo* (Alone) in Paris. The show is a very personal vision of flamenco dancing, with no music and no frills, a choreographic experiment that would later be presented in New York and on stages such as the Guggenheim in Bilbao and the Mercat de les Flores (Flower Market) in Barcelona.

His latest show, *Al final de este estado de las cosas, redux* (The End of This State of Things, Redux), inspired by passages from the Book of Apocalypses, had a successful premier at the 15<sup>th</sup> Biennial in Seville in 2008.

Israel Galván is the pioneer of a new style that is making its mark on new generations of dancers. As Pedro G. Romero says, "no one doubts that Israel Galván is a favorite dancing to the *compás*

(rhythm) of flamenco singers who invite him to make *bulerías* and *tangos* compatible with more modern experiences." "Flamenco would no doubt have been completely different in the past few years without Israel Galván."