

PASTORA GALVÁN.

Choreography: Israel Galván, Pastora Galván
Dancing: Pastora Galván
Flamenco Singing: David Lagos, José Valencia
First Guitarist: Ramón Amador
Second Guitarist: Miguel Pérez
Percussion: José Carrasco
Lighting: Ada Bonadei
Sound: Félix Vázquez
Production and Management: A Negro Producciones
International Distribution: Polimnia

JOAQUIN GRILO

Dancing: Joaquín Grilo
Guitar: Juan Requena
Bass and mandolin: José Carmona
Flamenco Singing: José Valencia, Carmen Grilo
Percussion: Popi Trujillo

Dancing

MADRID

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

WEDNESDAY, JUNE 16TH AT 20:30

MANO A MANO (ONE ON ONE)

A man's dance, a woman's dance, Seville or Jerez, we're forced to follow advice about 50-50 chances. This amazing flamenco dancer from Seville is the sister of Israel Galván, one of today's most revolutionary dancers. Pastora has the air of a big-name dancer of fine flamenco stock. Joaquín Grilo, a native of Jerez who has honed his skills in Madrid, will join her on stage. This is a once in a lifetime luxury in this generation's history.

BAILES (DANCES)

Show presented by the Seville City Council's Flamenco Biennial

... "alegrías" full of strength and temperament, sensuality and sweetness... sensuality and playfulness, with influence from Triana and the interpretive personality of her brother Israel... Pastora personifies one of the most interesting and promising offers in flamenco dancing today...

Diario de Cádiz. Julio Vega

... this new Pastora Galván has that one gift that is so nearly impossible: she is unique... "bulerías" that look like something off Titi de Triana's nightstand. Barefoot, with an ample bottom, fresh, and just a little bit vulgar: a real beast... Then, in the "seguriya" she becomes sophisticated and sharp, giving it steps, moves and a structure unlike anything ever seen before... The white dress reflects a joyful blinding light "por alegrías", flying around it with "redaños" and an innovative classicism...

Flamenco World. Silvia Calado

... Her craft and dedication are so precise as to allow unthinkable licenses... The most striking of which is the vertigo, the speed she gives her compositions without losing her composure, without losing the "compás" (rhythm), without losing aesthetic beauty, without losing as much as a bobby pin....

Granada Hoy. Jorge Fdez. Bustos

... A great flamenco dancer with a great many assets, alternately classic and conventional, cutting edge and surreal, a beauty among the beautiful...

Deflamenco.com. Estela Ztania

Pastora Galván. Born in Seville in 1980, Pastora is the daughter of José Galván and Eugenia de los Reyes. She's got the substance of traditional flamenco dancing in her blood and the modernity of her brother Israel Galván, a genius at the cutting edge of flamenco. Pastora, on her part, is acknowledged as a prestigious flamenco dancer. In 2001, she was granted the Matilde Coral award at the National Flamenco Art Contest in Córdoba.

She studied Spanish Dance at the Conservatory in Seville between 1990 and 1998, during which time she began to take on her first professional engagements. At the age of 15, she traveled to the United States for the first time with the San Francisco-based Flamenco Theater Company. The following year, she taught courses at the University of Stanford and performed in France with Israel Galván's Company. Since then, she has not stopped teaching classes and performing all over the world with different companies and as a solo flamenco dancer.

In 1998, choreographer María Pagés signed her on for *La Tirana* (The Tyrant), which premiered at the Biennial in Seville in 2000. In that same competition, Pastora also performed in Israel Galván's *Mira / Los zapatos rojos* (Look / The Red Shoes). She worked with Israel Galván on another three shows, all of which were presented at the Biennial in Seville: *Transformación* (Transformation) and *La metamorfosis* (The Metamorphosis) presented in 2000 and *Galvánicas* (Galvanic) at the 2002 Biennial.

Since 1998, Pastora Galván has participated in every single edition of this important event in Seville. Nevertheless, the greatest challenge thus far in her career was during the 2006 Biennial, when she premiered *La Francesa* (The Frenchwoman), a show in which she is the absolute protagonist as far as dancing is concerned, presenting five choreographies created specially for her by Israel Galván, with Pedro G. Romero as production designer. *La Francesa* (The Frenchwoman) marks the start of a new stage in Pastora's career as a performer. Pastora won the Giraldillo Innovation Award for her work on this show, thanks, literally, to "her capacity for presenting tradition in order to disobey it and create a new language for expression." *La francesa* (The Frenchwoman) was presented on stage at important events such as Madrid's Andalucía Flamenca Festival, the Festival in Jerez, Granada's International Festival and Montpellier Danse. It was a total success: audiences as well as specialized critics unanimously acclaimed the piece. When Pastora returned to Seville's Joaquín Turina Theater with *La Francesa* (The Frenchwoman) in 2008, she left everyone dumbfounded.

In the last edition of the Biennial, she performed with Israel Galván as a guest artist in Pedro Sierra's *Tres movimientos* (Three Movements). That same year (2008), she participated in the United States Flamenco Festival along with Carmen Linares and Miguel Poveda in a show called *Cuatro Esquinas* (Four Corners). Pastora also conquered new territories with her show *Cuadro Flamenco* (Flamenco Tableau), which she presented at the Spring Festival in Cairo and Beirut.

Throughout her career, she has worked alongside major artists such as Eva Yerbabuena, Fernando Terremoto, "La Susi", Niño de Pura, María Pagés, José Luis Rodríguez, Arcángel, Joaquín Grilo, "La Tobala", Pedro Sierra... Her work with Carmen Linares in *La Diosa Blanca* (The White Goddess), a show featuring an all-female cast, and in *Las mujeres en el flamenco* (Women in Flamenco), both in 2005, are worth pointing out as they are especially meaningful. As is *Los Grandes* (The Big Ones- 2007), a piece for which Antonio Canales gathered a group of major young flamenco artists. Today, Pastora is a frequent collaborator with pianist and composer David Peña Dorantes in his show *Piano Flamenco* (Flamenco Piano).

Her restless spirit and boundless energy drive Pastora to continually seek new projects and new artistic ventures. As is the case of her latest works: a solo for the innovative Flamenc Empiric festival at Barcelona's El Mercat de les Flors, and her new creation *Pastora*, a tribute to Pastora Imperio in which tradition and the cutting edge naturally go hand-in-hand. Premiered at the Festival in Jerez in 2009.

LEYENDA PERSONAL (PERSONAL LEGEND)

They say every man's real homeland is in his childhood. Many images, feelings and drives have invaded us ever since we were children. Artists look for inspiration in their memories and invariably bring to mind a certain figure: woman. As a child, my mother was my homeland. She taught me to fight and gave me the strength to be unconventional, to refuse to surrender in the face of the injustice of the poverty that surrounded us. Her justice always gave me strength, it unleashed a huge flood of energy in me, and, ever since I began my career, it accompanies me whenever I dance.

Now that I am grown up, women are still the driving force behind the sensitivity I must necessarily exercise in order to keep going, in order to fight against every sort of manipulation of the artist and his art, in order to make that return trip that allows us to exteriorize our passions and our most comprehensive and innocent dreams.

Joaquín Grilo. Born in 1968 in Jerez de la Frontera where he soon began studying dance with his first teacher, Cristóbal El Jerezano. In 1981, he moved on to study with Paco del Río and Fernando Belmonte, the head teachers at the Ballet Albarizueta where Grilo danced from 1981 to 1988, eventually becoming the group's head dancer. With this group, Grilo toured Europe, Morocco, Israel and Japan, performing on television in Italy, Germany, and some countries in the Americas.

In 1987 he won the dance award on a television program called *Gente Joven* (Young People). After obtaining this prize, he danced at the Royal Alcazar in Seville before the King and Queen of Spain and the Queen of England during her first official visit to our country.

In 1989, Grilo won the Vicente Escudero First Prize for Dance at the National Flamenco Contest in Córdoba in which he had also participated three years before, obtaining a Juana "La Macarrona" Honorable Mention.

In 1990 he moved to Madrid and joined the Spanish Ballet Theater Company as a flamenco soloist as well as dancing with Lola Flores' and La Tati's respective companies.

In 1992 Grilo went on to join Paco de Lucía's sextet along with stars such as Jorge Pardo, Carles Benavent and Rafael de Utrera. This would be a decisive step in the dancer's career. After seven years beside the great master, Grilo admits that he has reached one of the goals of every flamenco lover, "not only did he [Paco de Lucía] give me a name, he also gave me his wisdom as an artist and as a person." Meanwhile, Grilo collaborated with musicians such as Chano Domínguez, with whom he recorded an album and a DVD respectively called *Oye come viene* (Hear it Coming) and *Mira como viene* (See it Coming); and with guitarist Vicente Amigo, with whom he collaborated on *De mi corazón al aire* (From my Heart to the Air).

In 1997 Grilo received "El Olivo" magazine's First Dance Award.

In 1999, he created his own company with the show *Jácara* (Merry Dance), a flamenco suite in which he combines different flamenco *palos* (styles). Grilo's first major show with his own company was *De Noche* (At Night). The show premiered at the Jerez Festival in 2001 with Jorge Pardo and Carles Benavent. Later, in a new version of the show, Grilo would share the stage with Diego Amador and Lola Greco.

Grilo also premiered *A solas* (Alone) at the Jerez Festival in 2005. As Grilo himself defined it back then, the piece is intimate, romantic and full of contrasts. In 2007, he presented *Grilo* in Madrid and, a year later, he continued along that autobiographical line with *Leyenda Personal* (Personal Legend), which premiered at the Jerez Festival. Two years later, Grilo again returned to his homeland with a new version of *Leyenda Personal* (Personal Legend), which won him the Cátedra de Flamencología's (Flamenco Master Class) Critics' Choice Award at the Jerez Festival in its latest edition (2010).