

## AND...

### CINEMATIC TERRITORIES

*Impulso*, by Emilio Belmonte, encounter with Emilio Belmonte and Rocío Molina,  
July 9 at 11:00, cinéma Utopia-Manutention

### THE WORKSHOPS OF THOUGHT

Dialogue artists-audience with Rocío Molina and the team of *Grito Pelao*,  
July 10 at 16:30, site Louis Pasteur Supramuros de l'Université d'Avignon

## TOUR DATES AFTER THE FESTIVAL

- July 18 and 19, 2018, Festival Grec, Barcelone (Spain)
- August 7, Teatro Cervantes, Málaga (Spain)
- September 18 and 19, Bienal Flamenco, Sevilla (Spain)
- September 22 and 23, Teatro Principal, Zaragoza (Spain)
- September 26 and 28, Teatros del Canal, Madrid (Spain)
- October 2 to 4, Théâtre de Nîmes
- October 9 to 11, Chaillot-Théâtre national de la danse, Paris

## GRITO PELAO

Two generations of women are brought together in Rocío Molina's newest piece about the desire to have children. A theme at once personal and political which, according to the icon of modern flamenco herself, is a break from her sophisticated habits as a virtuoso, sensual and untamed. How can one dance in this state of transformation of the body, of creation of a body? This is a central question for this artist who enjoyed success at a very young age and has no desire to separate her life as a woman, a dancer, and a (future) mother. For her, having to make a choice would be "a *punishment*." Today, she dances this renewal under the watchful gaze of her mother, Lola Cruz, onstage with her, and of singer Sílvia Pérez Cruz, celebrated for her surprising voice, influenced by jazz and hoarse with deep melancholy, with whom she shares a name. Together, they will try to find a blinding emotion whose melody is born of the balance between passion and rhythm.

## ROCÍO MOLINA

Rocío Molina first stood on a stage under the direction of María Pagés at age 17. At 21, she created her first show, *Entre paredes*, establishing herself as a major flamenco artist in Spain, where she is seen as one of the best bailaoras of her generation. She has received numerous awards, including the National Award for Dance, for "her contribution to the renewal of flamenco, her flexibility and her strength as a performer able to master a large variety of styles with liberty and audacity." She will make her first appearance at the Festival d'Avignon.

Rocío Molina is an associate artist of the Chaillot – Théâtre National de la danse.

72<sup>th</sup>  
EDITION

In order to bring you this edition, over 1,750 people, artists, technicians, and organisational staff, have worked tireless and enthusiastically for months. More than half of them are state-subsidised freelance workers.

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## INTERVIEW WITH ROCÍO MOLINA

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**Intimate and radical, this creation is a way for you to talk about female homosexuality and the desire to have children. How did you tie those two subjects together?**

**Rocío Molina:** It's an intimate feeling not every woman wants, or needs, to share. When you're single—whether you're a lesbian or not—the desire to be a mother goes hand in hand with certain conflicts, doubts, fears, and emotions you have to accept before making the decision to have a child, but also throughout this journey you've embarked on. Those emotions grow without us knowing where they really came from. They're tied to instinct, but also to feelings like loneliness or pride: you come to question the usual model for society and family, you wonder about your own fertility, about your ability to give up, to love... Sometimes you find yourself thinking about the absence of a male figure, which is necessary to the process but remains invisible. None of that has led me to question my sexuality, but it's true that sometimes ghosts appear, ghosts like loneliness which at first leads to fear, but which in the end is a source of courage and creates in you a stronger sense of identity. In the end, you understand that the source of your strength, and what quells your doubts, is love. You understand then that this whole process is alive, and thus so is this show, all that's left for you to do is accept that everything is constantly moving and that you just have to dance it, to tell it, to sing it, to shout it.

**What is the place of this new creation in your career? What was its *impulso*, as you call the starting point of all your research?**

This creation turned out to be absolutely necessary for my career and my life, it's an opportunity for rebirth. I needed to slow down, to take a break; from an artistic standpoint, showing my strength, resilience, and virtuosity no longer brought me satisfaction; I find it meaningless now, it doesn't make me happy. This moment of quiet led to the discovery that strength resides elsewhere, that it comes from a different sensitivity. Stopping the movement of my body was the biggest challenge I ever had to face. What provided the *impulse* for this creation was the realisation that the desire to create a living being had become more powerful than everything else, more powerful than me, and that I couldn't fight it. I therefore started with a series of *impulsos*, starting with my encounter on the stage with Silvia Pérez Cruz. Little by little, we're discovering and creating a sort of matter that didn't exist before, something entirely unknown to the both of us.

**Why did you plan your pregnancy so you could dance while pregnant? What does it mean for you to dance while pregnant, while your body is changing and shifting, and in the process of building something itself?**

I'm not choosing between becoming a mother and dancing. Why do both at the same time? Because it's my *raison d'être* right now. If I had to put my career on hold to fulfill that desire, it would be the worst possible punishment for me. I don't want to choose between the two, I choose to dance this child,

to dance for him or her, to dance together if we can. I think strength resides in the sharing of that intimacy, of that transformation. I want to tell what's going to happen to my living body. Whether I'm pregnant or not, my quest has already been fruitful: the simple fact of slowing down my body to try to fulfill that desire has already affected the way I dance, the way I move, there's already been a transformation. Dancing this transformation is what I've done throughout my career, it's a way to tell my truth, my moment.

**On the stage, you're dancing with your mother, Lola Cruz, and with singer Silvia Pérez Cruz. How did you work together?**

My meeting Silvia Pérez Cruz was the greatest experience I've ever shared on a stage so far. She's the one who showed me the greatness I was looking for for this new project. We stopped time for an instant and understood that what was happening onstage couldn't go unnoticed, we had to pay attention. Silvia said we should start again, using her voice and our bodies and my movements as a starting point, in order to create something we didn't know yet. That's how it all came to be, how we're creating this child, this creature, together. How did the figure of my mother appear? Let's say that one thing was clear for me: I needed a presence, but I didn't know exactly what kind of presence, I just knew I didn't want it to be aesthetically pleasing or correct; it had to be as grave as possible, far away from professionalism and perfection. I wanted a presence that could just stand on the stage, immobile with her arms at her side, and still exude strength and express a lot of things, be able to make people cry, to move them, knowing that a daughter, someone's daughter, is there on the stage, and that she might be pregnant, and that there's also another woman who's a mother to another daughter and who, by chance, shares a name with my mother. All three of us share a family name: Cruz. That presence could only be my mother, who fit perfectly in that story of women... In that "chain of women", as Silvia says. The three pillars of our work are: zero scruples, zero ego, and maximum engagement.

**Your choreography is closer to contemporary dance than to flamenco ballet. How did you conceive this creation? What will its structure be?**

It's a new way of creating, all three of us: Silvia, Carlos Marquerie, and me. Also, for a show like this one, I really needed to be accompanied onstage by an artist with as much strength and character as me, and that's Silvia. Our work consists not in creating a structure but in watching and letting matter emerge, letting relationships appear without forcing anything. No step, no choreography, no theme, only the relationship between those three women. And, most of all, paying attention to the place from which a moving hand, a voice, a word, a dance, a shout come from. That's how the bodies, the forms, the scenes come into contact one with the other, influence one another, understand one another organically, without imagining anything, just by being there, just by being, as simple as that. It is to me the highest expression of everything and nothing. The void. Nothing.

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Interview conducted by Francis Cossu and translated by Gaël Schmidt-Cléach