

el jardín de las Hespérides



25 años
Alicia Soto
Hojarasca

Dirección y coreografía Alicia Soto

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“El jardín de las Hespérides”

direction and choreography *Alicia Soto*

What's behind every woman's face I've ever known
What story is behind each look,
It does not matter the place, or the country where they come from, the gardens are the same,
there are similar hells, and paradise is not reserved for them, because they are women.

Although there are differences of time and epochs, there are the same stigmas: the differentiation continue to exist. There continues to be "the least and the most." There are still similar stories, struggles, violence, love, loneliness and overcoming. Some are profound and dramatic, simply for the sake of where one is born.

“El jardín de las Hespérides” is a Spanish-Moroccan project, with the creation of a show dance-theater; A song to women, on a round trip between cultures and their peculiarities. In a research process that hosts two workshops with Moroccan and Spanish women in Casablanca and Valladolid.



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The Hesperides, according to Greek mythology, were the Melides, nymphs, who tended a garden hosted by fruit trees of golden apples that granted immortality. This fruit garden according to mythology Greek could be located south of the Iberian Peninsula or in the Moroccan Atlas. Hence the title of Garden of the Hesperides.

Our Garden of the Hesperides represents the inner garden of women; of all the women so universal, women of different cultures, religions, places and times.

From the dreamlike and poetically described, to show the place that every woman builds to dream, to rest, to take breath, to quench thirst and build an intimate world, to help her continue, in other cases to survive. The garden only exists if the darkness is known.



Talking about women in a universal way, taking as a starting point the imagery full of frames that Moroccan women leave us.

Because everything that Morocco means connects with the ancestral, with the ritual and the tribe. Return to the woman it is to return to the beginning, to the source, to the origin of life.

And starting with Moroccan women, we will try to break down walls of prejudice about differences. cultural

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We will recreate the garden starting from a female collective imagination that will show us the rituals and peculiarities:

Women in the Hammam.

Weaving women: rugs and myths, women who know an entire oral tradition, the

Almost forgotten Berber illiterate and writing dreams. Women who weave dreams or dream what that weave and shape it through the Jungian symbols.

The women who collect seaweed, the independent women, the illiterate who remain and the cultured. The young and the not so young, the artists.

Observing history, having memory, some situations are repeated, they are familiar to us, they have already happened in other societies, saving the distances of customs and culture. It's just a question of time and of struggle that corresponds to women, in the place they live, to advance.

Describing an imaginary world through the language of the body in motion, the plurality of languages: Spanish, French and Darija.

To give the voice to different women, in a universal and timeless way, using texts from different writers, poets and philosophers of different times, such as the testimonies and experiences of Moroccan women, to show our Hesperides:

The dreaming woman.

The woman in love.

The resistant and fighter woman

The working woman.

The woman alone.

The independent woman.

And describe a garden where the presence of the

water, fabrics, carpets, clothes

full of color, colored powder, BODY

and the VOICE. Youth and maturity.

Popular songs.

The rituals. The smells.

And sharing stories, stories between them and him

PUBLIC.

Alicia Soto



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"It all starts with a woman's body and the desire to feel life
Only later does the fear and greed to possess and dominate settle
Freedom and fearlessness scare those who have never gone on a journey
But the deep blood patiently digs the place of the flower that will be a star
In each belly the call of the garden, primordial and eternal, echoes
And despite the dangers, abandonment and fatigue.
From grains of sand and tears to drops, new roots and another sky are invented "

Julio Martín da Fonseca

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Multicultural artistic cast:

Lorenza di Calogero, Paloma Calderon, Sanae Assif, Ester Lozano, Alicia Soto.

Artistic cast:

Carmen Kostina, Julio Martin da Fonseca, Miguel Angel Camacho, Abdellah M.Hassak, Abdellah Chakiri y Elisa Sanz.

The creative process, artistic residencies and coexistence workshops, Morocco and Spain:

First stage between the months of January to April, it will be a period of search and creation of the piece, ending with a presentation to the public of the work in progress, to work in a second official premiere period and functions from September 2020.

Performance of theater-dance workshops: Title of the workshop "Tell your body" aimed at Marro women quies and foreigners living in Morocco and Moroccan women living in Valladolid.

On a round trip. The experiences, testimonies and group scores of these women will be an important point of inspiration for the creation of the show, participating the cast of dancers.

Workshop content: Count your body.

An experience of meeting, creation and collective expression. To build a common time where you can feel the closeness of the looks and of the bodies: that they are silent, that they speak, that they dance, and that they sing.

What can a body carry inside? What memories, stories and dreams? "Behind the fabrics, the doors, customs, there is always a body that breathes "

This workshop is an opportunity to share feminine wisdom, made from experience and intuition. A creation of women, directed for all and inviting to an artistic and transformative meeting of cultures.

https://www.hojarasca-danza.com/html_spa/ateliers_rac.html

Description of the work periods during 2020:

First phase in Casablanca, Morocco:

delivery of the workshop and the process of creating the show

From February 10 - February 29, 2020:

Delivery of the workshop and rehearsals for the creation of the show: where the choreographer Alicia Soto and the cast of the work, she will work with a group of Moroccan and foreign women to share experiences and experiences, and collect inspiration material for creation.

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With the collaboration of the Association Nouvelle Vision, the Embassy of Spain in Morocco, the Institute Cervantes de Casablanca, the Théâtre La Fol, Casablanca, the Ministry of Culture of Morocco and the Direction Régionale de la Culture Région Casablanca, Théâtre à Ain Harrouda.

Second phase Spain, Valladolid:

March 1 - March 29:

Artistic residency in Valladolid, Serrada Theater in Valladolid, creation of the show.

Third phase, Spain and Morocco:

Artistic residency at the Calderón Theater in Valladolid from September 18 to 26.

Workshop "Tell your body" with Moroccan and gypsy women, on September 21 and 22 in Calderón Theater in Valladolid.

With the collaboration and organization of the Department of Education, childhood, youth and equality; and the Department of Social Services and Community Mediation, of the Valladolid City Council.

National premiere on September 25 and 26 at the Calderón Theater in Valladolid.

Premiere in Morocco within the program Visages, España de Hoy, November 27, 2020 in Rabat, Théâtre Mohammed VI.



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Criticism of the 'Garden of the Hesperides' - Calderón Theater in Valladolid

Here, at the Calderón Theater in Valladolid, to attend the performance of "El Jardín de las Hespérides", premiere of Hojarasca Danza, with which the 2020/21 theatrical season opens brilliantly. It is a creation and choreography of Alicia Soto. This Burgos woman studied dance decades ago at the Barcelona Theater Institute, then she perfected herself in Germany, with Pina Bausch, before returning to Spain, and pleasantly surprise the Valladolid public at the Show International Theater.

This latest job is, for me, another pleasant surprise, a breakthrough in her career. And it is the fruit of three workshops that this choreographer has carried out in Lisbon, her current address, Morocco and Valladolid. Work done with women because it is a reflection on women of any condition and ethnicity, from any part of the world.

The woman and her desire to feel life, of the woman who after the daily struggle enters the garden of the Hesperides with a bundle on your back, with all those daily tasks, fears, regrets and desires, to download and share with other women, to relax, dream and laugh (the water bucket scene was great). But that daily act, that island of the Hesperides where the three daughters of Atlas and Héspero lived, where the golden apple tree existed, that island, in reality it is within each woman, and she can and must evoke it in order to feel, to fully enjoy her life.

Very well the dancing actresses Lorenza Di Calogero, Paloma Calderón, Sanae Assif, Ester Lorenzo and Alicia Soto, interesting music by Abdellah Hassak, original lighting by Miguel Ángel Camacho, and good theatrical direction by Julio Martín da Fonseca when we have the information.

Carlos Toquero Sandoval



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The Garden of the Hesperides, 25 years of Alicia Soto-Hojarasca

The last work of the choreographer and dancer Alicia Soto, *El Jardín de las Hespérides* (2020), premiered last fall at the Calderón Theater in Valladolid with a warm reception from the public. The show is rich in dance imagery and emotionally very intense, with a scenic austerity that highlights the word and movement of the five women that make up the cast. It was initially born as a Spanish-Moroccan research project on the situation of women in both societies, but finally emerged as a universal reflection on female identity and the heavy baggage of penalties and impositions that still shape it today. The subtle narrative thread that sustains the work (with dramaturgy by Soto herself, Carmen Samudio and Julio Martín da Fonseca) builds a story of liberation that alternates rage and serenity, challenge and dejection, sensuality and anguish. Despite the powerful dramatic charge, the general tone is not emphatic, complaining or violent, but introspective and even hopeful at times. The show's opening soliloquy (performed by actress Sanae Assif) presents the keys to the play: 'from a past rooted in pain, I get up; [...] On a new astonishingly clear day, I wake up'; Defiant and calm, she repeats: "I get up."

The choreography created by Soto as a vehicle for such deep and suggestive reflection includes powerful images and symbols. Raised fists sometimes hint at revenge, sometimes suggest impotence, and sometimes visualize inner turmoil. Bodies that roll and laboriously glide across the floor evoke feelings of humiliation and physical suffering, but also that unwavering will to get up that articulates the work. A recurring motif is that of water. It sounds frequently in music, evoking a healing river or spring, and presides over the number that describes the fraternal bathing of women in a hamman. It is the most luminous scene of the piece, the space in which each woman finds herself, celebrates her sensuality, and finds the comfort and support of her gossips. The preceding scene is also very remarkable. In it, the dramatic expressiveness of the choreography emerges, to a large extent, from the visual impact produced by the bodies of the five dancers (in addition to Soto and Assif, the elegant Lorenza di Calogero, the forceful Paloma Calderón and the restrained Ester Lozano). The linked group (either by hands or by multiform hugs) has the expressive power of a living and malleable sculpture. When he trudges across the stage, he evokes the harshness of a difficult but surmountable journey thanks to shared effort. It is the prelude to the transformation of its protagonists into new, strong and free women.

Soto's sophisticated choreography is extraordinarily supported by the contributions of all of his artistic collaborators, many of them regular partners in the works of Hojarasca. The original music is by Abdellah M. Hassak and combines emotional a cappella songs with techno music, ethnic music and even music with epic nuances. Miguel Ángel Camacho's lighting configures the space as an intimate, deep and complex place, full of nuances. The wardrobe, designed by Elisa Sanz, combines ethnic and traditional clothing with contemporary urban clothing. The women who get up at the end of the show do so in a new skin.

Las hespérides celebrates the 25th anniversary of Hojarasca, a company born and established in peripheral Castilla. Soto returned to his homeland after training him first in Barcelona and then in Essen (Germany), at the university school run by Pina Bausch. Since then it has maintained its Castilian roots, with a change of headquarters from Burgos to Valladolid in 2001. The result of this commitment to distance from the current and national artistic focuses is a repertoire that already contains more than thirty productions and numerous collaborations, including many international ones such as that of the French writer Michel Houellebecq, the Italians Masbedo or the creators Post Theater (from New York, Berlin, Tokyo).

Within this trajectory, *Las hespérides* culminate a creative period focused on stage frugality and thematic emotional intensity. The cycle begins with *Estudio 1: Nocturno* (2014) and has already left in the company's repertoire pieces such as the duet *Regards* (Miradas) (2018) and the street shows *Estudio 3: Miradas* (2016) and *Estudio 2: Silencio* (2014; awarded at the TAC Festival that year). The artistic cycles of Hojarasca tend to be closed and renewed every five years. The *Hesperides* are therefore at a turning point that coincides with the turning point of the company itself.

On your silver anniversary, you can congratulate yourself on the path you have traveled and see the path ahead. Let us also celebrate 25 years of Litter in these pages and toast 25 more years of vibrant creativity.

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Pure and hard synesthesia

The artistic correlation of sounds, colors, perfumes, tastes and feelings constitutes the phenomenon known as synesthesia. For Jean D'Udine, any sentimental or intellectual emotion determines in each person a movement of the soul and the creative artist is the one who is capable of coupling sounds, lines, colors or phrases as a work of art that in turn may or may not move people. He serves this reference of "Art and gesture" to define the sensations, which the choreographic work "The Garden of the Hesperides" by Alicia Soto can capture in the viewer. From mythology, the nymphs daughters of Atlas keep the golden apples symbol of immortality in that privileged place. Here that garden becomes the interior of the bodies of free women, brave, strong, independent women capable of withstanding all kinds of situations. Well. The subject of the liberation of women is not new in choreographic productions and therefore a risky bet by the Hojarasca Company not to fall into "deja vu". For this, the creator has managed to surround herself with a magnificent team, Lorenza di Calogero, Paloma Calderón, Sanae Assif, Esther Lozano, and Soto herself, as dancers in a work in which the music of Abdellah M. Hassak, lighting by Miguel Ángel Camacho, theatrical direction by Julio Martín da Fonseca, dramaturgy by Alicia Soto, Julio Martín da Fonseca, Carmen Samudio Kostina, wardrobe by Elisa Sanz, all combined in perfect harmony achieve a really interesting work. Different stories in different scenes. Dance-Theater.

Body expression. Contemporary dance. A style composed of so many details that it is difficult to classify due to its correct difference from others seen so many times in other Companies. Let's say that it is like a novel of short stories that do not have to follow an obligatory order. The staging takes us to live in a personal way different situations in which choral groups, individual passages, sculptural formations alternate, all with a justification that avoids possible improvisation although leaving an interpretive freedom of each dancer. Elements of the sound of water, cleansing of body and soul the female body in all its beauty and sensual explosion choosing the freedom to decide. Moments of suffering and moments of almost hysterical joy, laughter, laughter, screams, sobs. Women who carry other women as bundles like those that appear at the beginning.

The softness of parachute silk fabrics contrasts with the heavy workload of washing.

The sea, the liberating element water. Alicia Soto as a choreographer draws from each part of the female body incredible resources such as her own hair, collected, loose or shaken, swinging like her arms. Costume changes usher in the next scene. The result is free for each one to interpret what they consider. It is a type of choreography that even having the same argument, each scene has its own meaning independently. The order does not alter the product. And if by chance the whole of the work can leave a touch of sadness or overwhelm, the end is an explosion of joy between colored powders that cover the bodies of that splendid mixture of Moroccan and Spanish women.

Margarita Muñoz Zielinski
Crítica de Danza. Periódico La verdad de Murcia, 3 de febrero 2021

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A garden that has been created thanks to the great work that a first-rate artistic team has developed, formed by names like Alicia Soto herself, creator, choreographer, playwright and performer; Julio Martín da Fonseca, who is has been in charge of the theatrical direction; the great Elisa Sanz, designer of scenic space and costumes that has 8 Awards Max to his credit -and that this year 2020 he has just won one more-, and he has been in charge of designing all the costumes for the play and the outstanding designer Miguel Ángel Camacho with also several Max awards to his credit.

Paloma Calderón, dancer nominates best female performer Max Awards 2020, Lorenza di Calogeno, best dancer award 2019, performing arts awards of the Generalitat Valenciana.

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Artistic File

Creation and choreography:

Alicia Soto

Dramaturgy:

Alicia Soto

Julio Martín da Fonseca

Carmen Samudio Kostina

Theater direction:

Julio Martín da Fonseca

Interpreters:

Lorenza Di Calogero

Paloma Calderón

Sanae Assif

Ester Lozano

Alicia Soto

Texts:

Carmen Samudio Kostina, otras autoras

Original music:

Abdellah M. Hassak

Illumination design:

Miguel Ángel Camacho

Technical:

Paloma Cavilla

Costume Design:

Elisa Sanz

Photography:

Luis A. Barajas

Video:

Mundimag

Communication:

Golden Leads

Agencia Lemon

Production:

João Sousa Marques

Marina Arranz

Administration:

Sofía García Fernández

Virginia Grigeldo

Management:

João Sousa Marques

A production of:



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In collaboration with:



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