

Flamenco, Flamenco



Een film van Carlos Saura

Nederlandse release 9 juni 2011
ABC - Cinemien





Flamenco, Flamenco / synopsis

FLAMENCO, FLAMENCO is een wervelend eerbetoon aan de schoonheid en diversiteit van de Spaanse nationale dans: de flamenco! Gebruikmakend van de romantische setting van een oud treinstation, Plaza de Armas in Sevilla, passeren de grootste flamencosterren de revue en dansen zij de sterren van de hemel.

De Spaanse regisseur Carlos Saura (1932) is beroemd om zijn meeslepende dansfilms. Met het veelgeprezen film CARMEN (1983) toonde hij zich al eerder een meester in het in beeld brengen van flamenco. Zijn FLAMENCO (1985) zette flamenco definitief op de cinematografische kaart, gevolgd door het wervelende FADOS (2007). In zijn nieuwste film FLAMENCO, FLAMENCO schitteren grootheden als José Miguel Carmona, Niña Pastori, Farruquito en Sara Baras in een cinematografie van Vittorio Storaro (APOCALYPSE NOW, THE LAST EMPEROR). Saura heeft drie Oscarnominaties op zijn naam staan, in 2008 ontving hij de "Global Life Time Achievement Award" op het internationaal filmfestival van Mumbai.

FLAMENCO, FLAMENCO /90 minuten/35 mm/ Spanje 2010/Spaans gesproken – Nederlands ondertiteld

FLAMENCO, FLAMENCO wordt gedistribueerd door ABC – Cinemien

*Beeldmateriaal kan gedownload worden vanaf: www.cinemien.nl/pers
Of vanaf filmdepot.nl, voor meer informatie: ABC-Cinemien, Gideon Querido van Frank, gideon@cinemien.nl*

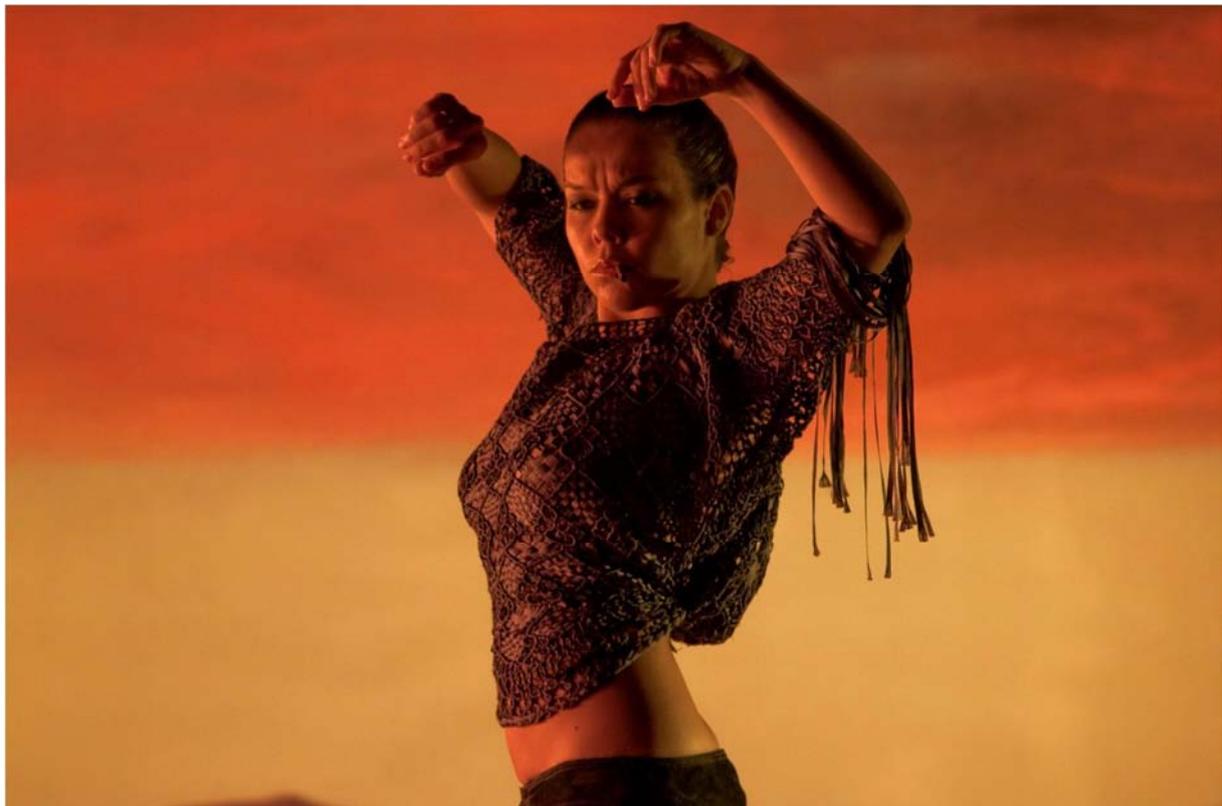
Mine vaganti / de dansers

Sara Baras
José Miguel Carmona
Montse Cortés
Paco de Lucía
Farruquito
Israel Galván
José Mercé
Estrella Morente
Soledad Morente
Niña Pastori
Miguel Poveda
Manolo Sanlúcar
Tomatito
Eva Yerbabuena
Antonio Zúñiga



Flamenco, Flamenco / crew

Director	Carlos Saura
Screenplay by	Carlos Saura
Director of Photography	Vittorio Storaro
Producers	Jesús Caballero Leslie Calvo Carlos Saura Medrano
Editing	Vanessa Marimbert
Make-up	Carolina Madera Yolanda Piña
Production Management	Leslie Calvo
Sound	Jorge Marín Ricardo Viñas
Visual effects	Adriano DiRicco Fabrizio Storaro
Camera	Simone D'Arcangelo Paolo Frasson Roberto Gentili
Costumes	Austen Júnior





Flamenco, Flamenco / Carlos Saura

Carlos Saura werd op 4 januari 1932 geboren in Huesca, Spanje. Zijn passie voor beeldende kunst ontstond door de invloed van zijn broer Antonio die schilderde en de liefde voor muziek kreeg hij mee van zijn moeder die pianiste was. Toen Saura een tiener was, begon hij zich bezig te houden met fotografie en in 1950 maakte hij zijn eerste film met een 16 mm camera. Saura is een uitstekende fotograaf en combineert deze activiteit met het maken van films.

Toen Saura naar Madrid vertrok om zijn carrière in Industrieel Ontwerp voort te zetten, bleef zijn fascinatie voor fotografie, cinema en journalistiek hem achtervolgen. Hij besloot van studie te veranderen en schreef zich vervolgens in bij het Instituto de Investigaciones y Estudios Cinematográficos (Cinematografische Studie en Onderzoeksinstituut). Soms combineerde hij zijn cinematografische studie met de cursussen aan de Escuela de Periodismo (School voor Journalistiek). In 1957 stopte hij met zijn studies en ontving hij zijn regisseursbul. In hetzelfde jaar maakte hij zijn laatste korte film *La Tarde del domingo*. Saura werkte daarna tot 1963 als professor. In dit jaar werd hij vanwege politieke redenen (Franco's regime) van school verwijderd.

Saura is een nationaal en internationaal gewaardeerde regisseur. Hij won vele prijzen, waaronder de Zilveren Beer op het Berlijn Festival voor *La Caza* (1966) en voor *Peppermint Frappé* (1967). Speciale Jury Awards in Cannes voor *La Prima Angélica* (1974) en voor *Cría Cuervos* (1976). Bovendien werd hij in 1979 met de film *Mamá cumple cien años* (1979) genomineerd voor een Oscar in de categorie beste buitenlandse film, en won de film de Speciale Jury Award op het San Sebastian Festival. Verder kreeg Saura in 1990 twee Goya awards voor *best adapted screenplay writer* en beste regisseur.

Dit jaar werd Saura vijfenzeventig jaar, maar nog steeds werkt hij minstens zestien uren per dag. Zijn interesses zijn ook nog steeds zeer divers. Zo werden recentelijk zijn schilderijen, die bestaan uit herinterpretaties van bestaande foto's, geëxposeerd en wordt binnenkort zijn nieuwste roman gepubliceerd. De combinatie van film en muziek is al meer dan vijftwintig jaar één van Saura's grootste interesses. In elke film ontwikkelt hij nieuwe concepten en slaat hij nieuwe wegen in. Hij was een van de eerste regisseurs die achtergrondprojecties gebruikte, waardoor hij *live* materiaal combineerde met reeds bestaand materiaal. Het grote succesrecept van zijn films is echter de zeer gedetailleerde selectie van muziek en artiesten. In zijn laatste benadering van muziek en film wordt, onder anderen door de inzet van bovenstaande middelen, de magie van de Portugese muziek onthuld.



Filmografie (een selectie)

2007 Fados

2005 Iberia

2002 Salomé

1999 Goya en Burdeos

1998 Tango, no me dejes nunca

1995 Flamenco (de Carlos Saura)

1989 Noche oscura, La

1988 Dorado, El

1983 Carmen

1981 Deprisa, deprisa

1979 Mamá cumple cien años

1976 Cría cuervos

1974 Prima Angélica, La

1970 Jardín de las delicias, El

1967 Peppermint Frappé

1966 Caza, La

1964 Llanto por un bandido

1957 Tarde del domingo, La

1956 Pequeño río Manzanares, El

Flamenco, Flamenco / Interview met Carlos Saura

Saura' means revolution in Arabic. And, through the lens of a movie camera, that revolution reached flamenco. Carlos Saura's 'revolution' has had a two-fold effect: driving creativity and erasing frontiers forever. It wouldn't be an exaggeration to say that the Spanish director's filmography was flamenco's leading ambassador over the last few decades. Now, on the tenth anniversary of the release of 'Flamenco', he reflects on the importance of his flamenco work, on less orthodox approaches to flamenco, on timelessness, on what is left behind when one departs. Antonio Gades... He speaks of him mixing past and present, looking at the wristwatch he gave him, underlining his "tragic outlook on life." And he looks once more to the future, just as his art does. The art that is ever present in his life, the art whose secrets are unveiled to him by the best guides, the art that today might reach him via Albéniz, and tomorrow via hip-hop. And whose output comes in the shape of images, lucky for the fans who are able to look through his lens, and lucky for flamenco itself.

It's ten years since 'Flamenco' was released...

My movie? Time flies! I never realized.

What impact do you think your films had on the international reach of flamenco?

I was really lucky with the musicals I made, from the ones I did with Antonio Gades starting with 'Bodas de sangre' and, above all, 'Carmen' which was crazy, it surprised all of us. It was a movie that traveled all around the world. It's still screened in a lot of countries, and is shown on TV the world over. And it surprised us. Later on we made 'El amor brujo' and later still 'Sevillanas', with producer Juan Lebrón. It was a movie that seemed small-scale, not very involved, apparently very simple.

Really, though, it was a revolution, because it was the start of a genre that I find absolutely fascinating, a kind of hybrid between a documentary and, at the same time, something a little more creative. You couldn't call it a documentary, but the artists involved agreed to do specific things we'd thought up with Manolo Sanlúcar. They performed pieces especially for us, trying to make sevillanas more accessible. Manolo Sanlúcar and I thought that sevillanas wasn't just a style of dance separate from flamenco, but that there could be a relationship between the two, if you looked hard enough. I think we found it, we showed that there were some fantastic directions, in spite of the limitations of sevillanas. But I also liked that limitation a lot because it gave enormous possibilities for creativity within such a tight framework.

And it surprised even devotees of sevillanas...

Of course. And that was my intention: not to just settle for what was already around, but to search for other directions. And I shared that aim with Manolo Sanlúcar, who was an invaluable and marvelous help to me.

‘Flamenco’ arrived in 1995. Back then, what were your aims?

It was more complex, more involved, perhaps more difficult. I don't know, though, not for me it wasn't. Perhaps the hardest thing was selecting who was going to be in the movie and who couldn't be. Unfortunately, not all those who should've been there are, but in my opinion the best ones who could be there are (he laughs). And I worked, in this case, with Manolo's brother, with Isidro Muñoz, who was my right-hand man. I always say the same thing, what I know about flamenco is what I managed to pick up along the way from people who worked with me. I always try to find someone who knows more than I do, so that they can teach me, and to learn a little more. With both Manolo and Isidro, I learned plenty. And ‘Flamenco’ was the result... it was really wonderful to be able to have such incredible people shut away in a studio for hours on end. And there they are.

The old Plaza de Armas train station in Seville was transformed into a film set. Do you remember any particular anecdotes from the shooting?

What struck me as the funniest thing is that in the beginning we thought it was going to be a bit of a disaster to make La Paquera - or any of those guys I had there - come down, and then to shut them up in a studio. I mean maybe they were going to find it cold, and not be able to give as much as they could in other situations... I had faith that it was going to be the other way round - we'd already seen it on ‘Sevillanas’. And everybody that came said “right, here we have to give it everything we've got.” When they saw the cameras all around, the spotlights, Vittorio Storaro, all of that... “This calls for the big guns, here we have to sing until we drop”, they'd say. He laughs. And it's true, that was the marvelous thing, it was just the opposite. They knew it was something that was going to last, a testament to our artform. We all resolved to do the best we could because this was going to last. And that's the fantastic thing about the cinema. Now, unfortunately, a group of people like Lola Flores, Farruco, Antonio Gades have died... but there you have a document of them, of their vocals, of their baile, of their talent.



And with a worldwide impact...

It was amazing the audiences these movies reached all over the world. Not long ago I was in China and I had a meeting. You know that everything is large-scale over there, around four hundred people turned up, young and old alike, and the only Spanish cinema they knew was my flamenco films. I was surprised, I can tell you. And you go to Moscow and on the newsstands they have out there they're selling 'Bodas de sangre' or 'Carmen'... all pirate copies, I guess. And, Japan is just The new musical project, 'Iberia', also includes flamenco. In what form?

This latest movie, 'Iberia', is already finished. I already saw the first copy. It's different because there's flamenco, but there are other things too. There's Enrique Morente, Sara Baras, Antonio Canales, Manolo Sanlúcar who does something beautiful... They gave their all. And there's a traditional dance from Aragón - a 'jota', a Basque dance piece... The fact is that Albéniz wrote some very disparate pieces. And it was interesting to mix flamenco with other things. There's even a number that mixes hip-hop dance with flamenco, which is very interesting because they have a lot in common. My dream is to do a musical, I'm thinking about it seriously, where hip-hop is mixed with flamenco.

In Seville there's a very strong movement in that direction...

Yeah, that's right, when you start to delve... I'd really love to do it. We'll see.

What causes that love affair between flamenco and the cinema?

This is stating the obvious. I think flamenco is something that's surprised us all, in that it's a path that opens up as it moves toward the future. It isn't an approach to music or dance or vocals that stagnates, or gets stuck in the past. That could've been dangerous, it'd make it folklore. That's what happened to traditional Spanish folklore, which is marvelous, but is anchored in the past and just enjoys a revival once in a while. But flamenco - and this is why I'm so unorthodox - works the other way round. It's like jazz in that it can be very orthodox and also very unorthodox... and even less orthodox if needs be. And I struggle hard to be able to open up new and daring pathways, something a little different. I always say to the bailaoras that it's fine for them to dance like that, but why not dance differently? Or why not sing differently? Well, there are already marvelous cantaoras like Enrique Morente who break down barriers, I find that groundbreaking stuff he does amazing, he takes off in some fantastic directions. And other cantaoras do too. On guitar it's easier, there are guitarists who took a chance and came up with some marvelous and very personal stuff. And in baile flamenco you can do it too, instead of sticking to those frameworks...

Do you like the aesthetic flamenco dance more?

I like baile flamenco more than anything. And I can't explain why. Flamenco has something magical about it. There's something that seems easy to say, I mean I think there are few types of dance like flamenco where you can dance from the waist down with your feet pointing toward the ground, and from the waist up with your arms and hands pointing skyward. I think there's no kind of dance with that combination, there are those that are more rigid, but that marvelous way of linking ground and sky is something exclusive to flamenco I think.

Would it be appropriate to make a 'Flamenco 2'?

I don't know. I'm always willing, but there also has to be an opportunity to do it. I just made 'Iberia' and I don't know what I'll do in the future. Flamenco is something that's always present in some way in my life. And it's also true, why should I deny it, that I like other things. For example, I've been asked to do a movie in Portugal on their traditional fado laments. I don't know when, but I'll do it. The fado has no relationship with flamenco but it could have, contrary to what you might think. It isn't so different. I think if a flamenco artist wanted to sing fados, it would be amazing (he laughs). I'm leaving my options open... I think it could be stunning!

How would you define the artistic legacy left behind by Antonio Gades?

Antonio I think what he did was... And I don't think he even realized - I talked with him a lot. I don't think he's an innovator; he didn't set foot outside of the solid structure of flamenco, which was what he'd learned with Pilar López, and worked on a long time with Cristina Hoyos. He could've been an innovator if he'd moved on. One thing he certainly was is maestro of all contemporary flamenco dance, because it's academy-based dance. Now there's no more of that improvised flamenco dance, because even though current bailaoras improvise, they

have a basic training. And I think it was Antonio who imposed that; Pilar López too, but above all him. He forced his dancers - I was there at so many rehearsals - to be so disciplined, to have the will to do it well, to go over and over the same stuff, to learn things. Later, they could do whatever they wanted, but they had to respect that. He was an incredible person in terms of discipline and talent. And he was a great choreographer, which a lot of people forget, perhaps as good a choreographer as he was a bailaor. He has a sense of rhythm, of space in the theater...

And of light...

And of light, it's true. He liked photography a lot, like me. In that respect we were kindred spirits. We talked a lot about photography. He gave me cameras when I started collecting them and I'm very attached to them. And he gave me this watch (he shows his left wrist), which is beautiful, I treasure it. The truth is we had an excellent relationship.

What was he like?

He was a man with a dramatic outlook on life, very serious. That surprised me. I always told him - I think he took some notice of me - that the only thing he was lacking was an enjoyment of his dance. He danced as if it were all a great tragedy. I told him he could dance dramatic things, but that he should enjoy the dance. Don't do it because you have an obligation to dance, because you have a company, because you have to do it... I think I taught him a little to enjoy baile, to stop doing it like it was a job. You already have the job, now do whatever you feel like. Enjoy yourself and if you don't enjoy yourself don't dance that, stop dancing like that.

Talking about photography, a short while back a collection of your flamenco photos was published...

It's a beautiful book. And the most surprised of all was me because it was the publisher that did it.

What difference is there between capturing flamenco on a photographic camera and on a movie camera?

Photography is nothing like the cinema, even though it seems like it's very closely-linked. The thing about photography is that it has that other magical thing, leaving behind a part of your life, an instant that's recorded for posterity, and you can reflect on that. The photos of Lola Flores which are in the book are beautiful, that really is Lola Flores... and you can see it. If not, you have to see the movie, which is something else. They're two different worlds.

Does any artist inspire you right now?

To me the ones I like are the ones I'm working with: Manolo Sanlúcar, Paco de Lucía, Enrique Morente, Sara Baras, Antonio Canales...

The selection fits in well with your tastes...

Of course, I seek out the ones I like best. I regret María Pagés wasn't able to work with me on 'Iberia' - she's a good friend of mine and she didn't fit in this particular movie. And some other people I like very much also aren't in there, like Paco de Lucía, because he couldn't, he was going to Mexico and he was already very tired. There are excellent guitarists out there and marvelous people in general. There's Chano Domínguez, for example, who is an innovator that I just love. He played an amazing kind of flamenco-jazz, something between Albéniz, jazz and flamenco, something amazing.

Do you think there could be more activity in flamenco film-making?

I don't know. I initiated a musical direction that caused a lot of raised eyebrows. Even in the U.S., and I'm speaking about 'Carmen', not about 'Flamenco'. Robert Wise, the director of 'West Side Story' and president of the Hollywood Film Academy, bestowed a great honor on me when he said: "Saura, I was watching this movie of yours and what most fascinated me was the fact that you inaugurated a new way of making musical cinema." I don't know - I find it a little exaggerated, but what I do believe is that it's a path that, in some way, others like Win Wenders with Cuban music or Fernando Trueba with Latin jazz are following. But it's true that nobody dabbles in flamenco...

It must be because they don't dare...

Yeah, it seems like it's a territory that nobody's brave enough to mess with. But, hey, I'd like them to leave it to me, not to touch it! I hope it continues to get the respect it deserves, let's not mess it up (he laughs).

www.flamenco-world.com

Silvia Calado