

MARCOFLORES
vengojondo



Flamenco dancer and choreographer. He is the recipient of the Spanish National Dance award.

He considers himself a free style performer. He has a contemporary discourse which is constantly evolving. He is an eager creator with a distinctive artistic personality, qualities which have consolidated into a solid career for the last twenty years.

His refined technique and musicality stand out. He is able to connect with the most traditional flamenco origins, yet with the influence of other dance disciplines, which dignify his choreographies. His work does not follow trends nor is afraid of risk. Throughout his works he has addressed subjects such as: femininity, intergenerational issues, queer identity, and the intangible search of the artist.

After ten years coproducing shows alongside Manuel Liñán, Olga Pericet and Daniel Doña, he founded his own company in 2010. Cía. Marco Flores premiered its first show “DeFlamencas” that same year in Gran Teatro de Córdoba. This show received the **Crítica Especializada del Festival de Jerez award in 2012.**

Since then the company has produced more than ten shows in which many important artists have taken part: Lola Greco, Olga Pericet, Sara Cano, David Lagos and Alejandro Granados among others. As well as renowned stage directors as Francisco López and Juan Carlos Lérica.

Among his most recent awards we can mention: **El Ojo Crítico de Danza 2018** (Radio Nacional de España) for “his personal language, full of different textures which enrich flamenco as well as his constant exploration and curiosity connecting to other dance languages”. **The Max award to best male dance performer 2020 for the show “Origen”.**

He has worked as a choreographer for Ballet Nacional de España as well as for many other dance companies.

AWARDS:

- › Premio Carmen Amaya del Concurso Nacional de Arte Flamenco de Córdoba.
- › Premio Antonio Gades del Concurso Nacional de Arte Flamenco de Córdoba.
 - › Premio Mario Maya del Concurso Nacional de Arte Flamenco de Córdoba.
- › Premio Especial del Baile del Concurso Nacional de Arte Flamenco de Córdoba.
 - › Premio al Mejor Bailaor de la Revista Deflamenco.
 - › Premio al Mejor Bailaor de Flamenco Hoy, Crítica Especializada.
- › Premio al Mejor Espectáculo por “DeFlamencas” de la Crítica del Festival de Jerez.
 - › Medalla de Oro del Festival Flamenco de la Virgen de las Nieves.
 - › Premio El Ojo Crítico de Danza, Radio Nacional de España.
 - › Premio Max 2020 al Mejor Intérprete Masculino de Danza.



XXIII PREMIOS
max
DE LAS ARTES ESCÉNICAS
GANADOR

PRESS

- › In the exquisite balance of his work, in the elevations that separate one leap from another in a professional career which is dissimilar as it is coherent. Marco Flores's facets coexist in perfect harmony. His dance is pure, captivating, elegant. So influenced in its arm movement and turns by Spanish Dance, but so rooted in its jondo attitude, compás, expression. There is Duende in every hip movement. Since there is nothing left to be uncovered today, it is nothing but pure joy to watch Marco Flores dance. **Diario de Cádiz, 2019**

- › "Marco Flores ratifies the great professional moment he is living and the way dance reinvents itself – undoubtedly one of its wholesome qualities – his work is artistic evolution, an intercultural constant of our reality which requires the recollection of all the knowledge of our time in one place so that art can find creativity at play" **Diario El Mundo, 2020**

- › "Marco is one of the best dancers of today. His shattering elegance blends with refined technique, strength and infalible taste. His arched back and arms speak with every movement, his form and esthetics remind us of those provocative and cheeky men you find in Toulouse –Lautrec's paintings. **DeFlamenco.com, 2020**

- › "With a mentality which is both urban and imbued in deeply rooted Spanish tradition. His work oscillates between orthodoxy and eclecticism. He is conscious that the repertoire of flamenco is an ever-expanding creative channel. (...) He always brings a breath of fresh air. His work rather than new is innovative and convincing, because it is well done. **La Voz de Asturias, 2019.**



Sinopsis

"Vengo Jondo" is a word game.

It can be: deep, solid, austere, tangent. In flamenco slang you can relate to tradition. But also with the firm, with a very personal truth. So, this piece reflects the most personal of the three artists that it composes, very linked to the tradition but always abiding by the sincerity of its own contemporary language"

The audience will see a performed concert. Acted since we rely on the basic musical concert's structure, flamenco in this case, but leaving the doors open to all the musical, dramatic and dance capacities that its performers have.

Thus, this piece reflects the most personal side of the three artists that compose it, closely linked to tradition but always open to the sincerity of their own language. The true essence.

Vengo jondo

Artistic File

Marco Flores, dancer and choreographer

El Quini de Jerez, singer

Jose Tomás Jiménez, guitar

Alfonso Sanz Collado, lighth and sound techcian

Miquel Santín, road manager

Technical needs

Sonido:

- Microfonía:

1x DPA 4099 (UHF). Inalámbrico, con pinza. Guitarrista.

1x DPA 4066 (UHF). Inalámbrico, con diadema. Cantante.

1x DPA 4066 (UHF). Inalámbrico. Bailaor.

2-4 MKH70. Microfonía de ambiente.

- *Monitores para escucha en escenario:*

4 monitores de 12-15 pulgadas (NEXO, ADAMSON, L'ACOUSTICS, D&B o MEYER), 2 en cuña para los músicos y 2 alzados con trípodes en los laterales del escenario para sistema sidefill (bailarín). Previos independientes. Si el espacio escénico es grande se necesitan 2 monitores adicionales.

- *Otros:*

Será necesario un técnico de sonido para el correcto desarrollo del espectáculo, incluyendo ensayos previos.

El control de sonido debe tener disponible un conector para la entrada de 1 MacBook Pro de la compañía (entrada mini-jack).

Suelo:

Espacio escénico con suelo habilitado para baile flamenco. Si no existe un suelo acústico de flamenco, implica que la superficie del suelo del escenario esté cubierta con planchas de madera, 100% madera o contrachapado (no otros materiales), sin la existencia de surcos o desniveles. Si la madera está pintada o barnizada debe ser siempre con pintura/barniz antideslizante.

Iluminación:

Dotación básica para iluminar el espacio escénico. Nos adaptamos a la dotación existente en sala, previa comunicación y coordinación con el coordinador técnico de la compañía. Dependiendo del espacio se requerirá un periodo de entre 2 y 5 horas para montaje y grabación del diseño de luces del espectáculo, siempre con un técnico cualificado de la sala.

2 Camerinos o espacio habilitado para los artistas. / Agua embotellada y toallas en camerino y escenario. / Servicio de planchado (1 hora aprox).



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