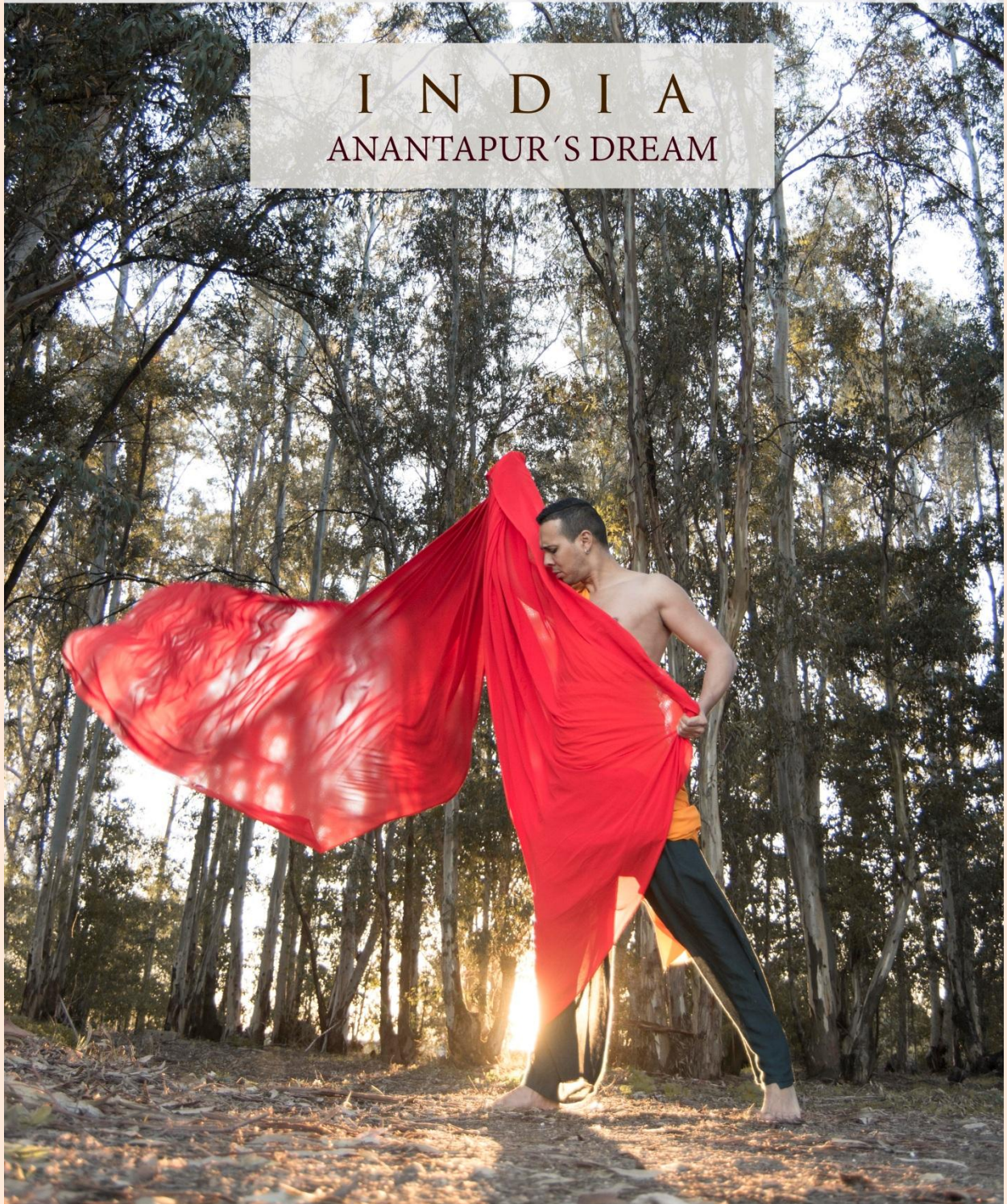


MIGUEL
VARGAS

FLAMENCO
DANCE
THEATER

I N D I A
ANANTAPUR'S DREAM



India Anantapur's dream

India is the second most populated country in the world. Citizens of all races, with thousands of languages live in a culture five times millennial. *India Anantapur's dream* is inspired by this world of colors, forms of expressions, where the Oriental is at the service of the five senses. It is a visual spectacle that journeys through numerous pictures and landscapes of this beautiful world.

To display this explosion of colors there is no better source than the flamenco. This art, heritage, has shown us that it has an inexhaustible capacity to blend with other cultures. In this case we see many similarities, like gypsies, who have been prominent in the history of flamenco, came from the untouchable caste and left the Punjab in the ninth century AD.

The strength of a race, their struggle to survive as well as their cultural wealth is combined through an exceptional language as is the language of flamenco. *India, Anantapur's dream* attends an event that holds culture, religion, tradition, literature, dance and music. All of these embellished with technical touches as well, like projections that make us enjoy the audiovisual world.

The art is born from fusion, and in this case a pure art, nothing random, where every gesture tells a story, each color is a message and in all an explosion of feelings that leaves no one indifferent. The purest of flamenco is presented to us diving in its ancestral origins making use of its own language with the expressive power that every story deserves.

There is no better godfather to board on this journey than the honorable Vicente Ferrer. With his hard work and efforts, he has achieved a real miracle of his wonderful labor on this earth. His humanity, empathy and providence make him currently

recognized as an exemplar being throughout India. *India Anantapur's* dream is a tribute to a man who was able to provide real solutions to almost three million people, making use of his only God: his action and word.



Content and Structure

1. The untouchable caste

In India, the untouchable is a perishing individual of lower social stratum. His lifestyle has always been considered as impure by Hindu orthodoxy. Currently the untouchables still suffer from social rejection. This scene recreates a yellowish dawn, causing a dramatically hot climate and boredom, reflecting the fatigue of this group with poor and worn out clothing.

2. The army of the Sari Rosas

A woman of low caste from northern India, rebels against society and decides to take justice into her own hands to help and defend all disadvantaged, especially women. For this purpose she creates the army of Sari Rosas. On this scene, the dancers present a number with bamboo spears and they are dressed as the true protagonists of the story.



3. Rangoli.

At the entrance of each door there is a Rangoli, a colorful drawing that serves as a welcoming offering to the gods. The tradition of these ancient symbols has been passed from generation to generation, keeping the art form alive. Religion is not only present in the temples but permeates daily life; it is even common to see children playing frequently with sacred images.

4. The Temple

The past is not past but a way in the present that assimilates and extends. There is no period that has eliminated its preceding; all of these have been integrated throughout the centuries. Searching of color and dynamism on scene where dances are recreated and inspired in numerous mythological gods of religions that coexist in India.

5. Water of Life

Water of Life, as its splendor, symbolizes the life of men's souls. In addition to the therapeutic values of such element, water is vital energy that nourishes the body of all living. Water, just like air and many other elements contains prana. Prana in Sanskrit means "inspired air" and it is vital energy that fuels the body.

6. Anantapur: crop land.

A town that has won the desert's battle, where water gives life to the fields and a better world is possible.







THE DIRECTOR AND THE COMPANY

Miguel Vargas's story begins far from Europe with his birth in 1975 in Venezuela, the son of a university professor and a licensed psychologist. The family moved to Germany and his father's career takes him all over the world, spending seasons in Mexico and Spain.

He debuts as a prodigy child at the age of six and at twelve years old begins his teaching. From early years, he intuitively understands the character of flamenco, as if it was nothing new to him. After learning the basics of the dance, he develops his own personal style.

"His dance is pure charisma, pure energy, passion, intensity, personality, technique ... instinct ..."

Artist of universal soul, incarnates a fusion of cultures, music and dance styles. Miguel Vargas has built its own modern cosmopolitan character into the pure flamenco dancing.

After obtaining his high school degree in 1994, Miguel Vargas began his professional career in Spain, dancing in the most renowned tablao of Seville: Los Gallos.

He works with artists such as Manuela Carrasco and Mario Maya, in whose company performed in the inaugural World Championships Winter of Sports in Granada, in 1996, before the King and Queen of Spain.

He performs at the "Lincoln Center" in New York, at the Festival Theatre Avignon and tours through France. In 1997 he creates his own company. He dances in Madrid, New York, and at the Halle Aux Grains of Toulouse, and takes a tour through Florida. In 1998 he participated in the "Bienal de Arte Flamenco de Seville," the most important flamenco festival in the world. Presently, he continues featuring his shows in Singapore, Japan, Finland, Norway, Switzerland, Austria, Greece, Dubai etc. He makes recordings in CD and television, works with Kiko Veneno and Esperanza Fernández among others.

"Miguel Vargas is synonymous of dreams, dedication, efforts and triumphs"

Today he is one of the greatest exponents of modern flamenco dance. As ambassador of the Spanish culture, he has danced before monarchs and presidents worldwide.

He is currently an entrepreneur and director of the Center for Art and Flamenco of Seville (institution dedicated to the teaching and dissemination of flamenco), and of his own company Miguel Vargas Flamenco Dance Theater.

His company was founded in 2010, debuting with the piece Rhythms with Soul in the Edinburgh Fringe Festival where he received a great review of four and five stars. With the same piece, he performed at other landmarks like Lope de Vega Theater (Seville).

Edinburgh Fringe Festival Press 2010

The opening of this show was such a beauty, that a tear ran down my cheek. The curtains opened to reveal the theatrical show of Miguel Vargas Flamenco, where all moved with bold precision. It was like the call of the warriors of flamenco at dawn, the light was shining and the air was full of imploring hopes and the deep groan of the song.

Fringe Guru, August 2010

In fact there are times when Miguel Vargas' feet look blurred; that's how fast his powerful and mesmerizing steps are. The master of flamenco born in Venezuela dominates the stage whenever he appears, with a powerful and enigmatic presence that captivates.

Fringe Revue, 2010

There are very good dancers in the world, but few have the real quality to get attention and not let go. Miguel Vargas is one of them.

The Scotsman, August 2010

Vargas is one of those charismatic dancers; that every move seems to be part of his corporal body with rhythmic syncopations. Sometimes the conversation is pure fire and in quick reply his feet vibrate in traditional Morse code, and other times it is a slow, elegant, and a barefoot reflection of how flamenco is a language of heart and soul. You will not see this language expressed in a more eloquent way here.

The Herald, August 2010

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For more information please visit:

<http://www.miguelvargas.com/>

Contact:

flamencoclassics@gmail.com

office@flamencoclassics.com

+34 617 39 71 66

+34 954 91 59 71

