

FREE

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# Independent

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# FLAMENCO INTIMO TWIRLS INTO TOWN

SIUDY GARRIDO BRINGS A MODERN SENSIBILITY TO TRADITIONAL DANCE



JORGE LOSADA

**B**ringing a contemporary vision to an ancient Spanish art form is no small task, but internationally acclaimed dancer/choreographer Siudy Garrido manages to swirl traditional and ultramodern techniques into a brand of flamenco that's entirely her own. The artistic vision of Siudy Garrido Flamenco Company's *Flamenco Intimo* takes the stage on Saturday, June 4, at the Lobero Theatre.

We caught up with Garrido while she was in tech rehearsals in her birthplace, Caracas, Venezuela. Now headquartered in Miami, her company travels the world, exciting audiences with a unique blend of this vibrant art from.

**Flamenco is in your blood, and your mother was very accomplished with an academy of her own. What are the distinctions between traditional flamenco and your contemporary, cutting-edge interpretation that brings in other styles of dance and music?** I first studied traditional flamenco at my mother's academy but had an early taste of stage work when Joaquín Cortés invited me back to Caracas to dance a bulería in a 2,000-seat venue. When I was 17, superstar Antonio Canales's company had me audition to substitute for the principal lead female in *Bernarda de Alba* (the lead was sick). I had to learn the whole show and rehearse in a day and perform the next day, again, at a 2,000-seat

venue. Mr. Canales wanted to take me on tour, but my family didn't allow it.

My mother dedicated her life to teaching, but my call was to work on the stage. I founded a professional dance company when I was 19. This is where my inspiration to move forward with my search for a different take on flamenco aesthetics came.

Canales was a visionary and soon I learned that I had a different tradition in my own growth. With different influences, since I grew up in America and not in Spain. My footwork became essential, and I was dedicated to learning with top masters in Madrid and Seville. I also learned overall techniques and styles.

To be honest, I love traditional flamenco music and styles (*palos*) of flamenco. But in dance, my approach to my work is incorporating my contemporary dance study, enhancing traditional flamenco dance lines.

**Your costumes are also not traditional.** I design costumes with contemporary influences of my own cultural reality, including pop and fashion influences. For instance, I love Tim Burton's ideas, and they inspired my costumes for *Falla & Flamenco* with Gustavo Dudamel in 2015, with those timeless ideas in some of his costumes designed by Colleen Atwood. You will see me dancing very traditional flamenco moves but in very non-traditional costumes.

**What about music?** I incorporate fragments of music like the jazz standard "Take 5" taken to bulerías or *Salsa Pasajes* taken to alegrías, but I keep the music centered in the flamenco codes and rules.

**What can guests expect to see with *Flamenco Intimo*?** *Flamenco Intimo* is part of our expression from these two years of uncertainty. Even though it's a repertoire show and was created in 2015, I changed it quite a bit to allow a sensible commentary of humanity — opening with a piece that represents us coming out of isolation into the joy of life.

We will perform a guajira, which is a style of flamenco with a Cuban influence. Seguirilla and alegrías in choreography with our beautiful ballet performing with Spanish shawls, and music solos by our great musicians, including Juan Parrilla on the flute (Joaquín Cortés composer) and José Luis de la Paz on guitar (Cristina Hoyos composer).

And I will perform my dearest Soleá por Bulería, which is my favorite flamenco style where I do my solos. We hope the audience can enjoy our work and that we can bring joy here, too.

—Leslie Dinberg

See [tinyurl.com/flamencointimotrailer](http://tinyurl.com/flamencointimotrailer) for a preview of the performance.

## QUIRE OF VOYCES



CLINT WEISMAN

There's something soul-stirring about choral music, especially with great acoustics. For a taste of timelessness, the a cappella group Quire of Voyces ([quireofvoyses.org](http://quireofvoyses.org)) comes to St. Anthony's Chapel Saturday and Sunday, May 28-29 (both at 3 p.m.) with a new show, *Sacred Love*.

"I've been thinking about this type of concert for quite some time now," shared artistic director Nathan Kreitzer, who founded the choir — made up of professional singers who recreate world-class renditions of the finest a cappella works from the Renaissance and modern eras in acoustically stunning

historic venues — in 1993. Among the works is Sviridov's "Sacred Love," a hauntingly beautiful piece of Russian music sung by soprano Dr. Nichole Dechaine. "I think I have found some tremendous music that should culminate in a glorious concert," said Kreitzer.

Tickets are available at the door starting 30 minutes before the performance, as well as at the Garvin Theatre box office and Chaucer's Books until noon on Friday, May 27.

Quire of Voyces will also perform a free concert on Sunday, June 5, at 2 p.m. at St. Mark's-in-the-Valley in Los Olivos.

—LD

## ART AND NATURE INTERTWINE



COURTESY

Portals & Pathways, Kerrie Smith

The vast beauty of the trails and sweeping ocean and mountain views of Santa Barbara's More Mesa open space provide inspiration for *Portals & Pathways*, a yearlong installation at the Wildling Museum of Art and Nature in Solvang. Artist Kerrie Smith ([kerriesmithstudio.com](http://kerriesmithstudio.com)) designed the site-specific work to be an evolving meditation on the changing seasons and local flora and fauna. A resident of the More Mesa neighborhood for two decades, Smith's daily walks have covered the more than 340 acres of beautiful trails and pristine beaches that make up this stunning part of our coastline.

A combination of mobiles, banners, paintings, and photography, Smith said she hopes her art will inspire others to "take their own journeys and joyous walks" into More Mesa.

"My banners rise out of the light and shadows that I witness through the seasons at various times of the day and early evenings. I recreate the ephemeral as organic, nature-driven forms that reflect this shape-shifting landscape. These shapes, bounded by curves, mirror the constantly unfolding transitions of light and color," said Smith. "For me, they reveal optimism, expansiveness, creation, and the life force. I build my compositions with multiple layers and an array of techniques and tools as I seek a balance between the once tamed landscape and its original feral state."

Also on view in Solvang is a new photography exhibition *Greenland — Land of the Midnight Sun* at the Elverhøj Museum of History & Art through September 18.

The exhibition features dramatic images of the world's largest island, which, contrary to its name, is not very green, but rather covered in ice and known for its glaciers. "Greenland is majestic — and so important. What happens in Greenland affects people everywhere," said museum executive director and curator Esther Jacobsen Bates.

Created in collaboration with the Environmental Alliance of Santa Barbara County Museums ([sbmuseumsalliance.org](http://sbmuseumsalliance.org)), exhibition viewers will learn more about the vast Greenland ice sheet and the Ilulissat Glacier (the fastest-moving glacier in the world), which are often included in conversations about the global climate system. —LD

## 4-1-1:

The Wildling Museum (1511-B Mission Dr., Solvang; [wildlingmuseum.org](http://wildlingmuseum.org)) is open Mon.-Fri. 11 a.m.-4 p.m.; Sat. and Sun., 10 a.m.-5 p.m. The Elverhøj Museum (1624 Elverhøj Wy., Solvang; [elverhoj.org](http://elverhoj.org)) is open Thu.-Mon., 11 a.m.-5 p.m.