The City of Women

00:00:00 – 00:00:21

Vicky Calavia presents

A Caladoc production

Funded by: Government of Aragón. Department of Education, Culture and Sports

00:00:22 – 00:01:00

Zaragoza, a city of bridges, water, mazes, sun, towers, cierzo. A city populated by people who dream, create, fight and chase utopias. A city where people like Cristina, Inma, Eva, Patricia, Emilia, Marisol, Agnes, Pato, Elena, live intensely each of its corners. Zaragoza, a city with the soul of a atavistic and beautiful woman, bold and tough, clairvoyant and bright, intelligent and noble. Zaragoza, the city of women.

00:01:45 – 00:01:46

Here we are…

00:01:50-00:01:52

How well you’re here!

00:01:53 – 00:02:01

This is the small stage Vía 2, where students rehearse, give lessons ...

00:02:02 – 00:02:25

Immediately after I finished the School of Dramatic Art they offered me give some extracurricular classes in a school. And then I found out that I loved to teach. when we open the Estación Theater, I had already been a few years teaching, also in the School of Dramatic Art, and I thought it might be a possibility right?. To bring theater to the people.

00:02:26 – 00:02:36

Let's go on stage

Okay!

There, where is the final reason we do all

The soul of the theater. Right, Cristina?

The soul of the theater, effectively

00:02:37 – 00:03:00

That fourth wall that sometimes seems to exist, but which so often breaks and forget. It is the place where the history is told, where thing are told to other people who are looking us. It is the sacred place, the magic place, the place of transformation where one stops being one to be another in the eyes of others who look and share with you what you're telling. Well, it is a special thing.

00:03:01 – 00:03:13

For the happiness of the world, what ends has reached this queen? That started with such arrogant hopes.

00:03:14 – 00:03:43

00:03:22 Cristina Yañez – Actress and theater directress

Tell me, Cristina. What is your first memory? In which you say: from there I thought I would do this, I wanted to be an actress.

Well, the truth is that almost since I can remember I've been on a stage. That is, I remind myself disguised like a midget in Cinderella or acting in Swan Lake ... Well, I did ballet with three years or four. I remember myself on stage since then.

00:03:44 – 00:04:32

And when Cristina comes to theather or theater reaches Cristina? Aside from these moments where your childhood was already interacting with this.

One day, when i was studying COU a teacher, a theater director appears. That is why I sign up, at the theater workshop. And suddenly ... I loved it. I found a site and, at the same time, they offered me work. Will I know to teach theater? I don’t know. Well, there I was, this was the institute Pedro de Luna, where they were people like Marisol Aznar, David Angulo ... almost all of that group, which was like the apple of my eye too. I grew up with them. They are all professionals now.

00:04:33 – 00:04:45

00:04:38 Iguazel Elhombre - Communicator

Now you're a businesswoman

[Laughs]

You have a theater company and have the Estación Theater, which is driven by you. How…?

How I arises that?

Yes

00:04:46 – 00:05:23

Well, it arises, I believe, by restlessness and way of being. I believe that when, in the theater, you have projects when you want to do things, you can wait for them to call you. You can also occur, introduce yourself to castings and such ... also they call you. But if you have desire to dedicate and devote and do, you have to do your project. And so began the theater company. Suddenly you become an entrepreneur, and you have to become autonomous, you have to do everything you need. But really, what you want to do is your art project. What you want is that, and that is above everything else.

00:05:24 – 00:05:40

In all --- it appear fewer women than men, and then the role given to women is always "companion of..." or whatever. There is a huge pyramid, where there are many women at the base but as it goes up there are very few.

00:05:41 – 00:05:54

Do you think that Zaragoza has treated you well?, That has treated well the theater that you have developed here?

There is something that, for example, I can say. The Estación Theater is supported primarily because people have come.

00:05:55 – 00:06:09

When you bet on what you want done and besides, even with much effort, it is getting step by step, that is an achievement. Of course I am happy How will I feel sad?

00:06:10 – 00:06:24

Hey, one more thing. Since we have meet so soon do we have a coffee?

[Laughs]

I have to confess I'm a coffeeholic ... there I find a break there I'll take a coffee.

Then lets go

 So ... Let's have a coffee, that besides raises the tension ... and this very well.

00:06:35 – 00:07:06

00:06:37 Marta Aschenbecher - Photographer

What area of Zaragoza, besides the Aljafería that for you is your meeting room and the place where you take coffee... What other area of Zaragoza ...?

For me, it's probably the historical district. I cross it every day, then it is a fantastic area for me. The truth is that is what I like and I live over all. I feel like part of a whole, which is what we really are human beings. So I love it. I love seeing the history of the city.

00:07:07 – 00-07-24

*I will walk, i’ll see landscapes impossible to imagie with my backpack. I will go to Canada, green lakes…*

00:07:27- 00:07:38

00:07:33 Inma Chopo – Actress and cultural manager

Tell us how Inma Chopo begins in this artist

There are many moments. Little moments that add up. Interior small moments that are telling you "this is what I want." The oriental dance was another moment.

00:07:39 – 00:07:57

You start as a dancer. Besides of rhythmic gymnastics, you start as a belly dancer.

I did a belly dance course but ... unfortunately I did not like it at all. They returned to do another course with another teacher and said, "Now I finish. By stubbornness". And this woman was wonderful, and I said this is what I want to do.

00:08:02 -00:08:36

And from there, how you end up in El Plata?

Well I was fortunate to work in the study of Emilia Baylo, and was very happy working there. Then came 2008 and Bigas Luna came to Zaragoza with the great project of El Plata Cabaret. I am lucky that Emilia Baylo was a close friend of Bigas Luna and they got in touch. And Bigas Luna asked her, "Do you know a woman who has these characteristics?". And I repeat it very proud, "which is spectacular, to fill the stage, which is gorgeous, with an amazing body ...". And she said "yes of course, is working with me." And they called me, I did a casting and I started working with Bigas Luna

00:08:37 – 00:09:05

How did you start to dance? Sure, you started doing belly dancing, but El Plata is a cabaret where they require your body to appear naked. Dis you took it good from the start? Do you had any problem? How did your family experienced it, for example?

It was a process in crescendo, little by little. Bigas Luna talked to me and told me if i was willing to do this work of cabaret and I told him that yes, from his hand of course.

00:09:20 – 00:10:04

Inma Chopo wants to go further and so create the space in which we are now which is La Suite.

We come here to this place. It was on sale an old printing press that worked for everyone. They made clandestine pamphlets, that's why we have the name La Clandestina, official papers for the state too. And we decided that this would be the headquarters. We want citizens come to the street Pignatelli to consume something new, and new because until now it was not consumed. And it's a cultural thing: cinema, theater, dance ... and we want citizens to come with a new energy to consume something new here. Culture, culture and culture

.00:10:08 – 00:10:09

*From Los Monegros…*

00:10:10 – 00:10:52

The truth is that the best things in my life, of my best events, have always been in Zaragoza. I have not had to go to discover jazz to the United States, I have been able to discover it here. I have not had to go to Egypt to discover the belly dancing, it has shown me in my own body, I have had such luck.

I do not allow me the luxury of a night out. I do not allow me the luxury of eat salt. I do not allow me the luxury of eat sugar, or drink, or smoking because I need my body to me and mines. I also sacrifice the possibility of getting pregnant because I need to work, and if I need to work is because I also need a salary. So this are decisions in wich the work is always winning in my life.

00:10:53 – 00:11:21

In the end, all this effort and these sacrifices are worthwhile? They compensate for what you're doing?

Well, I think I will have that answer when I turn my fate in this life. At the moment of course I will continue to fight, I'm a woman. I will continue to fight because I have the necessary tools because I'm Spanish. Perhaps if I was born in other non-Western country I could not do anything I'm doing in Zaragoza, in this city.

00:11:24 – 00:12:01

*I will eat coconut and what it arrived from the sea ...*

*The sun, rain and wind hit my face and I will smile, I will not say anything.*

*And all without leaving home.*

*And all without leaving home.*

*Come, let us go there to my room.*

00:12:03 – 00:12:46

Well, look what we get here. We have a lot of dolls here. This is from children's programs, we have done a pilot episode, different projects and... almost, almost…

Scare!

[Laughs]

Upon entering you receive or dolls that are there watching you. Well, come with me and you will see. It is that this is full of amazing things. The shoes world.

The shoe store

The shoe store. Well, here, you see it. There are shoes of all kinds, of all: high, low, sandals ... everything. Heeled shoes. Look, I hate these heels with all my heart because they are the ones who put me to when I have to make an elegant thing or whatever and they hurt. And you walk with this shoes, so ... Well, I try.

00:12:47 – 00:13:07

As you can see, rows and rows of clothes. There is everything, and everything also gives as a bit of nostalgia. This, for example. This suit is wearing by Escalata O'Hara when we made the parody of the film, "Gone with the Wind", which was about corruption in La Muela. Scarlett O'Hara lived outside corruption because she was Scarlet and everything was very cool.

 00:13:08 – 00:13:39

Well, here in this aisle there are a lot of things. From the musicals, for example. Because look, you'll see. What can I teach you ... Ah, for example, this is from a chorus girl for Lady Gaga, it is rare, strange, as is Lady Gaga.

This, for example. This is from a musical that we did that was with Camilo Sesto and was ...

Sequins

Sequins. It was great, eating grapes. It was very funny. Well, as I say, here there are so many things and so many memories.

From shooting

[Nods]

00:13:40 – 00:13:47

How do you start in this world of theater, performance ...?

Well ... Do you mind if I makeup?

No no. You are the artist.

Well, let me see. I think actually is in school. I started doing theater, in a little casual way but I liked it. Also, to my surprise, I found that I was good, they say, "Ah! This is fine, it works very well "and I was pretty amazed, and I liked it. After, actually, this is more anecdotal because when I started, for me, was in high school, because by chance there joined a group of very nice people with a teacher, who was Cristina Yañez. She gave us theater classes, and we were people who then wanted to continue. High school finished, we continue in college, we work in Universitary Theatre, Hecate Theatre, we acted for a lot of places we went to college encounters abroad. We made many important things in life that made us liked much.

00:13:48 – 00:15:27

00:13:51 Marison Aznar - Actress and screenwriter

I realized that I liked it very much. And more seriously. I was studying in college, when I said I wanted to do theater at home they said "well, you do whatever you want, but first finish college”. And when I finished drama school, Estación Theather just started and I started working there, also with Cristina, Rafa Campos and a lot of colleagues in my school of theater promotion, these and some of Hecate Theatre are those who now make up the workforce of Oregon TV, and some others incorporations.

We are used to make humor together, laugh together, and this is reflected. You can tell on stage and on TV too, we had a great time.

00:15:28 – 00:16:11

How Marisol Aznar arrives to Oregón TV and wich characters do, how do she enjoy them?

Well, we should rather talk about how Marisol Aznar comes to television because it was in a very casual way. It was the casting for “Que viene el lobo”, there were maing me the test Javier Coronas, Luis Larrodera, Félix Zapatero who is the alma mater of our production, he has maintained all programs that have come out over the years. And then, television! “Que viene el lobo”, after that we left Antena Aragón to Televisión Española, we made another program, we come back when it was regional television, Aragón Televisión, dis “ Vaya comunidad” and it was developed, always with humor, until it was “Oregón Televisión”.

00:16:12 – 00:16:21

What happen dear? Have it already finished Oregon?

No father, it's not over but It just aired ?¿? and have talked about gossip programs, father. And I love gossip programs , father. I love them!

00:16:22 – 00:16:30

It has happened that people have seen it, people have felt identified with that program. Besides laugh they felt a patriotic pride and that is very rare in this community.

00:16:31 – 00:16:56

In this of being a prophet in your land, you said, there is a moment that is the top of the zaragocidad, the mañismo, which is to be herald of the celebrations of El Pilar, right?

Yes

What did you feel when you were there seeing that the city adores you? The city in which you live and work. And of course, you were there in the balcony giving the opening speech.

Well, I think that's the most adrenaline rush that you can feel.

00:16:57 – 00:17:04

Zaragoza Hurrah!

[All] Hurrah!

Oregon Hurrah!

[All] Hurrah!

Hurrah the Fiestas del Pilar!

[All] Hurrah

!00:17:14 – 00:17:21

But people are very grateful. You make them laugh and that's something that everyone feels good.

00:17:22 – 00:17:59

There are few women who dedicate themselves to humor.

It's a man's world, that's the truth. You're a bit ... you have to go breaking the ice. You're an actress, well, okay, we understand that far But humorist? funny? It's strange. Then the people take for granted that there are men behind humor thought about humor. Then I, not so much as a comic-actress, worst as comic-writer creator of humor seen in "Oregón Televisión" or everything we've done on television, I have felt many times, not battered because people do not makes it , but is simply that neither they imagine it. There are few but good, we will be more, I hope.

00:18:00 – 00:18:28

Is there any space in Zaragoza, this city of yours, that you know as an inspiring space that you like walk it? Any magical corner for you?

Well, I'll tell the place of Zaragoza which is the Ebro. For me it is not because it is such paradigmatic place. We have always been linked to the bridges, the Stone Bridge, the Bridge of Santiago, Iron Bridge, and have lived there. So for me it is a space that being as highly mine.

00:18:29 – 00:19:05

What has it meant for you motherhood?

It made me feel things that were not in my life that now exist and that humanize me and get closer to people. And I think it is fundamental to my work. But I must say I have a wonderful team. Samuel Zapatero, who is the director of Oregón TV, did not put any problem. We had to plan it, we made scripts before, we recorded a lot of things before, but I've felt supported, sheltered and, for me, motherhood has absolutely been worth it. I have two wonderful daughters and I still have my job. I am very happy and very lucky.

00:19:09 – 00:19:20

From Los Monegros to Ebro

From Los Monegros to Ebro

From Los Monegros to Ebro

00:19:21 – 00:20:16

00:19:42 Patricia Rodrigo – Gallerist and museographer

Well, Patri tell me because ... how are your origins in this art world? I also think you were going aimed at making other things that were not so artistic.

I started playing basketball very young, then when I went to study in Segovia I continued playing basketball and that was the moment I decided that I must choose between my career or continue with the sport. Then I decided that I found most interesting to follow the career I was doing, which was art history.

How and when you start in the gallery?

The gallery is inherited from my parents, they, with my mother, set up an art company which included framing, exhibition design and mounting of ephemeral architecture. They decided to create the brand Antonia Puyó and the Antonia Puyó gallery. When I came to Zaragoza, a week of being in Zaragoza, they suggested I take the gallery.

00:20:17 – 00:21:19

Zaragoza is a little complicated city to the topic of culture, it is sometimes thankless. Both artist and you work long hours to have a solid project and sometimes you do not see a reward, not so much in sales, which sometimes is ideal, but the call for people.

But then it is very gratifying to see how the projects progress. And maybe they are not renowned in Zaragoza but outside, I noticed that people have notice us, and our artists are being recognized outside of Aragon and even Spain.

Three years ago I had a fairly major crisis for which,h because of the economic downturn, both individuals and the administration were forced to close the company. Instead with the gallery I decided to keep my programming with artists outside our space. There was a moment I said, I want to go back again to where the idea started. And somehow the emergence of a synergy between the part of the gallery and part of the crowd-working.

Zaragoza is becoming a super interesting city and I want to participate in that change.

00:21:20 – 00:21:41

How is the visibility of women in the art world?

I think Spain has a tradition of women gallery owners and that made many of us want to dedicate ourselves to this. The problem is when you go to the next sector right?, curators, critics, museum directors .... There can be clearly seen how we are in the minority. And somehow this must be fix.

00:21:42 - 00:22:08

*We walk, never stop.*

*From Los Monegros to Ebro*

*From Los Monegros to Ebro*

*The sun, rain and wind hit my face*

*And I'll smile*

00:22:09 – 00:22:41

00:22:25 Eva Coscuella – Bokseller

Tell me how to get to the world of books, When you were a child did you read a lot? Do you consider yourself a great reader?

My mother is a great reader, my grandmother also was. So I've always lived in a house where reading was a pleasure and an entertainment. And this have been transmitted to me from very tiny and very young, I loved them to tell me stories and after that read by myself.

And how do you translate something you really like, that you do in your leisure time, to end up being your lifestyle and make a bookstore?

It is to step forward and say, let's see. Let`s see how it goes, let's see what it is and let's see if I can.

00:22:42 – 00:22:43

*We will cross, riding a camel, the dunes from Los Monegros*

00:22:52 – 00:22:39

When pleasure becomes work, when the hobby becomes work, always you have many drawbacks right? And the world of libraries is a very unknown sector, because from the outside it looks very romantic. It seems that you are all day long between books, reading, placidly, and really the work of the bookseller is another, is receiving boxes, place books, packing slips, invoices, returns. Many management, a lot of paperwork, a lot of customer service.

And how is managing a bookstore, engage the world of books, in a city that is neither Madrid nor Barcelona, on the periphery?

Well, for Zaragoza I can have just fine words.because when we opened the first library almost fifteen years ago they make me very well received. That is to say, is a city where there are many bookstores, and very good bookshops. And suddenly why was going to be another ?. It first started working, people started coming, we started to have an impact not so much on the media but on word of mouth.

00:22:40 – 00:24:12

Claro es una librería en la que se venden libros, es la principal actividad, pero no habéis querido que eso fuera solo así. Que la librería sea un espacio en el que pasan cosas. Para eso es importante imagino las presentaciones que hacéis de libros.

It is a library where books are sold, is the main activity, but you have not wanted that to be just so. The library is a place where things happen. For that it’s important, i suppose, the books presentations you do.

I think you have to differentiate a library, besides of a selection of books you have, is to be involved with the cultural life of the city, get involved and do things and energizes it. Make it a meeting place, and be a place where people go not only because they can see books for a while, but because they know that things will happen there and that will be an author, they will meet other people who It has a similar tastes.

00:24:14 – 00:24:45

In the book sector at the level of writers, publishing, publishing houses, including booksellers How do you see this situation when compared women and men?

There are many women booksellers, very good women booksellers. Now if we go over major publishing houses, more than half, a fairly high percentage, are women editors, especially those that now have more prestige and more strength.

Traditionally women have had less visibility in all fields of the arts, and we must normalize it, it should be balancing.

00:24:46 – 00:25:29

You're president of the Zaragoza's Association of Bookshops , and now you also Vice President of the Spanish Association of Booksellers of the guild of booksellers. How is, and how you combine your activity here in the library with this other activity more active in the movement?

How it combined? Wrong, because it is hard work and the bookstore is also hard work. You have to steal time from sleep and your free time, I no longer know what it is for a long time. If you think things are bad you have to get involved, you have to roll up and should be yourself who tries to do things and change things. And to change things you should be inside. Do this implies work? Sure. Work unpaid at most times? Yes, but if we do something good for our sector it will also be good for us.

00:25:30 – 00:25:43

Is it worth it ? Are you comfortable where you are and want to stay there?

Well, I think you do what you like and also do something that lets you keep doing things you like, implement projects that you like, always worthwhile.

00:25:46 – 00:25:58

I love being here, wander the shelves, see books calmly, without anyone around . I do not know, maybe because you feel like your own space in which have no obligation at that moment.

00:26:14 – 00:26:22

*I'm going down the boulevard*

*I'm dancing cha cha cha*

*Cha cha cha*

*I do not mind being looked at*

00:26:23 – 00:27:03

00:26:33 Agnes Daroca – Ilustratpr and graphic designer

How do you start in the illustration world?

I remember at eight years old I went to some extracurricular classes in drawing and from there I would not let it. But I also remember a long time ago before that, having a full box of colored paints. I think I've always been with the drawing, with things of illustration.

Slowly it will also becoming your career, because you study something related to ...

Yes of course. I started it ... like that. At eight I started in school, I loved it and I started to introduce contests and win them, well, Ibercaja asked me to expose, then the DGA gave me a grant to expose ... Of course, all this is taking you almost the same way.

00:27:08 – 00:27:16

In art school it is very nice, but later is when you realize the reality. How to treat customers, what a customer needs, all these things.

00:27:17 – 00:27:58

How Dos Cuartos arises ...?

Buff ... [laughs]

... That is your graphic design studio, the one you have right now.

Dos Cuartos began in 2004. What happens is that, it is true, we kept it in mind doing something years ago.

For what reason you make the studio? What did you want to do? What projects enthused you then?

The publishing house was born to publish a book, it was "The child with the ice cube mind can not dry his hair." It was very special for the kids we were caring. It came out but then appeared that concern about "we have to make more things, we must develop more projects." Then it came out "Greenwich Lupanar ", then "Piticascas" then ... well, "Lola" were out and the last one is "Angora Nini".

00:27:59 – 00:28:27

Do you think that being a woman is a comparative disadvantage in relation to men in one or another sector? Or do you see any inequality when dedicate to graphic design that do not see in illustration, or vice versa?

I think it has improved a lot, when I started to nowadays. When I started it is true that, buff, it was very difficult to me. Find not only a study but a press, was appalling. So I ended up in Logrono, because it was the first to bet on me.

00:28:28 – 00:28:41

How do you see illustration in Zaragoza right now?

Very powerful, I see it very powerful. What happens is that, I do not know, that this potency in the illustration in Zaragoza is not being care as should and giving the value that would have to have.

00:28:42 – 00:28:57

You always think about wanting to leave. Saying "What will be in Madrid or Barcelona or so ..." But then you put it and say "but what I will do in Madrid or Barcelona?" Yeah, okay. I would have more options. But you already have them from here too.

00:28:58 – 00:29:04

Hey, which place will be an inspiration to you, a place that you like? What is the favorite place of yours?

Here, right here.

Right here where we are?

Yes [laughs]

00:29:14 – 00:29:26

*I'm going down the boulevard*

*I'm dancing a cha cha cha*

*I do not mind being looked at*

*I do not care what people say*

00:29:29 – 00:30:12

00:29:40 Emilia Baylo – Dancer and dancing teacher

Emilia, What is dance for you?

For me dance is a way of natural expression. I think in dance fit all emotions, all feelings. Always going dancing.

And do you have any first memories relative to the dance? Something that happened long ago that comes to memory.

I remember myself always dancing since i was alittle girl. I was extremely exhausting . At four years old my parents, fortunately they always supported me professionally, led me to take dance classes. I recently found a curious photograph of two years old me and I'm on a pole, making a dance position absolutely spontaneous.

00:30:13 – 00:31:10

When iwas seventeen I already was professional dancer, for a girl of provinces that was a great experience.

Victor Uyate and Carmen Roche were in a company called Company of Antonio, who was a great dancer, an excellent choreographer and the owner of the only private company at Spain. And a holidays they said me "why do not you come? cheer up and give a class with us in Madrid, we will ask permission ". I ,of course, all excited went to Madrid and when i was doing the class this gentleman came around, he saw me, he approached me and offered to enter in the company. Then we worked a lot, every year we made a tour by the United States or Latin America or Japan, or Europe. Anyway, we did a magnificent tours and with seventeen years old and being from Zaragoza that were a very good experience.

00:31:12 – 00:31:40

And at what point did you definitely stay in Zaragoza and why?

For love

Oh yeah?

Yes of course. Always happens.

[laughs]

These things at the end ... these soap operas. Sure, I got married and I stayed at Zaragoza. I had no idea what to do, and i was offered to give some classes and little by little you know. You are there, you're enthusing, students are generally very rewarding. Well, it all started like that.

00:31:41 – 00:32:03

I was for twenty years teaching at the Casino Mercantil. When the bank buy it I had to wake up. I found this site next door, and with the generosity of my students once again, I settled here and continued with my classes. So this year has been forty years that I am teaching a class.

00:32:22 – 00:32:52

Always I have a recurring book I like to read when I have a question, a book written by George Balanchine. He was a great dancer, he was a great choreographer at the fifties of the last century. You always enrich yourself with those well-written and well documented things.

Every child, every person who comes, is completely different. Doing classes is not a boring thing. The same exercise done by one person or another has absolutely nothing to do.

00:32:53 – 00:33:19

Do you ever feel the urge to do something outside Zaragoza?

I had very tempting offers. But in the end, I don't know. I'm fine in Zaragoza, really. And after thinking it over, I stayed.

And Zaragoza has treated you well?

Yes, it has treated me very well. My students are great and the people I know too.

For anything, if you want to do things right it takes effort and it takes a lot of dedication.

00:34:15 – 00:35:25

*The moon is unkempt, among the lemon trees*

*Inconsolable crying because there is a bright star*

*Dear, my dear*

*Ignore people*

*That is more tiny the river*

*That is more tiny the river*

*That the rumor of the flow*

*How pretty poppy, ay, ay, ay*

*That grows in the wheat fields, ay, ay, ay*

*Prettier is my child, ay, ay, ay, ay*

*When to the window comes out*

*Today they told me my life*

*That in the field don’t you cry*

*Your tears to the dowels, ay, ay, ay*

*Are becoming flowers*

00:35:25 – 00:36:20

00:35:48 Pato Badián – Singer and actress

What does an argentin woman in Zaragoza?

Well, life issues.

At what point did you realize that this singing can be for you a job?

Well, I'm alone in Buenos Aires at seventeen years old. That gave me time to realize many things, I left my career and said "I'm going to dedicate to music" because I never stopped studying.

And here in Zaragoza, when you arrive, I think it was important to you your met with Mauricio Aznar, right?

Yeah, it was in fact, I spent three months doing nothing, lost, aimlessly, and suddenly, also by coincidence, I met Mauricio. They said to me "there is a people who do Salvadoran folklore" and I said "well, well, you say from Santiago de Cuba", "no, no, Santiago del Estero". And I like "can not". And I met them. They knew much more than I knew .

00:36:21 – 00:36:45

I joined Almagato, I started teaching later. Then I met Hernán Filippini, a guitarist with whom we recorded albums and spent many years, he is like a brother to me, making argentin music. I started in the Estación Theater, making courses and such. I also met Miguel Angel Romiro and we get together to make tangos and such, and now I still with him doing a lot of stuffs.

00:36:49 – 00:37:04

Dadá, we have also created there a very, very, interesting art world, because we are like a small family. And artistically I find it very funny, very shameless, very rich, very natural. I love it.

00:37:05 – 00:37:20

And then the last thing I'm doing, that for me is one of the best things I've done in my life, is a piece of musical theater with Alberto Castrillo and Miguel Angel Romiro who makes the music. And it is based on a chinese play that is "The Caucasian Chalk Circle".

00:37:21 – 00:37:36

I give lessons and I love it. I started by chance years ago.

Each chorus, which is what is most often repeated, yes, it should be different.

*To analyze which way to go and choose the way*

00:37:38 – 00:37:48

There is a song of Fito Paez that I usually do not sing, but for me it is special because it is the one that starts all my classes. The first class with the student, I teach this song that is "I come to offer my heart."

00:37:48 – 00:37:59

*Who said that all is lost*

*I come to offer my heart*

 00:38:00 – 00:38:50

What is good about Zaragoza is that, being a city that is neither Madrid nor Barcelona, makes a lot of unknown sites or you can invent new ones. That's something for what I'm happy to be argentine, you have to invent life. You have to.

Being a woman has led you to do what you do? in this case relating to argentin music.

Yes, the truth is that I used a lot being female. The show we did with Hernan, the first thing we did, it was a little order for Luis Felipe Alegre, was to make songs of Maria Bolsch. Then, from there, women are always very important for me and I try to make songs of argentine or hispanic women, and I use much being a woman. It has not caused any problems to me, on the contrary.

00:38:51 – 00:39:02

Hey, is there any space where you are comfortable?

My home

Your home ... this where we are

This is part of my house, the outside. But my house is my refuge.

00:39:03 – 00:40:00

*How pretty poppy, ay, ay, ay*

*That grows in the wheat fields, ay, ay, ay*

*Prettier is my child, ay, ay, ay, ay*

*When to the window comes out*

*Today they told me my life*

*That in the field don’t you cry*

*Your tears to the dowels, ay, ay, ay*

*Are becoming flowers*

*Today they told me my life*

*That in the field don’t you cry*

*Your tears to the dowels, ay, ay, ay*

*Are becoming flowers*

00:40:04 – 00:40:30

Come in.

You have there the wardrobe

Well, something like the wardrobe, the guard-memory. From the times of taverns.

This spoons skirt ...

We had a bar called Sopa de Letras and I had a son who was ashamed to walk down the street with her mother.

With that dress spoons

Not only for the spoons, but the noise they made

00:40:31 -00:40:43

Come in

Every object have its story. The fairy... In my optimistic thought they were going to take care of everything but are not concerned about everything.

Todos los objetos tienen su historia. El hada…En mi optimismo pensaba que se iban a ocupar de todo pero de todo de todo no se ocupan.

00:40:43 – 00:40:43

To find the things I need to keep them on hand and in sight.

00:40:53 – 00:41:40

All this? Earrings…

This is the area of domestic jewelry. Doing it is very cheap as you'll see. Everyone has their story, but there, for example, there is one that is special, this.

Why?

Contains the first voice message that a person I loved left me. When he died I remembered that I had this, recorded by Sergio Algora because I do not know how to use it ... then I had the mobile phone and this was a landline. And when this person died, one of the things I did was this earring, I hang it in my ear when ... well.

When you want to remember

That is

How pretty

And I'm hanging it up now to accompany us okay?

Very good

And we go on

00.41:44 – 00:42:20

To this I have a special affection, because this was part of one of the bars I had, La Caja de Hilos. We had an art gallery.

Yes…

Well, a window. It was the smallest gallery in the world. And every three or four weeks an artist made an installation.

What a beautiful poster, is not, Elena?

It is a puzzle that was exposed in the Centro de Historias, at an exhibition called Zaragoza Rebelde. And I am very fond of crossword puzzles.

00:42:21 – 00:42:58

00:42:34 Helena Santolaya – Artist

When I was young, my father was in the habit of reading aloud, but everything, all the time. I remember that while music was heard elsewhere in my house I heard my father reading aloud. And my mother however accumulating stuff because it was a very small space and my mother was a very messy person. So, I think that the mixture of words and things derived from childhood.

00:42:59 – 00:43:31

I felt very uncomfortable because of the chaos that reigned always in my house, and eventually I realized that my mother was a revolutionary woman. I had a schizophrenic father, it is also very ... well, quite decide your artistic direction. You have to be very creative to make all that into fable. I can not separate art from life, I have the need to work at any time, not having a schedule.

00:43:32 – 00:44:45

What would be for you, Elena, that space where you find inspiration?

The domestic space is the space that I love . I worked a lot in bed. The bed, which is a place of reflection, too, besides ... the bed very inspiring. For ten years I have been collecting dust on the books I had in the hallway because my intention was to bring the powder in an art gallery on the books, a metaphor for the passage of time, but later I learned that household dust does not come from the street, It does not come ... that there is a high percentage of house dust that are human cells.

I have always been interested in people, I find them very entertaining. I'm a big fan of people.

Here in in Zaragoza people know me as an artist or as a barmaid. In Sopa de Letras we had, for example, every Wednesday fifteen minutes from poetry with Luis Felipe Alegre, who were preparing as if they were premieres at the Teatro Principal and we enjoyed that very much.

00:44:46 – 00:45:41

How it has influenced in your creation maternity? If you have been influenced somehow

Motherhood is a matter, I think, very individual, very particular, very delicate. And I will dare to make a confession. I love my son, he knows, but I think that people like me should not have children. Since you have a child you are no longer free. Freedom is not only the ability to move, a link that makes freedom no longer exists is generated.

I was lucky to have a mother who facilitated my life so much, the men in my environment not did it, it is also true. But women always.

00:45:43 – 00:46:44

00:46:11 Patrizia Di Monte - Architect

Why that name, Esto es un solar is a son, a love story. If you claim anything negatively it suggest a second question. It was a way to directly invite the neighbors, the people, to participate. When we started working here in Zaragoza we found always the Old Town as a path, a very fertile land where we could raise new answers and especially open new visions. Therefore, in 2003 we began to release small proposals the City Council to reuse abandoned buildings, medians of these routes, improve the urban scene. And one of the sections was just the reuse of all solar the Old Town.

00:46:46 – 00:47:26

How does arrives an italian, who was working in Italy, here in Zaragoza? What happened?

I went to Barcelona two years for a master, and there I met Nacho Gravalos who is my partner, my coworker. We started to work, to do some project here and when I came I had the impression that this city, i don't know, this city could be a good spot to start on our own, without working in offices for others. But that does not mean that we can continue to work outside, because we still have projects in Italy, we have worked in Germany, in France.

00:47:27 – 00:48:08

When the opportunity arises and the municipal employment plan to re-make interventions in solar come out, the context was completely different. It is proposed in Zaragoza Vivienda the opportunity, on the one hand, to answer all neighborhood requests that were complaining about the poor condition of these spaces, and on the other hand, to raise something completely experimental. We started talking with all neighbors. I have seen the need to develop a sensitivity that I had not before. Because working with some of these people I.... It was almost my life, the things they told me, or the difficulties they had.

00:48:09 – 00:48:43

Botanical garden, for example, with the association of older people of San Blas. We have gardens, children's areas, playgrounds, golf tennis. We started getting the first invitations to talk about it at conferences, to collaborate with other municipalities, to tell how it had been possible. And it has been an ongoing, continuous way, of reopened. Because really, in the public space, beyond the physical space, what really matter are the people. Perhaps it is time to look at life differently.

00:48:46 – 00:49:35

Zaragoza is wind, is dust. Wind, fog and sun, as Labordeta said.

Livable

And Zaragoza is good people

With what you dream about, going to work every day

I dream a lot, and I fight, I fight to get it.

I dream to touch with my artwork and what I think to more people

I am proud to live the life I have chosen

I wish to see my artists on the walls of MOMA in New York

I want a world more human

That women have a better place in the world

That there is always a place for creation, for art, for humor and things that make you a better person and magnify you.