Rodolfo Olguín

Resume

**Studies**

He graduated from “Instituto Superior de Arte del Teatro Colón”. His Ballet teachers in this institution were Jorge Tomin, Aida Mastrazzi, Wasil Tupin, Roberto Giachero and María Ruanova. Not only did he study in Argentina, but he also trained himself in foreign countries with Tatiana Leskowa, Octavio Cintolessi and Arthur Mitchell. In addition to this, he instructed himself with Tatiana Granstsewa and Gilbert Meyer in a six-year course of study in France.

When it comes to Jazz and Modern Dance, he was trained in different foreign countries by Joseph Rusillo, Peter Goos, Matt Mattox and Valeri Camille. Moreover, his U.S.A’s teachers were Luigi, Nat Horne and Jo Jo Smith.

**Educational Activities**

In 1977 he and his wife, Noemí Coelho, created their own Academy of Dance in which both of them instructed. What is more, he has been invited to give classes around the globe since then.

**Performance Experience**

* Teatro Colon’s Ballet stable.
* Santiago de Chile’s Ballet – Directed by Octavio/Cintolessi.
* Brasil’s company of Ballet dance – Directed by Tatiana Leskowa and Arthur Mitchell.
* “Ballet Argentino” from La Plata city.
* “General San Martín” theater Ballet – Directed by Oscar Araiz.
* “Teatro La Fenice di Venezia” (Italy) – Dance Company directed by Carla Fracci (he was invited to perform as a soloist).
* “Opèra de Lyon” Ballet – Directed by Vittorio Biaggi.
* “Angers Nantes Opèra” - Directed by Jean Zierrat.
* “ Ballet Théâtre Contemporain” – Directed by Francoise Adret (Paris, France) in which he was part of several Ballet companies such as:
* “Ballet Félix Blaska”
* “Ballet Theatre du Silence” – Directed by Brigitte Lefebre and Jacques Garnier.
* “Ballet Joseph Lazzini”.
* During the “Danse de Anger” dance festival, he successfully created the main role in “Les Menottes de Arrabal” choreography by Serge Keuten.
* Last but not least, he also worked with many of the most talented choreographers such as Juan Giuliano, Arthur Mitchell, John Cranko, John Buttler, Joseph Lazzini, Oscar Araiz, Pierre Lacotte, and Tatiana Leskowa among others.
* In 1974, together with his wife Noemi Coelho, he created the “Modern Jazz Ballet”.

**Modern Jazz Ballet**

Since 1974, this successful ballet had toured and performed in within-the-country cities as well as in Chile and Uruguay. It also acted in Buenos Aires’ most important theatres such as San Martín, Odeón, Pte. Alvear, Lola Membrives and Del Globo among others.

In 1988, it was invited by Buenos Aires government to perform in “Plaza Schiaffino” summer festival where it demonstrated its fine art.

In 1987, the Modern Jazz Ballet accompanied Julio Bocca, Raquel Rosetti and Cheryl Yeager in a within-the-country tour organized by the Luna Park theatre. They also visited Montevideo, Uruguay and performed in an outdoor event which took place in 9 de Julio Avenue, Buenos Aires.

The next year, this successful group took part in a special program coordinated by “Teatro Colón” again in the Luna Park Theatre.

**Choreographer Experience**

* “Secuencias” – Music by Piazzolla, Mederos, Gabtisch. Performed by “Taller Coreográfico del Teatro Colón” and “Ballet del Sur” from Bahía Blanca, Argentina.
* “Afro Root para ellos” – Music by Santana and African rhythms. Performed by “Ballet del Sur”.
* “Danses” – Music by Debussy. Performed by “Taller Coreográfico del Teatro Colón”.
* “Imágenes” – Music by Randy Newman.
* “Cuando las alas” – Music by Mahler.
* “A la mañana siguiente” - Music by Edgard Varesse. Performed by “Ballet Buenos Aires”.
* “La reunion” – Music by John & Vangelis.
* “BB y B” (or “BB and D” wich stand for Brahmss, Bach and Dancers) – Music by Brahmss and Bach.
* “City” – Music by Tom Waits.
* “Ruego” – Music by Randy Newman.
* “Spiritual” – music by anonymous.
* “La señorita Emilce” – Music by M. Jarre and John & Vangelis.
* “Quédate conmigo” – Music by Jerry Ragavoy and George Weiss.
* “La doncella de nieve” – Music by Tchaikovsky. Performed by former students from “Instituto Superior de Arte del Teatro Colón” during two consecutives and successful seasons.
* “Los grandes de la danza” – A choreography especially created for Eleonora Cassano.
* “Pasos en la noche” – Music by Tom Waits. A soloist especially created for Maximiliano Guerra in 1997.
* “Mia Thalassa” (meaning “My Sea”).
* “Caleidoscopio G”.
* “Carmina Burana”. This particular play was performed at Margarita Xirgu for three consecutive months. The choreographer was rewarded with the “Instituto Nacional de Teatro” support after winning a national competition.
* “Lisboa”. In 2013, Rodolfo Olguín, together with his wife Noemí Coelho and his ‘Modern Jazz Ballet’, ventured further into the combination between dance and audio visual elements creating a rich and successful play.

**Jury Experience**

He was invited to act as jury in many dance festivals and competition such as “Alicia Alonso” Dance Festival which took place in La Habana, Cuba; “Bento en Danza” in Brazil; Bahia’s Dance Festival in Brazil. What is more, he was requested to give classes in within-the-country cities as well as in Uruguay, Brazil, France and Cuba among others.

**Distinctions**

He received many prizes such as the “Florencio Sánchez” price given by the theatrical performances Jury; the “Legislatura de la Ciudad de Buenos Aires” and the “Prix Internacionale U.N.E.S.C.O de la Danse” prices among others.

**Critics**

**“Carmina Burana” (1999)**

This successful dance play performed in 1999 during three consecutive months received many art critics coming from the most important Argentinean newspapers:

* “Revista Noticias” – “Carmina Burana – 1999 –With a numerous and talented team, Rodolfo Olguín directed this piece of art with dedication and fidelity. The evocative wardrobe (designed by its director and choreographer) as well as the sumptuous “Cloak of Fourtune” were detailed and faithful.

Rodolfo Olguín conceived his “Carmina Burana” with a consistent theatrical story from the very scenic ‘Cantata’. All in all, the play is attractive and dynamic containing many thorough scenic effects”. Enrique Destaville.

* “Ámbito Financiero” – “What we have in front of our own eyes is a new theatrical work in which Rodolfo Olguín fulfills the roles of director, choreographer and wardrobe artist. Even though ethical issues were taken in to account, the director prioritized the colorful and dynamic dance work”. Eduardo Vicent.
* “La Nación” – “The choreographer and director Rodolfo Olguin was also the designer of the gothic and earthy-bronze-like wardrobe that reminds of the times in which Carl Orff conceived his ´Cantata´. At the very beginning, we can see a man demonstrating the duality of his emotions, his vices and a constant fight against his conscience seeking for redemption. “I’m like a leaf being carried by the wind…” Wrathful and desperate movements represent a constant fight within this man’s soul.

`Carmina Burana` is a perfect mix between agony and ecstasy. Each scene evokes a deep emotion”. Silvia Gsell.

**“La Reunión”**

* “La Prensa”: “Not only did Rodolfo Olguín choreograph the play, but he also designed its cheerful wardrobe. Together with John & Vangelis music, this play is one of the best art movements in recent times”.
* “La Nación”: “Directed by Olguín and with music by John & and Vangelis, “La reunion” made the dancers look like if they were shining. The audience clapped profusely and asked for its repetition”.

**“A la mañana siguiente”**

“This piece of art gives us a glimpse into a couple’s dilemmas: abandonment, the solitude of a woman as well as everyday drama. With original choreography and appropriate music, Rodolfo Olguín and Noemi Coelho perform an exquisite play.

One of its best parts was the scene called “Secuencias”. Choreographed by Rodolfo Olguín and with Mederss, Gubtisch and Piazzolla music, it captured the essence of Tango: the loneliness of a woman, the isolation of a man, a continuous litany and repentance.

**“La señorita Emilce”**

“La Nación”: “Rodolfo Olguín conceived a seven-scene play, with Vangelis and Jarré music, in which we can appreciate the feelings of a woman (named Emilce) who remembers her past while she considers the possibility of committing suicide. A vortex of memories that tormented her: sadness, desperation, the past, repressive parents, love frustration and an antithesis: a friend who represents the joy and the only light in his world”.

* “Tiempo Argentino”: “Coelho and Olguín are one of the most important icons in Argentinean dance history. With music by Erik Satie, the play took another direction: There was a romantic neoclassic “Pas de Deux” (performed by Coelho and Olguín) where love played a significant role”.

**“Mia Thalassa”**

* “Ámbito Financiero”: “ (…) The best of it was `Mia Thalassa` (my sea) which was a play with a perfect fusion between folkloric elements and traditional dance. Not to mention the perfect atmosphere created by poetry”. Eduardo Vicent.
* “Ballentín Dance”: “Employing Ute Lemper’s exquisite voice and music, Rodolfo Olguín created a plastic, poetic and dramatic atmosphere in `Mia Thalassa’ (my sea)”. Enrique Destaville.
* “La Nación”: “‘Mia Thalasa’ (my sea) was based on Greek music and poetry. Rodolfo Olguín was inspired by the sorrow of a woman who lost her loved one”. Silvia Gsell.

**“Caleidoscopio G”**

* “Ámbito Financiero”: “Caleidoscopio G was a perfect combination of Gershwin’s music. `Summertime`, `Porgy and Bess` and `I got rhythm` immersed the play into a enchanted atmosphere. Following the lines of Jazz Dance, Olguín conceived a dynamic play closer to the Music Hall style. Lights, wardrobe and iconography evocated a perfect picture of the 30’s”. Eduardo Vicent.

**“Lisboa”**

* “La Prensa”: “In ‘Lisboa’, Rodolfo Olguín captured the melancholy of Portuguese immigrants. The play is based on two main characters: the young traveler and his beloved one, Joaquina. Moreover, this piece of art is painted by poetry narrated by a storyteller.

Each of its scenes is a perfect combination of feelings, emotions and dreams; sadness, loneliness, happiness and longing are put together to create a very emotional play.

In a naked stage, the landscapes come to life through perfectly elaborated visual media which resembles Portuguese landscapes. In the line of Modern Jazz and Neoclassic techniques, the choreographer’s style is clearly captured in solos, duets and groupal scenes”. Daniel Sousa

* “Ballentin Dance”: ‘The harsh homesickness (…) In ‘Lisboa, nunca te conocí siempre te amé’ Rodolfo Olguín (author of the choreography and the texts employed) directed this play through the experiences of a Portuguese immigrant arriving in Buenos Aires.

The scenes perfectly performed by Pablo Sánchez are mixed with dance performances finely executed by the ‘Modern Jazz Ballet’ and audiovisual projections in charge of ‘Droner Studio’. Miriam Coelho (as ‘Joaquina’) and Gustavo Carvalho (as the immigrant) were the perfect match up so as to create an integral and balanced play which left an emotional mark in the audience”.