

# Nossas Mãos / Nuestras Manos

Tânia Carvalho and Rocío Guzmán



A concert conceived by Portuguese choreographer and musician Tânia Carvalho and Andalusian musician and composer Rocío Guzmán

Commission and production  
**BoCA – Biennial of Contemporary Arts**

## SYNOPSIS

Tânia Carvalho and Rocío Guzmán meet on stage for an intimate concert, complex and emotive, where their voices — distinct from each other in origin and texture — intertwine in an unexpected and profoundly harmonious dialogue. This encounter reveals not the fusion but the coexistence of the Portuguese and Spanish artists, between melancholy and force, between the fragility of gestures and the power of presence.

Both these artists have pursued singular careers at the meeting point between music and stage, and here they create a space for mutual listening — where the audience is invited to join them. There is a subtle melancholy that runs through each song, almost cinematic in quality, as if each moment were the soundtrack to an interior place, a shared memory. Tânia Carvalho's voice, at times whispered, at others firm, echoes the inflections of the Portuguese songbook; Rocío Guzmán, in turn, evokes the roots of flamenco and Andalusian tradition, filtered through a delicate, contemporary approach. Together, they build a common language made of silence, timbre and vibration.

More than a concert, this piece is a meeting between two ways of giving voice to the world. An act of friendship and listening, where difference transforms into sonic understanding and music becomes a territory of communion.

## TEAM AND CREDITS

**Concept, composition and interpretation:** Tânia Carvalho and Rocío Guzmán

**Sound technician:** Juan Mesquita

**Light design:** Anatol Waschke

**Head of production:** José Cortez (BoCA)

**Executive production:** Olivia Portellada

**Commission and production:** BoCA - Biennial of Contemporary Arts (Lisbon)

**Artistic residencies:** Futurama / Câmara Municipal de Mértola, Goethe Institut Madrid

**Distribution:** Inês Le Gué | jardin&cour

### World premiere

16th October 2025 / Teatro Taborda (Lisboa)

17th October 2025 / Sala Berlanga - Fundación SGAE (Madrid)

### Video of the first artistic residency of Tânia Carvalho et Rocío Guzmán

[https://www.instagram.com/reel/DFC4Dxrsnag/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/reel/DFC4Dxrsnag/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)



## BIOGRAPHIES

### Tânia Carvalho



Between choreography and music, between dance and drawing, this is how the search, creation and work of Tânia Carvalho, one of the densest and most fascinating Portuguese artists of her generation, moves. Born in Viana do Castelo, Portugal, in 1976, Tânia Carvalho began her dance studies in her hometown. In the 1990s, she continued her artistic studies at the Escola Superior de Arte e Design in Caldas da Rainha, at the Escola Superior de Dança in Lisbon and at Fórum Dança. At the turn of the century, she began to present her first creations in the field of choreography. Since then, Tânia Carvalho has often moved into musical composition - she is the author of several soundtracks for her own pieces, such as *Como Se Pudessem Ficar Ali Para Sempre* (2005) or *Síncopa* (2013) -, singing - as in *Idiolecto*, 2012 - or various instruments - such as the piano, in *De Mim Não Posso Fugir*, *Paciência*, or the Chinese instrument erhu, as in *Papillons d'Éternité* (BoCA, 2021).

This way, Tânia Carvalho presents herself as an artist whose desire for expression is not limited to a single language. And her will to say contains its own symbolic universe: her creations wander through shadows (*Olhos Caídos*, 2010), the vivification of painting (*Xilografia*, 2016), expressionism and the memory of cinema (there's *The Cabinet of Doctor Caligari* and *The Seventh Seal* in *27 Bones*), bodies that transform into things other than bodies and the idea of liquefying something solid (*Exploding in Silence Is Never Disturbing*, 2005, and *Orquéstica*, 2006): this is how the artist constructs her mysterious cosmogony, a set of codes that transcend moving art itself - whether in the linguistic and semantic care that goes into the titles of her works, or in the frequent passage through territories more distant from choreography, such as drawing (*Toledo*, a series exhibited at the CAAA in Guimarães in 2013, but also *GLIMPSE - 5 Room Puzzle*, a hybrid between drawing and dance).

This density and versatility in Tânia Carvalho's work has led her to a plethora of spaces and collaborations, from the institutional to the alternative, from the formal to the informal.

The artist was made a Knight of the Order of Arts and Letters, by the French Ministry of Culture.

*When people ask me "what are you?", I have to say that I'm a choreographer. When, in fact, I don't think that's it, I do it - it's not the same thing. That's why I don't think anyone is a dancer. People do dance and are dancers at that moment, but they do many other things. We are much more than what we do.*

Tânia Carvalho

## Rocío Guzmán



Rocío Guzmán is a performer and singer who has been rooted in the art of flamenco and traditional Andalusian singing since childhood. The study of classical texts in her training as a philosophy graduate, together with the artistic influence of her family, led her to begin her studies in contemporary dance and physical theatre. She later travelled to Paris to study singing and vocal interpretation at the Panthéâtre and the Roy Hart Centre (Malérargues, France), where she confirmed her vocation.

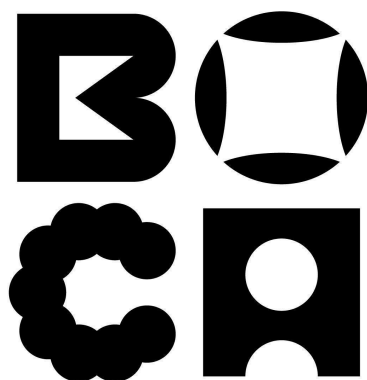
Back in Spain, she works as the director of several of her own stage creations, a mixture of movement and voice pieces, studying and deepening her knowledge of languages such as Sephardic music, Arabic and Flamenco influences, Latin American roots music, jazz, free improvisation, video creation and composing stage music for dance. Her training and experience have led her to take part in scenic and pedagogical projects, as well as national and international voice, dance and film congresses, working with artists such as Califato 3/4, Meg Stuart, Pedro G. Romero and Gonzalo García Pelayo, among others.

In the last ten years, she has embarked on a solo career as the composer of her album *Sonada* and the recently released *Infinitas Voces*.

The mixture of languages in her training and profession gives her artistic perspective a unique personality on the music scene.

*At the end of the day, making music and singing move people,  
and it's something you can develop; it's life.*

Rocío Guzmán



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Contact

Booking

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