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"The Age of Discovery"

In 1992 the 500th anniversary of the discovery of America is being celebrated. This is important enough to us all, although it is not now seen everywhere as favourably as in the past. But for better or for worse the main theme of Expo 92 is to be "The Age of Discovery". It should be taken to mean a voyage through time and space, a looking backward and a looking forward, a representation of how the world of the fifteenth century has turned into the world we see today.

mation desk are together graced with the name of "kitschosko", a play on the German word for all that is transitory in art: here at

least you can buy the traditions of Switzerland, the army knife, the cow bell and the flower of the Alpine edelweiss. The "gradin", which is the plaza of the pavilion, is made up of the huge sloping ramp described above, and it features sculptures made from old iron and scrap, and alongside them under the parasols of the south street performers and buskers go through their acts. Switzerland is of course shown from a slightly more serious angle, but not too much so, elsewhere in the pavilion, and we may take as one example the exhibition devoted to "Unlikely Men and Women of Switzerland".

Special events

There will be special events in special weeks under the general heading of "Switzerland meets Spain". Swiss composers will find their

works performed by Spanish musicians, and in return Swiss ensembles will take up the challenge of contemporary Spanish music. In the same way there will be a modest festival of jazz, in which young artists from both countries will be able to exchange views on both the music and the life of today. In Spain as in Switzerland there are close relationships between folk music – though not in the commercial form so often associated with it – and contemporary jazz composition. A magic cooking week is also planned (are we well enough aware that both Swiss and Spanish magicians of this ilk are amongst the world's most renowned?), and the last declining days of the exhibition will be reserved for a rock festival to bring all our young people together.

Heidi Willumat

The rise of Nina Corti

Flamenco – now in jeans

Flamenco tradition – old and new. She started out ten years ago in small theatres. Today this superb Swiss dancer and her musical ensemble fill concert halls and opera houses all over the world. Last year she worked with José Carreras to arrange the opening festivities for the Olympic year, which were held in the presence of the King and Queen of Spain. In April of this year she will be a guest for two weeks at the Swiss pavilion at the Seville World Exhibition.

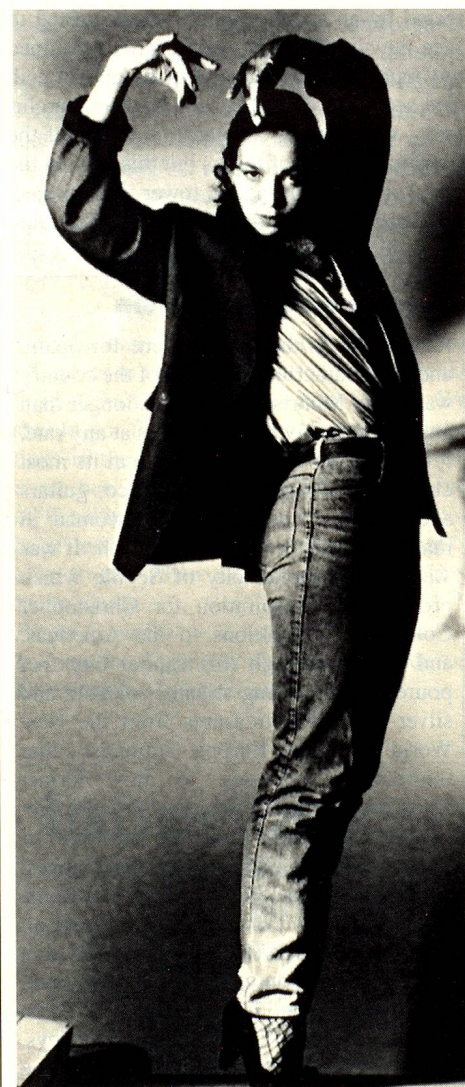
Piece by piece Nina Corti sheds the paraphernalia of the past. The frilly dresses, throwing their great folds from side to side with noise and gusto, fall victim to pure dance. Nina Corti peels off one skin after another. Once the classical music – which appears as a solid block in the programme – is over, she seems like a being freed from all convention. There is nothing now to inhibit her freedom of movement, no composition intervenes to affect her own power to improvise.

And as we well know Nina Corti does not shrink from tradition – she seems as Spanish in her dancing as we feel we have the right to expect; her "Solea por buleria" is a perfect example. But never for a moment does she lose her talent for modern dance in the mist of tradition. Throwing aside the traditional costumes, the "bata de cola", the rustling frills, this Swiss dancer – proud to boast of her Italian, Spanish, Polish and Jewish forebears – dances in trousers. In her faded jeans and her blue silk blouse with a simple bright red scarf casually thrown around her, this beautiful woman is now as contemporary up-to-date as any one of us. She is the living proof that flamenco, expressed as Nina Corti interprets

it, is not a phenomenon fixed in the past but a style of dancing which is still in constant development and has by no means exhausted its creative potential.

She provides evidence enough for this assertion. Just as in past centuries flamenco soaked up the most varied influences from its surroundings without losing any of its unique character, it is still – in her view – capable of travelling along the same road today and far into the future. Nina Corti dances flamenco with body and soul. She accepts its rules, she respects its forms; with the movements of her arms which seem like the beating of wings she kindles all the fires of the flamenco while at the same time performing the "zapateado" – the famous stamp – with such vivacity that she strikes sparks from the ground. She not only performs the flamenco, she creates it anew – sometimes dancing it to classical music and sometimes to jazz. She shakes the dust off the traditional melodies and transforms them in a truly distinctive way into a genuine expression of our own times – so that even a younger generation largely bred on pop music finds it irresistible.

Hartmut Regitz, ballet critic



Tradition and everyday life combine. For Nina Corti flamenco is everything – except frozen into folklore. (Photo: Hardy Brackmann)