



BATE FADO

a project by Jonas & Lander

.the rescue of the lost dance

Since 2011 Fado is considered as an intangible cultural heritage by UNESCO that describes it as a representation of “Portuguese multicultural synthesis of Afro-Brazilian sung dances, local traditional genres of song and dance, musical traditions from rural areas of the country brought by successive waves of internal immigration, and the cosmopolitan urban song patterns of the early 19th century”.

In similarity with other urban musics such as Flamenco or Tango, fado also had its own dance. In Lisbon the fado dance that was more relevant it was Fado Batido.

This dance was essentially based on a virtuous tap dance, in a direct rhythmical dialog with the instrumental and with poses that exhalate a certain eroticism, sensuality and provocation.

Fado Batido It was perpetuated by the lowest spheres of the Lisbon society. Its obscenity was violating the morals of the fascist regime (1933-1974) that institutionalized and instrumentalized Fado to disseminate the values of the new regime. Fado Batido gradually became extinct, disappearing completely in the dawn of the 20th century.

Fado as a Dance and the Dances of Fado



Figure 1

Berta Cardoso in Café Luso / Bairro Alto (1940)

Note: In the placard on the left of the artists we can read “In this saloon, the artists are not allowed to do pornographic poses against good morals and politics.”

Bate Fado (Stamping Fado) is a concert, a dance performance created by Jonas&Lander that aims to restore the act of dancing Fado. Stamping the feet of the tradition is a way to awake the consciousness of our past, our background that gradually became less visible. Bate Fado is a sound and movement laboratory composed by 5 Fado dancers, 3 musicians and 1 singer who will compose an original soundtrack and an original technique of dancing fado that can be taught to rekindle the desire to dance our buried history.

The traditional Fado singer

performs with the body quite strict, with inflated chest and quite paralyzed from the centre of the body until the feet. This profile of the traditional fado singer is quite contrastant with the descriptions of the 18th century fado performers. With the extinction of its choreographic component, Fado loses its physical characteristics that come originally from the south of Equator, not only geographically but also in the geography of the body. Fado loses not only the epithet of its performance with voice, dance and instrumental profoundly connected, but also its



rhythmic percussion produced exclusively by the body of the Fado dancers.

How would these dances look like? How were the contexts where this dances happened? Which type of dances were in contact with the Fado batido? Who were the Fado dancers and what were their characteristics and social contexts?

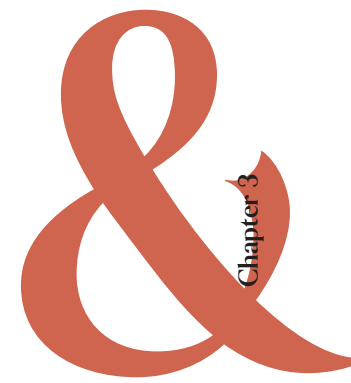
This project can be the first step in a movement that can give back dance to Fado?

With a professional path between music and dance, Jonas&Lander intend to fill the information gaps about Fado

The Rescue of the Lost Dance



Batido with their choreographic imagery in direct dialogue with Portuguese and Afro-Brazilian folk dances, in an extensive research process between Portugal and Brazil. By underlining the artistic and cultural relevance of this lost dance, Jonas&Lander pursue to contribute to the collective memory a more amplified understanding of our identity today.



Jonas & Lander

Jonas was born in Lisbon on 6 of June, 1986 and two years later Lander was born in Rio de Janeiro, on 19 of January, 1989. Later in 2010 they crossed at the Escola Superior de Dança in Lisbon, during their academic training, beginning their first dance collaborations.

The work of the creators Jonas&ander is recognizable in the Portuguese dance scene as a work with a strong author signature, exploring the blending between the different performing arts with special emphasis on music. This desire is immediately visible in *Cascas d'Ovo* (2013), their first creation, where the rhythmic vocabulary is vertiginously used as the guide line of the entire piece. Since then, Jonas&Lander have established themselves with pieces recognized by the critics and with strong encouragement and support from the arts structures of Portugal and Europe. In their short journey they already they signed quite different performance such as *Matilda Carlota* (2014), *Arrastão*

(2015), *Adorabilis* (2017), *Lento e Largo* (2019) and *Coin Operated* (2019); also developing projects with local communities such as *Playback* for the *Festival Materiais Diversos* (2013) or *Caruma* (2014), under the invitation of *Estufa Plataforma Cultural*. *Cascas d'Ovo* and *ADORABILIS* were chosen for *Aerowaves Priority Company*. *Lento e Largo* has awarded the creation scholarship of *Rede 5 Sentidos* and was considered one of the best performances in 2019 in Portugal by *Expresso* and *Público* newspaper.

In 2015 they founded *Sinistra*, a fado house located in the village of Sintra, who's the legal structure works now as the production house of *Jonas&Lander*.

They make part of documental serie named *Portugal que Dança* (2017) in the portuguese government channel RTP2, with an episode dedicated to *Jonas&Lander* creation process of *ADORABILIS* later they do their first movie production *Body Buildings* to premier in 2020 at *Indie Lisbon Festival*.

Separately, Lander sees his first solo distinguished in (2011) with 1st prize at the *Festival Koreografskih Minijatura* (SRV), signs the duet *OHM* (2016) for the company *Staatstheater Mainz* (AL) and collaborated with other creators such as *Tomaz Simatovic*, *Marlene Monteiro Freitas*, *Luis Guerra*, among others.

Jonas started his artistic training in 2002 at the *Chapitô* art school. Since then he has worked with several, stage directors and

choreographers such as *Tiago Guedes*, *Clara Andermatt*, *Jérôme Bell*, *Vera Mantero* among others. In 2006 he began his career as a fado singer in London and in 2011 he released his first album *Fado Mutante*, distinguished with the *Carlos Paredes 2012* prize. He's preparing now to release his first album as a sing-author edited by *Valentim de Carvalho*.

Premiere

April 20, 2021 - Teatro Municipal do Porto | Rivoli, Festival Dias da Dança, Porto (Portugal)

Performances

May 8, 2021 - Cine-Teatro Avenida, Castelo Branco (Portugal)

June 5, 2021 - Casa da Cultura de Ílhavo, Ílhavo (Portugal)

June 11, 2021 - PT21, Montemor-o-Novo (Portugal)

15 and 16 July 2021 - Centro Cultural de Belém, Lisboa (Portugal)

October 2021 - Teatro Académico Gil Vicente, Coimbra (Portugal)

2021 - Theater Freiburg, Freiburg (Germany)

September 2022 - Teatro Municipal Baltazar Dias, Funchal (Portugal)

Figure 2

Illustration by Rafael Bordalo Pinheiro in the periodical O António Maria, 1891, entitled *A Semana Política*.



Artistic Direction and Choreography

Jonas&Lander

Research

Jonas, Lander Patrick

Cast

Catarina Campos, Jonas, Lander Patrick, Lewis Seiwright and Melissa Sousa

Bass

Yami Aloelela

Guitar

Tiago Valentim

1st Portuguese Guitar

Acácio Barbosa

2nd Portuguese Guitar

António Duarte Martins

Voice

Jonas

Musical Composition

Jonas&Lander

Technical Direction and Sound Design

Filipe Peres

Lighting Design

Rui Daniel

Scenography

Rita Torrão

special effects

Vítor Estudante

Costume Design

Fábio Rocha de Carvalho and Jonas

Production and Managing Direction

Patrícia Soares

Coordination Support

Filipe Metelo

Executive Production

Inês Le Gué

Production House

Associação Cultural Sinistra

Co-production

Centro Cultural de Belém, Cine-Teatro Avenida, Teatro Académico Gil Vicente, Teatro Municipal do Porto e Theater Freiburg

Co-production Residency

O Espaço do Tempo

Creation Support

Estúdios Victor Córdon / OPART

Research Support

Casa-Museu Leal da Câmara, LIPA - Laboratório de Investigação de Práticas Artísticas da Universidade de Coimbra e Museu Bordalo Pinheiro

Discography

Valentim de Carvalho

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