



MAL PELO
BACH

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MARÍA MUÑOZ / PEP RAMIS

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Bach is presented as a study of movement, look, rhythm, breathing and presence in relation to musicality. It is a selection of preludes and leaks contained in the two books that make up the well-tempered harpsichord composed by Johann Sebastian Bach in the 18th century, in which María Muñoz combines the dance of some preludes that sound live with the memory of some balladed fugues in silence. The presence of the interpreter evolves within a pure movement work.

Bach is a rigorous work of movement language for which Maria Muñoz needed to travel alone to places that were probably inseparable from her deep understanding of music.

In the first full version of the piece, premiered at the Temporada Alta Festival 2005, the meticulous and exhaustive recording made by Canadian pianist Glenn Gould (1932-1982), accompanies the dancer with an unusual body, the pianist's, with her breath and whisper she seems to be present in the scene.

In 2018, a reinterpretation of the solo with live music was presented at the Paris Philharmonic, in collaboration with the Théâtre de la Ville de Paris, with Dan Tepfer who, as knowledgeable in classical repertoire as experienced in improvisation jazz, brings a different vitality and texture to the solo, accompanying Maria Muñoz with her live performance and establishing a dialogue that reinforces improvisation in a game of complicity.

In 2016, María Muñoz transmits the piece to Federica Porello, Italian interpreter who works with Mal Pelo, and since then also dances **Bach**.

ARTISTIC SHEET

Creation **MARÍA MUÑOZ**

Performance **MARÍA MUÑOZ / FEDERICA PORELLO**

Music **CLAVE BEN TEMPRAT** Johan Sebastian Bach

Recorded version performed by **GLENN GOULD**

Life version performed by **DAN TEPFER**

Artistic Collaboration **CRISTINA CERVÀ**

Assistant to Direction **LEO CASTRO**

Video Images **NÚRIA FONT**

Lighting **AUGUST VILADOMAT**

Photography **JORDI BOVER**

Costumes **CARMEPUIGDEVALLIPLANTÉS, MONTSERRAT ROS**

promotion **MAL PELO**

A 50 minutes performance

A production of Mal Pelo. With the collaboration of Teatro Real (Madrid) and Teatre Lliure (Barcelona).
Premiere in Espai Lliure de Barcelona, the 26th February 2004 in a first approximation and in his final version at TEMPORADA ALTA 2005-International Theatre Festival of Girona, the 19th November 2005

PREMIO NACIONAL DE DANZA 2009, Ministerio de Cultura de España

PREMI CIUTAT DE BARCELONA 2017

PREMI DE LA CRÍTICA CATALANA 2018



“The musical variations are relentless and when fatigue comes, she accepts it - the time of a pause that leaves the audience on hold.”

M-EB.Marseille Hebdo

“Now, alone with Bach in the background, María Muñoz seems to let herself go (...) with her subtle, precise characteristic movements (...). A piece that is intimate in tone, (...) which demonstrates, yet again, the interpretive maturity of this co-founding woman member of Mal Pelo.”

Begoña Barrera. El País

“to Bach the musical harmonies of Well-Tempered Clavier are transformed into movements which are a vibration of it, while the highly praised vitality of this music carries María Muñoz on through a wandering exploration of leaps, marked by the rhythmic counterpoint of her lace-up shoes as she taps them on the floor. The musical variations do not stop and, when she has reached exhaustion at last, she does not reject it: there is only a pause, a fleeting thought which keeps the audience in suspense, and –in a stubborn search for our pleasure- she carries on dancing”.

Bàrbara Raubert Nonell. AVUI

“(…) with Bach, María Muñoz allows us into her workshop: we are able to see how she creates her choreography starting out from silence (and Muñoz is the power of silence) which makes the introduction of the music more eloquent. How this inspires movements between repetition and improvisation. How she returns to silence to rethink Bach or rest in a tired motionless or uneasy movement. Or how silence is maintained while she dances because the music has already been interiorised. Unlike in painting, we see how the dance choreography is created in the pure present together with the time that is experienced with the music of Bach. What comes out of it is that Muñoz dances with a freedom (and rigour) that is simply thrilling. “

Imma Merino. El Punt



“Solidly and with a tenderness which transpires authenticity, the dancer unfolds a gesture that gives as much value to tangible elements as to the impalpable, while she fills the silences with little beats and bestows a sublime presence on the empty spaces, a singular personality and a density which truly moves.”

Montse G. Otzet. EL Periódico

“If we have to recognise something really special about Mal Pelo, it is their coherence and capacity to bring the world of other creators onto its own terrain. Bach has not escaped (...) Muñoz recreates the joviality and formal lightness of the notes in the score as if her body was just one more element in the stave. She gives a technical display (she even dispenses with the music at times to take its place herself) which, despite the formal development, manages to show us her personality, her expressiveness, her tiredness, her particularities, her accents.”

Joaquim Noguero. La Vanguardia

“The immense stage of the Maria Aurèlia Campmany Hall was intimidated before the magnificence of Muñoz, without a doubt one of the most charismatic dancers in Spain.”

Julia Martín. El País

“Her presence on stage, dirty and undeniable, is that of a magnetic actress: her movements do not dance, sculpt the space, ironic, despising anything that might be nice.”

AF.Le César





María Muñoz, fre as the air. Fabienne Cabado, VOIR magazine, Montreal, August 2018

Born in 1963 in the south of the Iberian Peninsula, María Muñoz is one of the many examples of how contemporary dance has flourished in Spain in the 1980's, after 36 years of dictatorship severely framed by the Catholic Church. An athlete who specializes in sprints, she departs from the competition at the age of 18 and finds in dance a way to combine her three passions: body work, music and the need to tell stories.

"That was the beginning of contemporary dance in Barcelona, but the opportunities for training were very limited," he recalls. "I was living in Valencia and I decided to go abroad because I needed a change. I went to the Netherlands, where I trained differently with different teachers. "

Like many choreographers and artists of his generation, Muñoz is trained in release technique and contact improvisation in Europe. Discovered by Japanese Shusaku Takeuchi during a course, she joins his company that combines dance, mime and physical theater.

For two years, surrounded by artists from different backgrounds, he received his true training. His trajectory will be marked: "At that moment I discovered many things from body work whose existence I had dreamed of," he says. "For example, a very Japanese way of working with dense movement: we took a long time to implement a proposal. And also to understand that the time of the body can be variable, to understand its capacity for suggestion, to state what the words cannot say ... At that time, it might not have understood yet, but it perceived it. " The experience is fascinating, but it would still take some years for Spain to enter the European Community. Undocumented artist, María Muñoz decided to return home.

BACK HOME

Similar to what happened in Quebec, contemporary dance began to abound in Catalonia in the 1980's. In Barcelona, the pioneers cleared the way. Influenced by Merce Cunningham's move to Sitges, or his stays in New York, he started Cunningham, Graham and Limon technical workshops, which Muñoz did not yet know. He will do a new apprenticeship with Angels Margarit, also the star of the Destinations: Danse event, and with Cesc Gelabert, one of the leading figures in the new Spanish dance, who will later become collaborators.

In 1985, together with Mariantonia Oliver, the young choreographer and interpreter founded their first group, La Dux. Also on the tour was Pep Ramis, a tour technician, a multidisciplinary artist with more musical and visual training. After three years of collaboration, Ramis and Muñoz decided to create their own structure, Mal Pelo, the name of a deserted Pacific island located at a junction of ocean currents and swept by winds.

“The artistic project was to create a creative nucleus from what we could share and, from there, articulate a group of collaborators who could share our imaginary and contribute their knowledge in the field of music, enlightenment and interpretation,” he tells us. “One of the conditions of our first adventure was also to leave Barcelona, which we had been given for so long for five or six years. We had established strong ties by building a cultural landscape that the dictatorship years had not given us, but we needed to change places to develop our creative process and have a vision of what we were doing.”

The couple of creators settled in an old farm in the Catalan countryside.

AMALGAM OF CREATION

In the early years, she taught him how to dance, he taught her how to work with space, music and objects. They created the first works in which the set design, composed of simple elements that are transformed by a mechanism, helps to create a very pictorial dramaturgy, described by the critics as surreal. At the time, they were working the classic way with a black camera and an Italian stage. In 2002, they started a twist by including deeper texts, making the stage design as much as possible and opening up more space for the audience, often in a less conventional way. Like his contemporaries, his vocabulary is a synthesis of all kinds of influences gathered in recent years and encounters.

“In our work, the body is the central point through which everything happens, but it is a very eclectic point of view,” says the choreographer. “A lot can be said about the firm Mal Pelo, but those who have followed our trajectory say that there is a style. Our research has always been closer to maturing and deepening our focus than to changing all the time. This is reflected in the fact that we have been working with the same collaborators for 15 or 20 years.”

In a community spirit, Muñoz-Ramis decided to settle in after a decade of touring the world and forming a family. They bought a ruin in the countryside of the province of Girona and restored it to found a center dedicated to the creation, training and documentation.

In 2001, L’animal a posteriora opened its doors to artists of all backgrounds, as well as the general public.

“There was a time in Spain when things were becoming too institutionalized and politically governed and we felt the need to find a new way of managing culture, which came from the wishes and needs of the creators”, says María Muñoz. The animal behind is not the only experience of its kind, but other projects have very different structures and goals.”









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In **Bach** the discourse is articulated through the body and the music.

An approach to the Well-Tempered Clavier by J.S. Bach, in which María Muñoz combines the dance to some preludes which are played live with the memory of some fugues danced in silence. The performer's presence develops within a pure work of movement.



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