



THE MOUNTAIN, THE TRUTH & THE PARADISE

PEP RAMIS **MAL PELO**

ARTISTIC CREDITS

Directors and staging	Pep Ramis, María Muñoz
Performer	Pep Ramis
Assistant director	Jordi Casanovas
Additional artistic material	Leo Castro, Blai Mateu, Camille Decourtye (Baró d'Evel Cirk), Piero Steiner
Texts	Erri de Luca, Mal Pelo
Composition and sound design	Fanny Thollot
Otras músicas	Pēteris Vasks, Cant de la Sibila
Lighting design	August Viladomat – Punt de Fuga
Lighting technician	
and technical coordination	Guillem Gelabert
Sound technician	Andreu Bramon
Video production	Xavier Pérez
Wardrobe design and production	Carmepuigdevallplantés
Set construction and consultation	Adrià Miserachs, Pep Aymerich
Production, promotion and distribution	Mamen Juan-Torres, Eduard Teixidor
A co-production by	Mal Pelo, Théâtre de la Ville de Paris, Francia, Festival de Tardor de Catalunya Temporada Alta 2017, Agora de la Danse de Montreal, Canadá.
In collaboration with	Théâtre de l'Archipel Perpinyà - Francia, Mercat de les Flors de Barcelona y L'animal a l'esquena – Centre de Creació.

Duration 60 minutes.

Premiered 24th and 25th October 2017 at the Théâtre l'Archipel – Scène Nationale de Perpignan.

The company Mal Pelo is subsidised by ICEC-Departament de Cultura of the Generalitat de Catalunya, INAEM-Ministerio de Cultura and the Ayuntamiento de Girona.

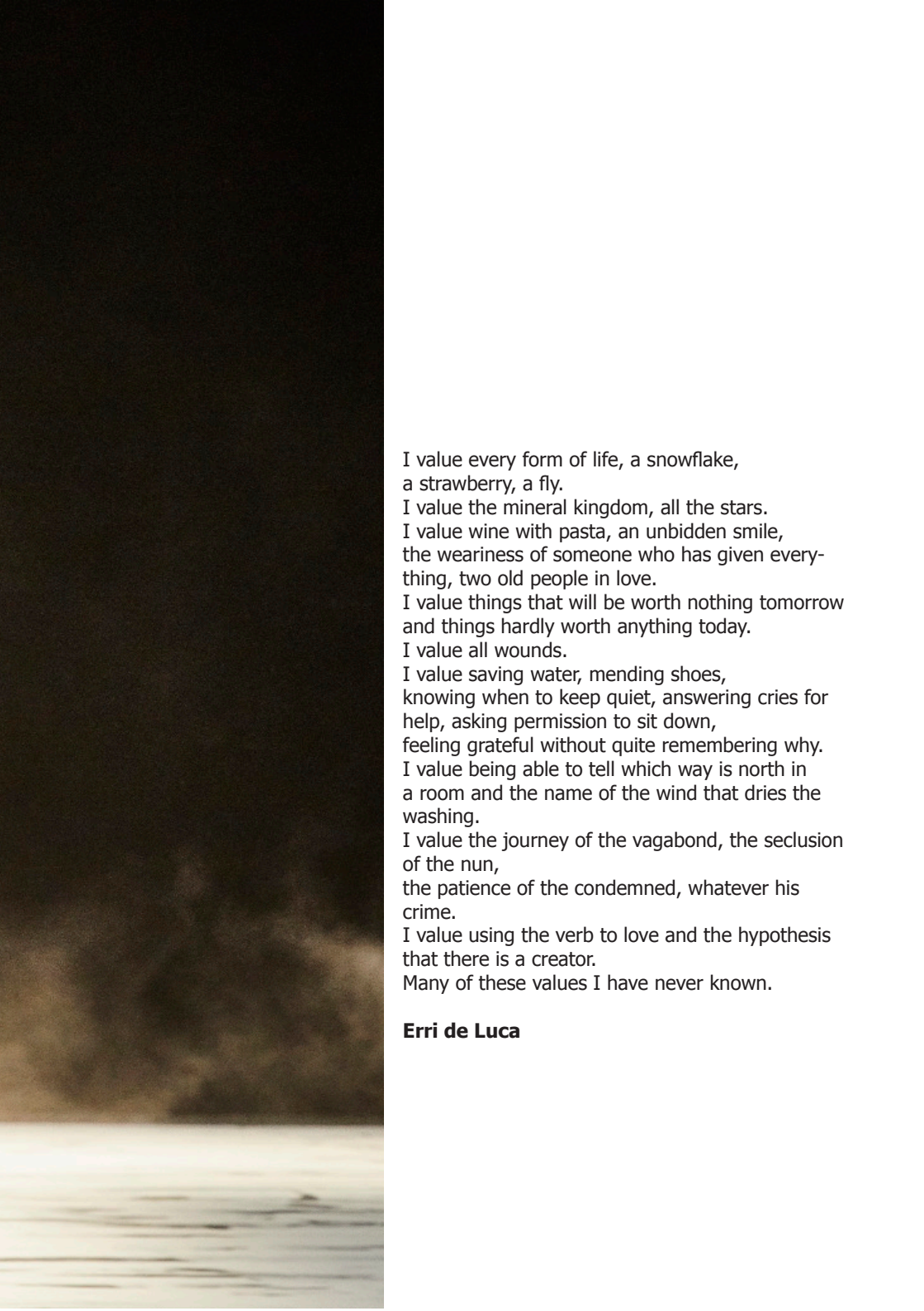
This solo piece grew out of the need to construct a personal fiction, to bring the experience of recent work up to date and look into current artistic interests. Working as a solo artist also involves reviewing the tools of the trade gathered over a long career as a performance creator.

The Mountain, the Truth & the Paradise is a poetic world questioning the meaning of divinity and vulgarity, spirituality and ignorance, beauty and banality. The performer's ability to transform himself into a bare, blank space, and precision of movement and voice are the main aims of the score of this piece, which offers a journey full of variety, feeling and stimulation.

Throughout the creative process, Pep has had the support of Jordi Casanovas and María Muñoz as directors, August Viladomat as lighting designer and Fanny Thollot as designer of the sound track.







I value every form of life, a snowflake,
a strawberry, a fly.
I value the mineral kingdom, all the stars.
I value wine with pasta, an unbidden smile,
the weariness of someone who has given every-
thing, two old people in love.
I value things that will be worth nothing tomorrow
and things hardly worth anything today.
I value all wounds.
I value saving water, mending shoes,
knowing when to keep quiet, answering cries for
help, asking permission to sit down,
feeling grateful without quite remembering why.
I value being able to tell which way is north in
a room and the name of the wind that dries the
washing.
I value the journey of the vagabond, the seclusion
of the nun,
the patience of the condemned, whatever his
crime.
I value using the verb to love and the hypothesis
that there is a creator.
Many of these values I have never known.

Erri de Luca





Suddenly a black dog appears. Really black.
I've just invented this dog!
The man gives it something to eat. The dog eats from his hand.
The dog speaks:

*"I saw how they built the City
two thousand years ago.
I saw the foreigners arrive.
I saw the foreigners leave.
I saw the troops come
and start the war.
I saw how they drew a frontier
and how they built this paradise.
Later I saw how they destroyed it.
And how they have rebuilt it.
Building, destroying, rebuilding...
What I have seen has nothing to do with the prophecies.*

*Tell me, which God has sent you?
The God of Everything or the God of Nothing?
Get used to this landscape, learn the distance that protects against the truth
of men.
I've always been here.
Waiting."*







It is the force that is there in prayers and serenades,
in the moribund, in rising bread,
in the throat of the wolf,
the toss of a hat
or a cry of pain









ARTISTIC TEAM

Pep Ramis. Artistic director, staging and performer

Born in Mallorca into a family of music and art lovers, Pep studied cello, puppets and singing. Drawing was part of his imaginative daily life from childhood. In 1985, he began to be interested in performance, finding in it a combination of all his previous experience, with the body at its core. After working in 1986 with La Dux – formed by Maria Antònia Oliver and María Muñoz –, in 1987 he took part in the piece Scirocco by Adriana Borriello in Italy. In 1989 he formed the creation group Mal Pelo with María Muñoz, in which he developed his role as a builder of sets and installations. He is currently performance director, dancer-actor and co-director of the creation centre L'animal a l'esquena in Celrà, Gerona.

María Muñoz. Artistic director and staging

With parents born in Chera (Guadalajara) and Panticosa (Aragonese Pyrennees), María grew up in Valencia, where she studied music and competed at athletics. She also began to dance there and later travelled to Amsterdam and Barcelona to continue her training. She had her first professional experience with a Japanese company resident in Holland, Shusaku & Dormu Dance Theater, appearing in the piece Era in 1982. In 1985 she set up the group La Dux with Maria Antònia Oliver, marking the beginning of her own career in performance creation. In 1988 she worked with Pep Ramis on the creation of the solo Cuarto trastero (Junk Room) and in 1989 they formed the group Mal Pelo, for which they have shared the work of creation and direction since then. Within the group she has developed a role as researcher and teacher of movement. She also edits and encourages the creation of performance texts. She is currently choreographer, dancer and co-director of the creation centre L'animal a l'esquena in Celrà, Gerona

MAL PELO

Since 1989 Mal Pelo has presented, among others, the pieces Quarere (1989), Sur, Perros del Sur (South, Dogs of the South, 1992), Dol (Grief, 1994), La Calle Del Imaginero (The Street of the Imagineer, 1996), Orache (1998), El Alma del Bicho (The Bug's Soul, 1999), L'animal a l'esquena (The Animal on our Back, 2001), Atrás los ojos (Behind the Eyes, 2002), An el silenci (An, Silence, 2003), Bach (2004), Atlas (2005), Testimoni de llops (Testimony of Wolves, 2006), He vist caballos (I've Seen Horses, 2008), Todos los nombres (All The Names, 2010), Caín & Caín (Cain & Cain, 2011) and La esperanza de vida de una liebre (Life Expectancy of a Hare, 2013), The Fifth Winter (2015) and 7 Lunas (7 Moons, 2015).

In 2001 Pep Ramis and María Muñoz set up L'animal a l'esquena, a centre for creation and interdisciplinary exchange in a farm house on 19 hectares of land in Celrà (Gerona). This refuge encouraged experimentation and the exchange of ideas and experiences between stage directors, musicians, video artists, theorists and dancers, taking part in residencies, workshops and laboratories.

Mal Pelo has received, among others, the Premi Nacional de Dansa 2002 awarded by the Generalitat de Catalunya for the piece L'animal a l'esquena and for the initiative of the arts centre of the same name in Celrà. They have also won the Premio Nacional de Danza 2009 in the creation category, awarded by INAEM – Ministerio de Cultura, in recognition of the company's track record in choreographic creation and in opening up new paths in contemporary dance. The piece Bach and the creation centre L'animal a l'esquena both earned special mentions. Since 2000 Mal Pelo has been company in residence at L'animal a l'esquena. Premi Ciutat de Barcelona de Dansa 2017 for the generous and delicate way in which María Muñoz' piece Bach was handed on, and its brilliant, exceptional performance by Federica Porello, who sheds new light on the rich choreography.

Jordi Casanovas. Assistant director and rehearsal assistant

Jordi studied contemporary dance at the Institut del Teatre in Barcelona and classical dance in Paris. He works regularly with Mal Pelo and has been involved in many productions since 1991. His experience as a dance teacher is based around some of the companies he has worked for, where he regularly provides training for dancers.

He has taken part as a performer in the creation process of various pieces with renowned Catalan and European companies, such as: *Un nuage après la sieste* by Santiago Sempere and Catherine Richet, France. *Sciroco* and *Fiebre del tango* by Adriana Borriello, Italy, *The burning of the great library* by Ron Bunzl, Holland, *Razbliuto de Raz*, by Hans Tuerlings, Holland, and several pieces by the HANS HOF ENSEMBLE, Holland. He is currently working with Andreas Denk Plan-K in Holland. He has also danced in other pieces by other dance companies, such as: *ROSAS* by Anne Teresa de Keersmaeker (Ottone, Ottone) Belgium, *DANAT DANSA* (Bajo cantos rodados hay una salaman-dra), Barcelona, *MICHEL ANNE DE MEY* (Simfonia Heroica) Belgium, *MUDANCES*, Àngels Margarit (Suite d'estiu) Barcelona, *FERI DE GEUS* (Een Dame of een Tijger, Holland, *EN-KNAP-Iztok Kovach* (Sting & String), Slovenia. He has also danced in the films: *Phantom of freedom* and *Vertigo* by Saso Podgorsek, *BIRD* and *Tus ojos negros* by Suzy Blok (BBC/ NPS).

Baro d'Evel circus company: Blai Mateu and Camille Decourtye. Artistic collaboration

The circus company Baro d'Evel grew out of an artistic collective promoted by the CNAC in France in 2001. Since their first piece they have based their search for circus skills on the manipulation of objects, song and experimentation with sound.

Baro d'Evel's projects spring from an impulse for the improbable, on the frontier between intimacy and poetry. Baro d'Evel's languages are movement and acrobatics. The paths they explore come from involvement with the body and training. Also matter, objects, manipulation, leaning towards simplicity rather than ostentation. The starting point for their pieces is often an idea about the set, asking themselves about the place of the spectator in the space. Rhythm, voice and sound have a primordial role in the composition of their pieces.

Leo Castro. Artistic collaboration

A creator and performer with a degree in philosophy from the University of Barcelona, Leo began her training as an actress in 1992 at the Nancy Tuñón Studio and in dance in 1996. She trained in various contemporary techniques under creators including Benoit Lachambre, Ruth Zaporah, Mark Tompkins, Lisa Nelson, María Muñoz, Andrés Corchero, DD Duvillier and Julyen Hamilton. In 1999 she set up the SIAMB collective for improvisation and Contact Improvisation. She has worked as an actress for TVE/TV3/TVG, for the Teatro Nacional de Catalunya under the direction of George Layaudant (Théâtre de l'Odéon / Paris) and under Magda Puyo. She began her professional dancing career in 1998 with the Cia Senza Tempo, the Cia Sol Picó and Konic Thtr. She has worked on and off for Cia La Viuda since 2002.

Since 2004 she has worked regularly for Mal Pelo, as a performer/dancer, assistant director and helping with the direction of the company. During this time she has begun her own creative search, presenting pieces such as *Amadou* (2009) and *Olivia* (2012). She is currently working for the L'animal a l'esquena creation centre.

She has created pieces as a director of movement performance, staging director and acting coach in collaboration with Hermann Bonnin since 2008, for the Teatro Español in Madrid, the Teatro Nacional de Catalunya and La Seca/Espai Brossa. She worked as an assistant director for loscorderos sc on the pieces *El Mal Menor*, *El cielo de los tristes* and *Ultrainocencia*. Since 2013 she has worked as a producer and audiovisual editor with Fromerzo.

In 2015 she began teaching, in collaboration with Mal Pelo, at ERAM, the post graduate course in performance arts at the University of Girona.

Piero Steiner. Artistic collaboration

An actor and director living in Catalunya, Piero graduated from the Institut del Teatre in Barcelona and took courses in Commedia dell'arte with Carlo Bosso and Renzo Fabbris of the Piccolo Teatro in Milan, Philippe Gaulier in Paris and Stefan Mets and Lilo Baur of the Teatre de Complicité in London.

Since 1987 he has taken part in the creation of various pieces by theatre, circus and dance companies such as: El Tricicle, Los Los, Escarlata Circus, Teatro de Guerrilla, Circ Panic, Mal Pelo, Baro d'Evel and Fundación Collado-Van Hoestenbergh.

He has worked with directors such as: Paco Mir, Andrés Lima, Mauricio Escaparro, Joan Baixas, Marcel·lí Antúnez and Ernesto Collado.

He has won prizes for best monologue, best newcomer group and best show at the festivals of Tárrega (Spain), Mar del Plata (Argentina) and Tanjin (China).

He teaches courses on theatre and improvisation in several countries.

August Viladomat. Lighting design

Lighting designer and theatre technician, has worked as a set technician and lighting designer in various contexts since 1997.

He began at the Teatre Municipal de Banyoles, worked as chief technician at the Teatre de Salt and finally went freelance, combining design for dance and theatre pieces with technical direction for L'animal a l'esquena and Mal Pelo for many years. In 2009 he set up his own service-provider company, Punt de Fuga.

Fanny Thollot. Sound design

Musician and specialist in interactive projects, with a diploma from ENSATT, her work, mainly for the company Baro d'Evel, is a search for universes of sound. She is interested in the circulation of sound and in composition in space. She uses the principals of the transformation of sound on stage, remixing live recordings. She has worked with Mal Pelo since 2012, taking part in the pieces Band, La esperanza de vida de una liebre and El Quinto Invierno.

CarmepuigdevalliplanteS. Wardrobe

A costume designer and stylist, she has specialised for years in costume design for performance and has a long history of involvement in different dance and theatre pieces. She currently has her own brand, for which she designs and makes her seasons' creations.



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