

MAL PELO MARÍA MUÑOZ / PEP RAMIS

ON GOLDBERG VARIATIONS / VARIATIONS



The piece **On Goldberg Variations/Variations** is based on the musical work Goldberg Variations/Variations by the French-American pianist and composer Dan Tepfer, in which he performs J.S. Bach's Goldberg Variations in combination with his own variations improvised on the same harmonies.

On Goldberg Variations/Variations twines together lines of language to make a weaving around the work of J.S. Bach. Dance, the voice of John Berger, texts of their own, the manipulated, multifocal sound of the soundtrack, live voice and video projections combine to create this approach by Mal Pelo to the universe of J.S. Bach.

The choreography is attuned to the particular musicality of each performer and the rhythmic and dynamic dialogue between the group and the space.

After presenting María Muñoz' Bach all over the world, this piece is the second part of the BACH PROJECT, a trilogy centred around the study of the music of J.S. Bach in relation to choreographic composition.

Show dedicated to John Berger, who continues to accompany us with his words and his gaze.



DirectorsMaría Muñoz i Pep RamisAssistants to directionLeo Castro, Federica Porello

Creators and performers Jordi Casanovas, Enric Fàbregas, María Muñoz, Federica Porello,

Pep Ramis, Zoltàn Vakulya, Zuriñe Benavente / Leo Castro

Music Goldberg Variations / Variations de Dan Tepfer

sobre les Variacions Goldberg de J.S. Bach

Poems John Berger and Juan Gelman

Texts Edited by Mal Pelo from extracts by Tim Ingold, Franck Wilczek

and Mal Pelo

Lighting August Viladomat
Souns space Fanny Thollot

Costumes CarmePuigdevalliPlantès

Design and set constructionKike BlancoSound technicianAndreu BramónStage technicianGenís CordomíLighting technicianIrene FerrerVideo projectionsMartí RamisAnatomy and physiotherapySergi Plà

PhotographyTristán Pérez-MartínManagementGemma MassóPromotionMal PeloDuration70 min

Production

Mal Pelo, Teatre Nacional de Catalunya, Dansa Quinzena Metropolitana de Barcelona and Icec-Departament de Cultura de la Generalitat de Catalunya. In collaboration with L'animal a l'esquena y Théâtre Archipel de Perpinyà. Premier at Teatre Nacional de Catalunya from 28 to 31 March 2019.



MAL PELO

In January 1989, María Muñoz and Pep Ramis founded the dance company Mal Pelo. From the start, the group has based its work on a constant search for languages. From this exploration of languages came performance pieces rooted in a cross-cultural approach that was clear, simple and at the same time profound.

During its early years the company toured extensively (in Europe, the Middle East, the US and Latin America), combining this with periods of creation in various countries. All this travelling encouraged an exchange of ideas, techniques and working methods with other creators that empowered the company in their artistic quest.

Over the thirty years of its creative life, Mal Pelo has maintained its interest in collaborating with writers such as John Berger and Erri de Luca and creators such as Baró d'Evel, Andrés Corchero, Jordi Savall, Steve Noble, Lisa Nelson, Niño de Elche, John Edwards, Alia Sellami, François Delarozière, Eduard Fernández, Leonor Leal, Marta Izquierdo, Faustin Linyekula, Cesc Gelabert, Carlota Subirós, Àngels Margarit, Lilo Baur, Cristina Cervià, Núria Font, Joel Bardolet, Nuno Rebelo and Agustí Fernández.

Since 2001 it has directed the Centro de Creación L'animal a l'esquena in Celrà, Girona.



"I cannot talk properly about Paradise because I've never been there. Nevertheless, I'll gladly speak to you on this subject, taking as testimony what I have heard from wise men from overseas.

Paradise on Earth, according to these wise men, is to be found at the highest point on Earth. It is so high up that it almost brushes the orbit of the moon, in which the moon makes its rounds.

The flood covered all the land in the world, all the land above, below and around, except for Paradise. This Paradise is completely surrounded by a wall. It is not known what this is made of because the sides of the wall, it seems, are completely covered in moss.

The wall of Paradise stretches from south to north and only has one entrance, unbroachable because it shoots out flames so that no mortal would ever dare to cross it."

John Mandeville (14th Century)

Separation

We with our vagrant language we with our incorrigible accents and another word for milk we who come by train and embrace on platforms we and our wagons we whose voice in our absence is framed on a bedroom wall we who share everything and nothing, this nothing which we break in two and wash down with a gulp from the only bottle, we whom the cuckoo taught to count, into what currency have they charged our singing? What in our single beds do we know of poetry?

John Berger







First we draw a line

A line, a stroke, a knot, the first letter, the first word

A line does not go from one place to another, it's a story

A line is a journey, the idea of a journey

In any direction

A sailor, for example, draws invisible lines in the ocean... and no one questions this

He simply guides himself by signs such as the wind or the stars... and needs no map

The question is: where do all those invisible lines go? Where?

The rings of a felled tree, the phantom lines of the constellations, the line of the equator, the polar circles, the wafts of a scent, lightning cracks, the slime trails of snails, the nervous system, the lines of frontiers.

Everything is full of lines

Life travels around places

We only enter a place to die

A line is time

Time declining in a thousand ways: the time of memory, the time of grief, the time of the body, the time of resistance, the time of turbulence, the time of patience, the time of dreams, invention, writing and drawing, the time of love.

Love loves repetitions because they defy time.

Mal Pelo





MA PELO

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UNA PRODUCCIÓ DE:





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MAL PELO ÉS UNA COMPANYIA SUBVENCIONADA PER:











