



**THE FIFTH WINTER**  
**María Muñoz - Pep Ramis**  
**MAL PELO**



The relationship between two people in a space where they “wait in silence” for another winter to pass. At the heart of *El quinto invierno* (The Fifth Winter), these captive bodies wander through an intimate geography, suspended between silence and the voices that accompany them.

*El quinto invierno* (The Fifth Winter) is a limpid choreographic poem, at once tender and powerful, constructed around the words of the Italian writer and poet Erri de Luca. Sober impressionism, purity of movement, a waltz between seriousness and joy in this new piece performed at the Biennale de la Val de Marne, in Canada, in Perpignan, at the Festival Grec de Barcelona, the Festival Temporada Alto de Girona and the Théâtre de la Ville in Paris.

Mal Pelo offer us a poetic reflection on the passing of time and the limits of our own territory.

All the most characteristic elements of their work are here in this duet: their concept of the performance space, their descriptive power, their choreographic and voice work, their spatial treatment of sound and pared down lighting.

Dancer and choreographer Jordi Casanovas, who helped with the direction, and Neus Villà, rehearsal assistant, played an essential part in the creation of this piece, which also has artistic input from Vincent Dunoyer and Leo Castro, text and poetry by the Neapolitan writer Erri de Luca, a soundtrack by Fanny Thollot with the voices of Tunisian singer Alia Sellami and flamenco singer-songwriter Niño de Elche and the feet of Israel Galván. The subtlety of Pep Aymerich’s set design, August Viladomat’s lighting and Carmepuigdevalliplantés’s wardrobe combine to enhance the drama of this new Mal Pelo project.

#### **Co producers**

Grec Festival de Barcelona, Spain  
Théâtre de la Ville, Paris, France  
Mercat de les Flors, Spain  
La Briqueterie, France  
Théâtre Antoine Vitez, France  
La Villette, Paris, France  
Agora de la Danse de Montreal, Canadá  
Festival Temporada Alta, Spain

#### **With the collaboration of:**

O Espaço do Tempo, Montemor-o-novo, Portugal  
Centre de Creació L’animal a l’esquena, Celrà, Spain



#### **Direction and performance**

MARÍA MUÑOZ

PEP RAMIS

#### **Co-direction**

JORDI CASANOVAS

#### **Rehearsal assistant**

NEUS VILLÀ

#### **Artistic collaborators**

VINCENT DUNOYER

LEO CASTRO

#### **Musical collaboration**

ALIA SELLAMI

NIÑO DE ELCHE

ISRAEL GALVAN

#### **Soundscapes and sound editing**

FANNY THOLLOT

#### **Voice off in Spanish**

MARÍA MUÑOZ

#### **Set design**

PEP AYMERICH

PEP RAMIS

#### **Lighting**

AUGUST VILADOMAT

#### **Sound technician**

ANDREU BRAMON

#### **Stage technician**

PAU COSTA

#### **Costumes**

CARMEPUIGDEVALLIPLANTES

#### **Production**

MAL PELO

#### **Technical production**

PUNT DE FUGA

#### **Management**

EDUARD TEIXIDOR

\* Piece originally created in Frency, adapted into Spanish, Catalan and English.

The Fifth Winter was premiered on the 7th March 2015 at the Biennale de le Val de Marne (France)

Duration 55 minutes



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 different languages. This crossover of languages gave rise to ideas for the stage rooted in a confluence of great depth, clarity and simplicity. In their early years the group combined many tours (of Europe, the US and Latin America) with periods of creativity in various different countries. These travels stimulated an exchange of ideas, techniques and working methods with other artists that strengthened the group's artistic search.

Since 1989 Mal Pelo has presented, among others, the shows Quarere (1989), Sur Perros del Sur (South – Dogs of the South, 1992), Dol (1994), La Calle del Imaginero (The Street of Imagining, 1996), Orache (1998), El Alma del bicho (The Bug's Soul, 1999), L'animal a l'esquena (The Beast on Our Backs, 2001), Atrás los ojos (Behind the Eyes, 2002), An el silenci (Silence, 2003), BACH (2004), ATLAS (2005), Testimoni de llops (Testimony of Wolves, 2006), He vist cavalls (I've Seen Horses, 2008), Todos los nombres (All the names) (2010), Caïn&Caïn (2011) and The life expectancy of a hare (2013).

In 2001 Pep Ramis and María Muñoz founded L'animal a l'esquena, a centre for multidisciplinary creation based on a 19 hectare farm in Celrà (Gerona). This refuge encourages experimentation and the exchange of ideas between directors, musicians, video artists, theorists and dancers who come to take part in residencies, workshops and laboratories.

**AWARDS (among others)**

L'animal a l'esquena

2002. National Dance Prize awarded by the Generalitat de Catalunya.

Premio Nacional de Danza

2009. Creation category. Prize awarded by the INAEM–Ministry of Culture in recognition of the company's achievements in choreographic creation and in opening up new paths in contemporary dance. Special mention for the piece Bach and the Creation Centre L'animal a l'esquena.

**Pep Ramis (Manacor).** Born in Mallorca into a family of art and music lovers, he studied the cello, puppetry and singing. Since childhood, drawing has been part of his daily imaginative life. His interest in performance began in 1985, when he discovered that this brought together all this previous experience, with the body at its core. After working with La Dux –formed by Maria Antonia Oliver and María Muñoz- in 1986, in 1987 he took part in the piece Scirocco by Adriana Borriello, in Italy. In 1989, with María Muñoz, he founded the creation group Mal Pelo, building sets and installation spaces. He is now a performance director, dance-performer and co-director of the creation centre L'animal a l'esquena in Celrà, Girona.

**María Muñoz (Valencia).** With parents from Chera (Guadalajara) and Panticosa (Aragonese Pyrenees), she grew up in Valencia, where she studied music and competed at athletics. She also began dancing, and later travelled to Amsterdam and Barcelona to broaden her training. Her first professional experience was with the Japanese company Shusaku & Dormu Dance Theater, resident in Holland, in the piece Era in 1982. Forming the group La Dux with Maria Antònia Oliver in 1985 marked the start of her own career in performance creation. In 1988 she worked with Pep Ramis on the creation of the solo Cuarto trastero, and in 1989 they founded the group Mal Pelo together, for which they have since shared both creation and direction. Within the group she researches and teaches movement. She also edits and fosters the creation of performance texts. She is currently a choreographer, dancer and co-director of the creation centre L'animal a l'esquena in Celrà, Girona.

#### ASSISTANT DIRECTOR

**Jordi Casanovas**, Barcelona, Spain. Studied contemporary dance at the Institut del Teatre in Barcelona and classical dance in Paris. As a performer he has taken part in the creation process of many different pieces with internationally renowned Catalan and European companies. He has worked regularly as a performer with Mal Pelo since 1991. As a dance teacher he concentrates on some of the dance companies he has worked for, providing regular training for their dancers.

#### ARTISTIC COLLABORATION

**Leo Castro**, Mallorca, Spain. After taking a degree in Philosophy, she began training as an actress in 1992, and as a dancer in 1996. She worked professionally for the Senza Tempo company, the Teatre Nacional de Catalunya, the Sol Picó company (2002-2003), and intermittently for LaViuda company from 1992. In 2004 she began working for Mal Pelo and since then has worked on projects as both performer and assistant director, as well as playing an active role in the Creation Centre L'animal a l'esquena.

**Vincent Dunoyer**, France. He began his professional career in 1989 as a dancer with Wim Vandekeybus and later worked for Anne Teresa de Keersmaker's company from 1990 to 1996. Since 1997 he has travelled all over the world with the piece "3 Solos for Vincent", choreographed for him by The Wooster Group, Steve Paxton and De Keersmaker. Since 1998 he has worked as a dancer and choreographer, creating "Etude number 31" (1999) and "Vanity" (1999), for which he received the Mousonurm Award from the Mousonurm Arts Center in Frankfurt. His repertoire also includes "The Princess Project: (2001)", "Solos for Others: (2003)" and "Cadavre Exquis" (2005), created with 33 young dancers from the PARTS school in Brussels, and "Sister" (2007), a duet with Anne Teresa de Keersmaker.

**Erri De Luca** Naples, Italy. Erri de Luca is an Italian writer and translator. He taught himself several languages, including Ancient Hebrew, and has translated texts from the Bible, attempting to be faithful to the original. He is also a reporter for various newspapers: La Repubblica, Il Corriere della Sera, Il Manifesto, L'Avenire. Erri de Luca worked with Mal Pelo in 2013 on the creation of "Life Expectancy of a Hare, adapting his own already published texts.

#### MUSICAL COLLABORATION

**Alia Selami**, Tunisia. Performer of classical, Arab, jazz and contemporary music, composer and teacher at the University of Tunis and the Higher Music Conservatoire. After five years as soloist for the first Tunisian contemporary dance company IKAA, she moved to Paris, where she discovered opera. Her career as an opera singer did not prevent her from continuing to sing Arab and jazz music. Her fascination with encounters between contemporary music and improvisation drew her to composition. Alia Sellami teaches singing technique at the University of Tunis and holds many master classes in other countries.

**Niño de Elche**, Elche, Spain. He combines his more classical career, rooted in the world of flamenco competitions, tablaos, festivals and clubs, with ventures into other artistic disciplines such as performance, experimental music, art-activism and poetry. His recording career began in 2007. His latest recording, which came out in 2013, is "Sí a Miguel Hernández" ("Yes to Miguel Hernández"), a collective piece based on the work of the poet Miguel Hernández. As a performer he has travelled the world giving concerts and teaching courses such as Austria, Russia, Poland, Czechoslovakia, France, Italy, Jordan, Portugal, Canada, the UK, Indonesia and Costa Rica.

#### LIGHTING DESIGN

**August Viladomat**, Banyoles, Spain. 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.



#### SOUND SPACE AND COMPOSITION

**Fanny Thollot**, Saint Etienne, France. 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.

#### SET DESIGN

**Pep Aymerich**, Celrà, Spain. Artist with a long and varied career in both exhibition and performance. He has exhibited, among others, at: Galería No+Art, Escola Municipal d'Art de Girona and Las Bernardas (Salt/Girona). He won the first prize for sculpture at the IV Biennial d'Art de Girona and the Premio del Ayuntamiento de Celrà for public sculpture. His acts and performances include: Galería Espais, Gerona, Galería Interior Bodega, Barcelona, International Performance Event "The Wolf in Winter" at the South London Gallery, Festival Internacional de Performances "Infraction", Sete, France, "L'autisme del jo", "Chamalle X", Pontevedra.

**Jordà Ferrer**, Barcelone, Spain. In 1987, he began to work with Fira Cretures, company fully dedicated to special effects for film, advertising and theatre. At the same time, in 1989 began his theatrical background with Zotal Teatre combines these two specialties collaborating with different companies: Mal Pelo, Metros, Sol Picó, Teatro Libre, Circ Crac, La Fura dels Baus, Comediants, Mariscal, Marduix, Simona Levi, Royal de Luxe, Phillippe Genty, Colomabaioni, Escarlata Circus, Sesrgi Lopez, Nada de nada, La Machine, Sergi Buka, etc. In 1995 created his own workshop construction effects and the 2002 theatre company Antigua & Barbuda.

#### VIDEO ART

**Xaviez Pérez**, Banyoles, Spain. He is a video artist and video editor and has worked with Mal Pelo on various projects since 2006. His long professional career led him to set up the audiovisual production company FROMERZO, dedicated to publicity, film, music and graphic design.

#### COSTUMES

**CarmepuigdevalliplanteS**, Girona, Spain. She is a costume designer and stylist, has specialized 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.

#### REHEARSAL AND PRODUCTION ASSISTANT

**Neus Villà**, Badalona, Spain. Her training in various disciplines related to the body and intensively in sport, provides the basis for her search and interest in improvisation that brings together discipline, technique, methodology, imagination and creation. She is currently continuing her research in a project on repetition and the limits of physicality. In 2008 she began her involvement with the Creation Centre L'animal a l'esquena.

#### MANAGEMENT

**Eduard Teixidor**, Girona, Spain. He studied Classics and is a dancer and actor. He has worked as a performer for La Sota de Bastos, Dansen Hart, Senza Tempo and Mal Pelo. Since the start of his career, he has combined performance with work as an arts administrator, promoting various artistic projects. In 2001, after working several times for Mal Pelo over the previous decade, he joined the group on a permanent basis. He is now part of the team of artistic directors. His committed participation over the years has boosted the artistic work of Mal Pelo and its international profile, always bringing a critical and sensitive eye to the creation process.





Mal Pelo : « Le cinquième hiver »

13 mars 2015 par Thomas Hahn DANSERCANALHISTORIQUE

« Nous n'avons rien pour les oiseaux, ça ne va pas ! » L'hiver est rude, mais dans les cœurs le printemps survit. La petite phrase est de la plume de l'écrivain italien Erri de Luca. Elle ouvre et clôt un assemblage de ses vers qui sous-tend et traverse ce duo plus que poétique.

Tout de noir vêtus, María Muñoz et Pep Ramis errent à travers un paysage imaginaire d'un blanc immaculé. Mais ce noir-là est si insondable qu'il pourrait provoquer des vertiges, d'autant plus que la danse de ce couple est si vitale et chaleureuse et leur lien avec la nature (humaine autant que climatique) si profond que l'on se rend volontiers à cette évidence paradoxale : Le noir peut donc incarner la vie et le blanc, un univers dur et hostile. « Nous devons nous habituer à ce désert... »

Dans la danse de Muñoz et Ramis, tout part de l'émotion et du relationnel. Les mouvements sont amples et chaleureux, malgré le désert hivernal à traverser. Cette danse-là est faite pour ré-enchanter le monde, en évoquant des situations concrètes à la manière d'un peintre impressionniste.

Le vers de De Luca, interprétés par l'artiste vocale Alia Sellami, s'intègrent dans un paysage sonore (Fanny Thollot) tissé avec tant de finesse et chaleur que les interventions en écho au Printemps des poètes, offertes avant le spectacle au Théâtre Antoine Vitez, avaient toute leur place.

Qu'ils soient humains, arbres, corbeaux ou chevaux, leur danse chaleureuse nous ramène vers les années Bagouet, revisitées à travers une touche d'épuration et d'art conceptuel. Pour preuve, ces deux petits mégaphones qui donnent une présence physique et scénographique à l'environnement sonore.

Entre elle et lui, des conflits et des tensions surgissent comme dans la vie, et c'est bel et bien la vie, avec toutes ses contradictions, qui est le véritable sujet de cette pièce. Le cinquième hiver est aussi philosophique que poétique dans son interrogation sur la nature humaine et l'aventure de la vie que nous traversons.

Et on se dit qu'il n'y a pas de hiérarchie à établir entre les styles ou à les classer sur telle ou telle échelle de contemporanéité ou de force d'invention. La valeur suprême est celle de l'authenticité et de la cohérence, de la création d'un univers où tout se tient et rien ne se perd. Un cinquantième hiver ? Même pas peur...

The Richness of Experience:

Le Cinquième Hiver by Maria Muñoz and Pep Ramis / Mal Pelo

30 avril 2015 by Pia Savoï DANCE PROFILER MONTREAL

The snow has only just melted, yet here we are already talking about winter again. Le Cinquième Hiver (which translates as The Fifth Winter) made its second premiere at the Agora de la Danse in Montreal just last night. This duo by María Muñoz and Pep Ramis looks at the passage of time with winter as a marker. Though a very young piece, it is heavy as thick snowfall, and mature like a weathered landscape. I couldn't imagine a better way to close the Agora's season than with a reflective and wise piece such as this.

Muñoz and Ramis' partnership dates back over 25 years. Together they founded Mal Pelo in 1989, and today their company is among the leading contemporary dance producers in Spain. Le Cinquième Hiver is their fourth duo. Muñoz in particular has already made her mark in Montreal with *Tous les noms* (2011) and *Bach* (2008), both of which she performed solo and both easily impressing this city's wellversed audiences. Bringing a mix of sobriety and theater to their refined style of dancing, Muñoz and Ramis earn more than applause on each passage through Montreal. They earn our wonderment and admiration.

Le Cinquième Hiver is ripe from its world premiere at the Biennale Val de Marne in France early this past March. It swears to be a constant evolution and work in progress, and already there have been tweaks and changes between then and now. Watching the show though, you could never tell how fresh it actually is. Overall, it has this feeling of being sprightly. It is a mature piece, danced by mature artists, but mature does not mean old. Both dancers are now at least in their fifties and they don't try to ignore this. Rather, they embrace the way their bodies can move now, differently than they could when they were in their twenties. The depth of the movement, control of space, and impact of details are but a few of the gems that come with a quarter century's experience. These cannot be faked.

Now that you have the feeling, let me paint you the picture. A tight, isolated, white space, as if covered in a blanket of heavy snow, is decorated only by a tall speaker on each end. Two figures contrast against the white in plain, black clothing. One of them wears funnylooking blackout glasses. This pair is waiting out the winter, their fifth winter. How do you pass the time? What questions do you ask yourself over the course of a winter? On what do you reflect? There are some questions that everyone asks themselves, or situations that everyone can recognize. Moments of fear, of boredom, of connection, weave through one's mind. Muñoz and Ramis show us how they deal with them, at times together, at other times apart, but always within the confined wintery space.

Know for their collaborations, the pair did not come at this piece alone.



The hypnotic set design, including a full white wall that glides forward and back to reveal or constrain the space, was the work of Pep Ramis, Pep Aymerich and Ferran Aguiló. The sound environment was the design of Fanny Thollot, and it is a truly rich environment that travels in space and in intensity, from the overhead speakers to the prop speakers on stage, creating an aural journey. Part of this journey is the audio content, the work of a number of artists including poetry by the revolutionary Erri de Luca, the melodic voices of Alia Sellami and Niño de Elche, and the flamenco stomping feet of Israel Galván. Though eloquent in its assemblage of all these pieces, *Le Cinquième Hiver* is far from simple. It is made up of layer after generous layer after generous layer...

I can't get over how beautiful and touching it is to watch Muñoz and Ramis in this piece. The way they are able to slowly cross the space as a pair, moving only every so slightly, yet keeping it totally interesting, is a study in itself. Nothing about the movement is particularly difficult, but it shows technique, specificity, and years of knowledge gained through experience. This show is wonderful in how no other pair could simply pick up the choreography and give us something similar. *Le Cinquième Hiver* belongs to Muñoz and Ramis, and it is as deeply personal as it is universal. Better yet, it is full of little gifts for those who pay close enough attention, like when Ramis whispers in Muñoz's ear *je t'aime* (I love you) after a high intensity altercation. On this high note, the season closes at the Agora, and there could be no better advertisement to get me anxious for the season to come.



photo©Laurent Philippe

On n'est pas (seulement) sérieux quand on a 50 ans  
30 avril 2015 par Nayla Naoufal LE DEVOIR MONTREAL

25 hivers à créer de la danse, ensemble. Pour parler du temps qui passe et de la relation à l'autre, les Catalans María Muñoz et Pep Ramis ont créé un poème chorégraphique limpide, à la fois tendre et puissant, construit à partir des mots de l'écrivain et poète italien Erri de Luca. Impressionnisme sobre, épure gestuelle et valse entre la gravité et l'espièglerie pour cette pièce qui fait sa « deuxième première » à Montréal, parachevant la saison à l'Agora de la danse.

Tous de noirs vêtus dans un cadre d'un blanc aveuglant et tranchant sur le restant noir de la scène, María Muñoz et Pep Ramis laissent deviner leurs personnages d'emblée. Lui, facétieux, est campé sur ses jambes, le sourire planté sur les lèvres. Son manteau noir et sa posture évoquent Néo du film Matrix, ses lunettes surdimensionnées l'apparentent à une libellule. Elle est plus en retrait, plus sérieuse. Tout au long de la création, elle laissera souvent dépasser une main ou un pied du cadre blanc.

Sur une musique de percussions, Muñoz et Ramis traversent la scène de part et d'autre. Tours amples, bras qui respirent, sauts légers, suspensions, arrêts secs et courses. Les mains et les regards y percent l'espace. Tout au long de la pièce, une voix de femme — celle de la chanteuse Alia Sellami — égrène les phrases à la beauté lapidaire d'Erri de Luca : « Nous n'avons rien pour les oiseaux, on n'est pas sérieux » ; « Tu entends la guerre ? Laquelle ? Une guerre, il y en a toujours une » ; « La vie d'un homme dure autant que celle de trois chevaux. »

Écrits sur leurs corps

L'hiver est à la fois réel — l'hiver vécu par Mal Pelo dans son lieu de création — et une métaphore. Métaphore de la difficulté d'être, de vieillir, de vivre dans le monde contemporain. Dans les écrits d'Erri de Luca, les corps rencontrent souvent des obstacles et sont fréquemment en suspension. Les mots de l'auteur alpiniste, dont l'oeuvre est marquée par la guerre et l'amour de la nature, s'incarnent dans les corps des danseurs. Leur trajectoire n'est jamais linéaire. Chassés-croisés fluides et gracieux souvent engagés par un balancement de tête ou de bras. Ils se repoussent et se rapprochent continuellement, se soutiennent dans une marche, se caressent souvent la tête. Magnifique moment où Ramis n'en finit plus de pousser Muñoz en appuyant la main sur son sternum, et elle de revenir vers lui. Les moments magiques abondent dans la création, comme le passage où Ramis fait le cheval et s'amuse à jouer avec plusieurs langages de danse (claquettes, classique) au son des pieds affairés du chorégraphe de flamenco Israel Galván. La fin est somptueuse : l'obscurité se fait en plein mouvement des danseurs. Lorsque la lumière revient, une lampe farceuse tourne comme un pendule, comme animée par la résonance de leurs gestes.

Tout concourt à forger une création lumineuse et très aboutie : La présence magnétique et la complicité des performeurs, la précision et la musicalité de leur gestuelle, sa propension à raconter des histoires, le jeu habile des lumières et la trame sonore galvanisante qui entremêle les chants en arabe de Sellami, les mélodies du chanteur de flamenco Niño de Elche, des battements de coeur, un morceau de pop, etc. Comme autant de langages qui témoignent de notre humanité partagée.



photo@Jordi Bover

Le cinquième hiver  
La traversée du temps  
30 avril 2015 par Fabienne Cabado LE VOIR MONTREAL

À l'aube de la cinquantaine, les Catalans María Muñoz et Pep Ramis témoignent de l'évolution de leur relation intime et artistique dans *Le cinquième hiver*, donnant une nouvelle preuve de leur immense talent. Une oeuvre grandiose d'humanité, de poésie et d'intelligence.

Il regarde le ciel avec d'étranges lunettes. Elle arpente leur territoire de jeu, en teste les limites. Leurs silhouettes noires se découpent sur la blancheur immaculée du sol et d'un mur amovible qui restreint d'abord la scène et recule pour lui donner plus de profondeur.

Espace à géométrie variable qui resserre ou élargit le cadre de la relation, l'ouverture des esprits.

Souple, légère, précise, María Muñoz glisse sur la page blanche d'une vie à raconter. Bras et jambes forment les pleins et déliés de sa danse calligraphique. Nuque et poignets se brisent pour ponctuer les phrases. Chez elle comme chez Pep Ramis, les mains et le visage sont éloquentes sans être théâtraux. Leurs corps s'attirent sans s'aimer. Les années de vie commune leur ont donné le sens de la juste distance dans les moments de tendresse et de complicité autant que dans la tension et les affrontements. Amis même dans le désaccord. Solidaires face aux défis du temps qui passe et de ce *Cinquième hiver*, dernière saison de la vie à goûter. Égale jusque dans la distribution du poids des corps dans ce qui semble être, à un moment donné, la traversée d'un désert de glace.

La pièce elle-même est une traversée. Celle de l'intimité partagée sur plus de 25 ans entre amour et exaspération; celle des hauts et des bas d'individus en perpétuelle évolution; celle, aussi, semble-t-il, d'une tristesse venue du fond des âges, d'un héritage à transcender. Y aurait-il allégorie du peuple espagnol qui, de l'occupation des Maures et de l'Inquisition à la dictature et à la catastrophe économique actuelle, a accumulé les souffrances et les raisons de s'indigner?

Cette histoire collective vibre dans les mélodies arabisantes qui parlent d'ennemis et dans le lamento flamenco épuré jusqu'à l'os par la Française Fanny Thollot. Composée d'éléments disparates et laissant grande place aux silences, sa trame sonore contribue à étirer le temps et l'espace par, notamment, une subtile spatialisation du son.

Les jeux complexes de lumières et la poésie sont d'autres éléments qui façonnent et colorent cette oeuvre d'art total. Distillés par la voix de la Tunisienne Alia Sellami, les vers de l'Italien Erri de Luca parlent du rapport à la Terre, des sempiternelles guerres, de la mémoire, de la mort, de la difficulté d'être en soi et dans la relation... Elle a inspiré la création chorégraphique et lui donne une résonance sans imposer de sens. Car l'une des grandes forces du *Cinquième hiver*, c'est qu'elle multiplie les images et les pistes de lecture sans n'en figer aucune. Rien n'y est surligné, rien n'y est surjoué.

D'une totale justesse et d'une présence aussi délicate que puissante, Muñoz et Ramis forcent l'admiration. Et s'ils n'inventent rien du point de vue de la forme, la qualité technique, la force dramaturgique, la structure et la cohérence de cette oeuvre la classent au rang de l'excellence..



photo©Laurent Philippe

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