

BACH

Federica Porello
Mal Pelo



Bach, una aproximació al Clavecí ben temperat de J.S. Bach, María Muñoz treballa en la transmissió i reinterpretació del seu solo que ha ballat arreu del món des de la seva creació al 2004, amb la intèrpret i creadora italiana Federica Porello.

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. Des de la seva estrena el 2004 s'han fet més de cent presentacions en tot el món. Al Mercat de les Flors Mal Pelo va presentar una nova versió d'aquest treball interpretada per Federica Porello, ballarina i creadora d'origen genovès establerta entre Barcelona y Brussel·les.

In **Bach** the discourse is articulated through the body and the music of Bach. 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. Mal Pelo will also present María Muñoz' Bach in a new version performed by Federica Porello, a Genoese dancer and creator based in Barcelona and Brussels.

creation and direction	MARÍA MUÑOZ
performance	FEDERICA PORELLO
music	CLAVE BEN TEMPERAT Johan Sebastian Bach
performed by	GLENN GOULD
assistant to direction	LEO CASTRO, PEP RAMIS
video images	NÚRIA FONT
lighting	AUGUST VILADOMAT
photographie	JORDI BOVER
production	MAL PELO
promotion	EDUARD TEIXIDOR, MAMEN JUAN -TORRES

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. Mal Pelo has been premiered the Federica Porello version the 21 february 2016 at Mercat de les Flors of Barcelona.





“Les variacions musicals són incessants i quan arriba el cansament, ella ho accepta: el temps d’una pausa que deixa al públic en suspens.”

M-EB.Marseille Hebdo



BACH PRESS - FEDERICA PORELLO

“El braceo de María Muñoz y Federica Porello a un mismo tiempo llena la sala Pina Bausch del Mercat de les Flors. Unos gestos firmes pero delicadísimos hechos al compás de una de las piezas del Clavecín bien temperado de J.S Bach. Continúa la frase y parece como si cada una de ellas estuviera ante el espejo, haciendo los mismos movimientos, aunque que en seguida te das cuenta de la falsedad de este símil porque aunque iguales, cada bailarina dota los movimientos de una calidad diferente, cada cuerpo hace suyo de manera distinta la misma partitura coreográfica.

María Muñoz, ha sido la creadora y, hasta ahora, la única intérprete de este solo estrenado en 2004 con el que ha recorrido escenarios de todo el mundo. Una pieza hecha a su medida que ahora representa por primera vez Federica Porello, bailarina italiana de gesto sutil y depurada técnica.” Sara Esteller recomana.cat

BACH PRESS- MARÍA MUÑOZ

“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.”



FEDERICA PORELLO

Dancer and choreographer, she studies at P.A.R.T.S. (Performing Arts Research and Training Studios) in Bruxelles. From 2006 to 2008 she collaborates with musicians and dancers in various performances of dance and music improvisation.

Federica worked with the choreographer Marlene Freitas, the company Tg Stan, the company Le Théâtre de Nuit, the company AdonK! With this last one she participates in the construction of a common language between dance and puppetry, giving workshops in different Institutions, like the Institut International de Marionnette in Charleville-Mézières and Le Ravelin, in Dieppe; and as interpreter in the creation of Commune Présence (2012).

She works with the choreographer Albert Quesada since 2009. In 2013 she starts working with the company Mal Pelo. In 2013 she starts collaborating with Xavi Moreno for the creation of WEWOOD, later joined by Marine Broise. In 2015 she participates in the creation of The measure of disorder directed by Thomas Hauert in collaboration with the Group LaBolsa.

<http://www.federicaporello.wordpress.com>

MARIA MUÑOZ

De pares nascuts a Chera (Guadalajara) i Panticosa (Pirineu aragonès), creix a València, on estudia música i practica l'atletisme de competició. Allà s'inicia també en la dansa i posteriorment viatja a Amsterdam i a Barcelona per ampliar la seva formació. Té la primera experiència professional el 1982 amb l'espectacle Era, de la companyia japonesa Shusaku & Dormu Dance Theater, resident a Holanda. El 1985, la formació del grup La Dux, al costat de Maria Antònia Oliver, marca l'inici de la seva trajectòria pròpia en la creació escènica. L'any 1988 col·labora amb Pep Ramis en la creació del solo Cuarto trastero i el 1989 formen el grup Mal Pelo, on tots dos comparteixen des de llavors la creació i la direcció. Dins el grup desenvolupa una faceta d'investigadora i pedagoga del moviment. També edita i estimula la creació de textos per a l'escena. Actualment és coreògrafa, ballarina i codirectora del centre de creació L'animal a l'esquena a Celrà, Girona.