

DANSE 2015  
DANSE 2016

CRÉATEUR DU MOUVEMENT

# DOSSIER DE PRESSE

## SÃO PAULO COMPANHIA DE DANÇA



Gnawa Photo Joao Caldas

### THE SEASONS

Édouard Lock

### MAMIHLAPINATAPAI

Jomar Mesquita

### GNAWA

Nacho Duato

28. 29. 30 avril 2016

Théâtre Misonneuve, Place des Arts

### Tournée

**Lyon, France – 31 mars – 3 avril** | Maison de la Danse

**Winterthur, Suisse – 8-10 avril** | Theater Winterthur

**Monthey, Suisse – 13 avril** | Théâtre du Crochetan

**Bulle, Suisse – 15 avril** | La Tour-de-Trême

**Morges, Suisse – 19 avril** | Théâtre de Beausobre

**Biel, Suisse – 21 avril** | Théâtre Palace

**Zurich, Suisse – 23 avril** | Gessnerallee

**Ottawa, Canada – 26 avril** | CNA Southam Hall

Pour sa première visite au Canada, la jeune et remarquable São Paulo Companhia de Dança débarque avec trois œuvres. Parmi celles-ci *The Seasons*, la création du chorégraphe montréalais Édouard Lock, qui a été sacrée « Spectacle de danse de l'année 2014 » par les journalistes du grand quotidien brésilien *Folha de S.Paulo*. Il s'agit d'une œuvre inspirée des *Quatre Saisons* de Vivaldi. En prime : la danse lascive du Brésilien Jomar Mesquita et une invitation au voyage de l'Espagnol Nacho Duato.

## THE SEASONS

### CRÉDITS

**Chorégraphie** Édouard Lock

**Danseurs** Ana Paula Camargo, Ana Roberta Teixeira/Luiza Yuk, Daniel Reça, Joca Antunes, Leony Boni, Lucas Axel, Lucas Valente, Morgana Cappellari, Pamela Valim, Renata Alencar, Vinícius Vieira, Yoshi Suzuki

**Musique originale** *The Seasons*, Gavin Bryars, enregistré par Percorso Ensemble, dirigé par Ricardo Bologna

**Direction musicale** Ricardo Bologna

**Scénographie** Armand Vaillancourt

**Costumes** Liz Vandal (femmes), Édouard Lock (hommes)

**Première par SPCD** 2014, Teatro Castro Mendes, São Paulo

**Durée:** 50 minutes avec 12 danseurs

### À PROPOS DE THE SEASONS

The images created by Édouard Lock in *The Seasons* revitalize - become alive again - the sense of memory in dance. In the scene, you can observe several layers, that interact or interfere with each other - dance, music, scenery and light -, which will be reorganized from the perception of the viewer. Each element presented interferes and creates new relationships, both for the audience, as to who is on the scene. Each gesture has its counterpart in a movement of light that cuts the space as a live edition of what you see. At the same time, it creates options for the viewer while focusing on different elements of the scene. The choreographer uses the current vocabulary of dance in a number of large energy and extreme intensity. The sign wavers between vigorous movements - sometimes fluid, sometimes angular - and very gently. Slowness and speed permeates intense scenes, the speed of thought, disorienting our perception.

*“In The Seasons, creation of the Canadian choreographer Édouard Lock for São Paulo Dance Company, what the audience sees enlightened on stage is as important as what is hidden in the darkness of the stage. Layers of light are overlapped on the variation of time. By alternating or subverting the speed of ballet movement, it makes the result of the classic dance unpredictable.”*

**Iara Biderman | Folha de S. Paulo | São Paulo (SP) | April, 2014**

### ÉDOUARD LOCK – CHORÉGRAPHE

Édouard Lock is a dance director, filmmaker and photographer. He was born in Morocco in 1954 and studied cinema and literature at Concordia University, Canada. Lock began his career as a choreographer at age 20 and has created works for Canadian companies such as Le Groupe Nouvelle Aire and Les Grands Ballets Canadiens de Montréal. In 1980, he founded the company La La La Human Steps. Over thirty years he has created pieces for various dance companies such as Ballet de L'Opéra de Paris, Het National Ballet and Nederlands Dans Theater. His choreographic style is characterized by merging dance, visual arts and lighting effects that creates distorted perceptions in the bodies of the dancers. Among his most important works are *Lily Marlène dans la jungle* (1980), *Human Sex* (1985), *Infante, c'est destroy* (1990), *Exaucé/Salt* (1999), *Amelia* (2002) and *Amjad* (2007). This is the first creation of Édouard Lock for the São Paulo Dance Company.

## **MAMIHLAPINATAPAI**

### **CRÉDITS**

**Chorégraphie** Jomar Mesquita

**Assistant à la chorégraphie** Rodrigo de Castro

**Danseurs** Ana Roberta Teixeira/Letícia Martins, Geivison Moreira, Leony Boni, Lucas Valente, Michelle Molina, Pamela Valim, Renata Alencar, Vinícius Vieira

**Musique** Marina de La Riva, composée par Silvio Rodrigues (Te Amaré Y Después), Rodrigo Leão (No Se Nada), Cris Scabello (Thème final), Cartola, Grupo Planetangos (As Rosas não Falam)

**Costumes** Claudia Schapiro

**Lumières** Joyce Drummond

**Première par SPCD** 2012, Teatro GEO, São Paulo

**Durée:** 21 minutes avec 8 danseurs

### **À PROPOS DE MAMIHLAPINATAPAI**

*Mamihlapinatapai* deals with the relationship of desire between man and woman. A look shared by two people, each one of them wishing the other to make the move to make something happen, but none of them acts. This is the meaning of *Mamihlapinatapai*, indigenous word original from the *Yaghan* language, from a tribe of Tierra del Fuego. The choreographer Jomar Mesquita used deconstructed elements of ballroom dancing to create this work.

*“The São Paulo Dance Company directed by Inês Bogéa, is making its first appearance in Italy to perform at the official opening of the Bolzano Danza Festival and held up with the expectations, showing Bolzano an admirable performance. They performed a program with three different choreographies, interpreted with an extraordinary talent and liveliness by the dancers from this young and prestigious Brazilian company”.*

**Corriere Dell’Alto Adige | Milan, Italy | August, 2014**

### **JOMAR MESQUITA – CHORÉGRAPHE**

Jomar Mesquita is a choreographer, teacher and dancer. He is director of the Mimulus Cultural Association, Mimulus Dance Company and Mimulus Dance School since 1990, developing an extensive research on the ballroom dance style. Among his creations, highlight for the award winning *E Esse Alguém Sabe Quem* (2002), *De Carne e Sonho* (2004) and *Por um Fio* (2010). Parallel to his work at Mimulus, he creates pieces for theater companies such as Grupo Galpão, as well as for the companies Bolshoi Theatre, Burlantins, Men's Society, Dance Company of Minas Gerais and Ballet Teatro Castro Alves.

## GNAWA

### CRÉDITS

#### **Chorégraphie** Nacho Duato

**Dansuers** Ammanda Rosa, Ana Paula Camargo, André Grippi, Ana Roberta Teixeira, Artemis Bastos, Bruno Veloso, Diego de Paula, Geivison Moreira, Joca Antunes, Morgana Cappellari, Nielson Souza, Roberta Bussoni/Letícia Martins, Thamiris Prata, Yoshi Suzuki

**Music** Hassan Hakmoun, Adam Rudolph, Juan Alberto Arteche, Javier Paxariño, Rabih Abou-Khalil, Velez, Kusur e Sarkissian

**Musique** Hassan Hakmoun, Adam Rudolph, Juan Alberto Arteche, Javier Paxariño, Rabih Abou-Khalil, Velez, Kusur e Sarkissian

**Costumes** Luis Devota, Modesto Lomba

**Lumières** Nicolás Fischtel

**Re-mise en scène** Hilde Koch, Tony Fabre (1964-2013)

**Organisation et production originale** Carlos Iturrioz Mediart Producciones SL (Espagne)

**Première mondiale** 2005, Hubbard Street Dance Chicago, Chicago

**Première par SPCD** 2009, Sérgio Cardoso Theater, São Paulo

**Durée:** 21 minutes avec 14 danseurs

### À PROPOS DE GNAWA

*Gnawa* was inspired by the nature of Valencia. The piece uses the four basic elements – water, earth, fire and air – to deal with the relationship of humans with the universe. The choreography also presents the recurring interest of Nacho Duato by the gravity and by the use of land in the creation of his dance. The *gnawas* are a mystical brotherhood adept of Islam, descendants of former slaves and merchants from center and southern Africa, who settled for centuries in the north of the continent.

*“In the second piece of the program, Gnawa, a piece created by Nacho Duato, the brazilians also create a dense atmosphere on stage, despite the stage props comprising a few candle-lit lanterns only. Once again, the company achieves the feat of staging a production without any narrative or metaphor, relying solely on its repertoire of movement and a strong presence of the dancers. The applause is still guaranteed.”*

**by Thomas Linden | Choices | Cologne, Germany | July, 2014**

## NACHO DUATO – CHORÉGRAPHE

Nacho Duato was born in Valencia (Spain) in 1957 and is one of the most important Spanish dance artists. He began his training at age of 18 and studied at three major schools: Rambert School (England), Mudra School under direction of Maurice Béjart (Belgium) and Alvim Ailey American Dance Center (USA). In 1980 he joined the Cullberg Ballet (Sweden) as a dancer and in 1981, transferred to the Nederlands Dans Theater. Between 1990 and 2010, he was artistic director of the Compañía Nacional de Danza (Madrid), the most important dance company in Spain. In 2011, Duato was appointed Artistic Director of the Mikhailovsky Theatre in St. Petersburg. Since 2014, he is Artistic Director of the Staatsballett Berlin. Besides *Gnawa*, São Paulo Dance Company has also restaged *Por Vos Muero*, another creation of Nacho Duato.

## SÃO PAULO COMPANHIA DE DANÇA

Since its founding in 2008 by the São Paulo state government, SPDC has been under the masterful direction of the dancer, writer and director Inês Bogéa. In less than a decade, she has produced some 40 dance pieces, half of them original works. The company has performed on the stages of 60 cities in 8 countries in South America, Asia and Europe. The diversity of its repertoire, plus the virtuosity and versatility of the dancers, have led to its astounding success.

Created in January 2008 by the Government of the State of São Paulo, São Paulo Companhia de Dança (SPCD) is directed by Inês Bogéa, Ph.D. in Arts, dancer, documentary filmmaker and writer.

Throughout this period, the Company has been seen by an audience of more than 400.000 people in different countries (Germany, Holland, Austria, Uruguay, Argentina, Israel, Chile, Italy), experiencing approximately 60 cities, totaling more than 400 performances. The Company has a varied repertoire, ranging from classical to contemporary. Recognized by specialized critics as one of the main dance companies of Latin America, since its creation, the Company has produced 34 choreographies: 18 creations\* and 16 restagings\*\*. SPCD searches for a connection with the audience by curiosity and perception of the dance world in motion. The programs show the variety of the repertoire of SPCD and the dynamics of Brazilian dancers. They have passion and on stage show the energy and joy of being there. The dancers are versatile and able to move between from the classical to the contemporary dance with a particular accent. The Company is a meeting place of distinct artists – such as choreographers, light designers, photographers, guest lecturers, restagers, writers, artists, cartoonists, musicians, costume designers and others - so that we can think of a Brazilian project of dance. Dance has many stories and to reveal some of them the Company created the documentary series *Figuras da Dança* (Dance Personalities) which brings the art told by those who lived it. The series has already 30 episodes and could be seen on TV in different channels. SPCD also produces documentary series *Canteiro de Obras* and books of essays. The Educational and Audience Formation Programs, another strand of action of SPCD, are divided into: Lecture For Educators, in which we have the opportunity to dialogue about the backstage of this art; Dance Workshops, a meeting to experience the daily life of the dancers; Open Performance for Students and Senior Citizens, in which the proposal is to see, hear and perceive the dance world; Dança em Rede (Dance Network), an online dance encyclopedia on the Company's website. | [www.spcd.com.br](http://www.spcd.com.br)

\*Creations: Polígono Revisitado by Alessio Silvestrin; Ballo by Ricardo Scheir; Entreato by Paulo Caldas; Passanoite by Daniela Cardim; Os Duplos by Maurício de Oliveira; Inquieto by Henrique Rodvalho; Bachiana N°1 by Rodrigo Pederneiras, Pormenores by Alex Neoral; Mamihlapinatapai by Jomar Mesquita; Azougue by Rui Moreira; Vadiando by Ana Vitória, Utopia

ou o Lugar Que Não Existe by Luis Fernando Bongiovanni, Peekaboo by Marco Goecke; Romeu e Julieta by Giovanni di Palma; Black Swan Grand Pas de Deux, La Sylphide and Le Spectre de La Rose by Mario Galizzi; Bingo! by Rafael Gomes, New Work, by Cassi Abranches and The Seasons by Édouard Lock).

\*\*Restagings: Les Noces by Bronislava Nijinska; Serenade, Tchaikovsky Pas de Deux and Theme and Variations by George Balanchine; Dom Quixote Grand Pas de Deux by Petipa, The Nutcracker Grand Pas de Deux by Petipa and Ivanov, Prélude à l'après-midi d'un Faune by Marie Chouinard; Legend by John Cranko; Ballet 101, by Eric Gauthier, Gnawa and Por vos Muero by Nacho Duato; Sechs Tänze and Petite Mort by Jirí Kylián; Supernova by Marco Goecke; In the Middle, Somewhat Elevated and Workwithinwork von William Forsythe).

## INÊS BOGÉA – DIRECTRICE ARTISTIQUE

Inês Bogéa is artistic director at São Paulo Dance Company. She attained her PhD in Art (Unicamp, 2007) and currently teaches the major Art Education: Theory and Practice, in the specialization program at Maria Antonia campus of the University of São Paulo. She is also a writer and documentary filmmaker. From 1989 through 2001 Bogéa was a dancer with Grupo Corpo (Belo Horizonte), and subsequently a dance critic at *Folha de S.Paulo* newspaper (2001-2007). She has written three children's books – *O livro da dança* (Cia. das Letrinhas, 2002), *Contos do balé* (Cosac Naify, 2007) and *Outros contos do balé* (Cosac Naify, 2012). She has also organized the publications *Oito ou nove ensaios sobre o Grupo Corpo* (Cosac Naify, 2007), *Em Cena – Ensaios sobre a São Paulo Companhia de Dança* (Martins Fontes, 2012), among other titles. In the field of art education, she has acted as consultant for Escola de Teatro e Dança Fafi (2003-2004) and the Fábricas de Cultura program launched by the State of São Paulo Department of Culture (2007-2008). Bogéa is the author of more than 35 dance documentary films that include *Renée Gumiel, a vida na pele* (2005), *Maria Duschenes – o espaço do movimento* (2006), and the series *Figuras da Dança / Figures of Dance* (2008-2014).

## ÉQUIPE SPCD | Canada 2016

**Directrice artistique** Inês Bogéa

**Directeur général** Luca Baldovino

**Danseurs** Ammanda Rosa, Ana Paula Camargo, Ana Roberta Teixeira, André Grippi, Artemis Bastos, Bruno Velloso, Daniel Reça, Diego de Paula, Geivison Moreira, Joca Antunes, Leony Boni, Letícia Martins, Lucas Axel, Lucas Valente, Luiza Yuk, Michelle Molina, Morgana Cappellari, Nielson Souza, Pamela Valim, Renata Alencar, Roberta Bussoni, Thamis Prata, Vinícius Veiga, Yoshi Suzuki

**Repetiteur** Milton Coatti

**Coordonnateur de production** Antonio Magnoler

**Régisseur** Luiz Antonio Dias

**Éclairagistes** Nicolas Marchi, André Boll

**Technicien de son** Rodolfo Dias Paes

**Habilleuse** Elizabete Roque

*Ce dossier de presse est constitué de matériel fourni par la compagnie.*