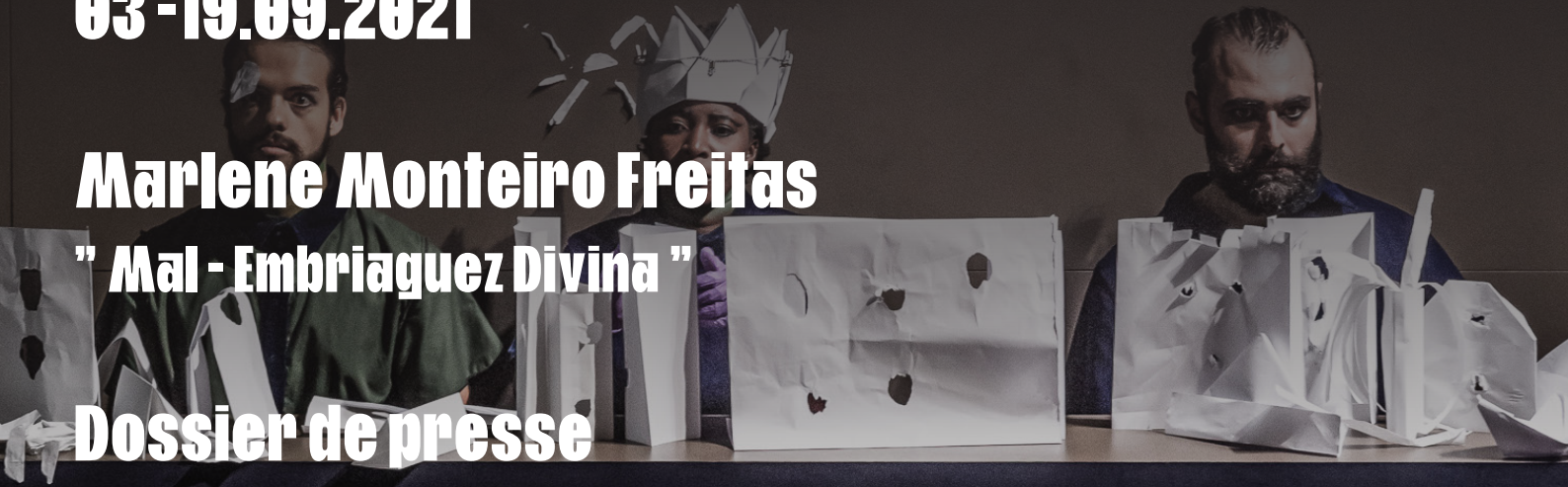


**La Bâtie
Festival de Genève
03 - 19.09.2021**

Marlene Monteiro Freitas

"Mal - Embriaguez Divina"

Dossier de presse



Marlene Monteiro Freitas (CV)

” Mal - Embriaguez Divina ”

Après avoir vu ses *Bacchantes* à La Bâtie en 2017, on comprend que le mot «mal» apparaisse fréquemment sous la plume des critiques pour qualifier les spectacles extrêmes de Marlene Monteiro Freitas. Elle s’en étonne pourtant. Et puis, elle prend dans sa bibliothèque *La Littérature et le Mal* de Georges Bataille, et tout prend forme. Le spectacle, le mal. Sous toutes ses formes : amoral, mortel, malsain, maladif, dans les tribunaux, les hôpitaux, les confessionnaux, le mal est créatif. Et si récréatif qu’il devient une divine ivresse qui fait tanguer neuf danseur·euse·s dans une mer de paperasse, les visages déformés, les corps possédés. « Si les choses n’étaient pas si mauvaises, le diable serait un personnage génial, amusant et coloré » mais dans son évolution contemporaine, il est ce malaise qui s’infiltré sous les masques, dans les cauchemars, parmi ces marionnettes. Peut-être tire-t-il les fils ? Pour sûr, il rythme le pouls de ces deux heures trente de chaos divin.

Danse

Un accueil en collaboration avec la Comédie de Genève

P.OR.K Associação Cultural

Chorégraphie

Marlene Monteiro Freitas

Soutien production

Lander Patrick de Andrade

Interprètes

Andreas Merk, Betty Tchomanga, Francisco Rolo, Henri “Cookie” Lesguillier, Hsin-Yi Hsiang, Joãozinho da Costa, Mariana Tembe, Miguel Filipe

Lumières et scénographie

Yannick Fouassier

Aide à la scénographie

Miguel Figueira

Régie générale et accessoires

André Calado

Son

Rui Dâmaso

Recherches

Marlene Monteiro Freitas, João Francisco Figueira

Dramaturgie

Martin Valdés-Stauber

Création costumes

Marisa Escalreira

Distribution

Key Performance AB

Crédit photo

Peter Honnemann

Production

Production | P.OR.K (Bruna Antonelli, Sandra Azevedo, Soraia Gonçalves), Münchner Kammerspiele

Coproduction

Biennale de la Danse de Lyon 2020 et Pôle européen de création – Ministère de la Culture / Maison de la Danse en soutien à la Biennale de la Danse de Lyon, Culturgest, HAU Hebbel am Ufer (HAU2), Kunstenfestivaldesarts, International Sommer Festival – Kamprnägel, Künstlerhaus Mousonturm, Les Spectacles Vivants - Centre Pompidou, NEXT Festival (Eurometropolis Lille, Kortrijk, Tournai & Valenciennes), Ruhrtriennale – Festival der Künste in der Metropole Ruhr, TANDEM Scène nationale – Théâtre d’Arras, Teatro Municipal do Porto, Theater Freiburg, Wiener Festwochen

Soutiens

CML – Câmara Municipal de Lisboa, Dançando com a diferença, Fabbrica Europa|PARC- Performing Arts Research Center, La Gare – Fabrique des arts en mouvement, Polo Cultural Gaivotas | Boavista, Reykjavík Dance Festival

Notes

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par le Gouvernement du Portugal –
Ministério da Cultura / Direção-Geral das
Artes.

Informations pratiques

Sa 18 sept 21:00
Di 19 sept 17:00

Comédie de Genève
Esplanade Alice-Bailly 1, 1207 Genève

Durée : 105'

PT CHF 40.- / TR CHF 25.- / TS CHF 12.- / TF CHF 7.-



Présentation

” Mal - Embriaguez Divina ”

(ENGLISH)

To explore the various shapes of evil, a group drowning in a sea of paper transforms into a choir on a tribune. The title of Marlene Freitas' performance makes multiple references to the ambivalence of evil. “Mal» might mean unease, discomfort, pain, suffering, agony, sorrow, torment, lack, horror and also evil. Meanwhile “Embriaguez Divina” marks evil as a state of divine delusion, of dionysian ecstasy.

Evil takes multiple shapes. It appears as a determining force in a large number of stories, and the theatre has long been the site where it is revealed and displayed. For some, the experience of the abyss of evil is a prerequisite for art. George Bataille places evil and art in close proximity to each other as two forces opposing the lawful world of rational calculation. He sees children as being committed to evil by revolting against an adult world of inhibiting conventions. Divine exaltation as a transformative insurrection of Evil against Good, as an invitation to break with order, to escape normalizations and to deviate from the script.

Choreographer Marlene Monteiro Freitas creates opulent and poetic worlds. She is inspired by mythological motifs while playing with references from high and pop culture, for instance in her works «Of Ivory and Flesh - Statues also Suffer» and «Bacantes - Prelude to a Purge».

By Martin Valdés-Stauber

Interview de Marlene Monteiro Freitas

Extraits

(ENGLISH)

Do you notice a difference in audience between different countries and/or cities?

Yes. It is very important, for us, while performing, to understand how different people may react to our work. Sometimes, it is in the most disparate way.

What is your opinion on the social relevance of theatre?

Theatre raises the possibility of a shared fiction. Fiction, for me, is freedom, a space of invention, therefore a space for possible social re-inventions.

What feeling is important to be creative?

Curiosity. Obsession. Work. Intuition....

What role did theatre/dance have when you grew up?

Dance/Music has been always present in a quotidian base. Expressions of the most inner emotions were shared through music and dance.

If you didn't become an artist, what would have been your profession?

Eventually, I would become a psychiatrist.

The company exists of many different nationalities.

Why did you make this choice?

I work with people whom, artistic skills and sensibility may encounter and enrich the project. Normally, artists whose work I admire.

What do statues mean to you?

A lifeless thing that defies death, absence, visibility...

How have you tried to insert this meaning in this performance?

I work on metamorphoses in order to encounter hybrids. As to statues, a possible metaphor for stillness, we worked/used Petrification, a possible

metamorphose of humans into stone, therefore, into statues. On stage petrified figures attend a ball, this last a possible metaphor for movement. The performance is a ball of petrified figures.

What do you want say to the audience?

I normally do not work on a specific message. The piece is an ensemble of images, figures, and situations, sometimes heterogeneous and contradictory, which hopefully allows the public to project their own images, according to their own sensibility, fears, desire, etc...and eventually rouse emotions.

The dancers are prominently dressed and they wear heavy make-up. What was your reason for this visibility?

Movement, Music, Light, Sound, Costume, make-up, are different elements of the show, which are worked in the same line with equal importance and attention. Along the process we get images, ideas, etc, that are directly or indirectly related to the work, we built a kind of Atlas...from the relation between the different elements, we encounter some of our last choices on the elements of the piece. I searched in the domain of sports, accessories used in different practices to protect the body, therefore reducing its exposure and eventually its mobility. I found in the domain of sword-play/fencing... we changed the colour and didn't use the whole costume, instead of socks we used ink... There are as well Boxing caps, etc, etc,....

springutrecht.nl, 2021

Biographie

Marlene Monteiro Freitas

(ENGLISH)

Marlene Monteiro Freitas (Cape Verde, 1979) studied dance at P.A.R.T.S. in Brussels, in Lisbon at the Escola Superior de Dança and at the Fundação Calouste Gulbenkian. In her native country, Cape Verde, she co-founded the dance group Compass and collaborates with musician Vasco Martins. She worked with Emmanuelle Huynh, Loïc Touzé, Tânia Carvalho, Boris Charmatz, among others. Her creations include : *Bacchae - Prelude to a Purge* (2017), *Jaguar* (2015), with Andreas Merk, *of ivory and flesh - statues also suffer* (2014), *Paradise - private collection* (2012-13), *(M)imosa*, co-created with Trajal Harrell, François Chaignaud and Cecilia Bengolea (2011), *Guintche* (2010), *A Seriedade do Animal* (2009-10), *Uns e Outros* (2008), *A Improbabilidade da Certeza* (2006), *Larvar* (2006), *Primeira Impressão* (2005). The common denominator of these works is openness, impurity and intensity. In 2017 Portuguese Society of Authors (SPA), awarded *Jaguar*, the prize for the best choreography and in the same year she was distinguished by the government of Cape Verde for her cultural achievement. In 2018 created the piece *Canine Jaunâtre 3* for Batsheva Dance Company. Still in 2018 La Biennale di Venezia has awarded MMF with the Silver Lion for Dance. She has an ongoing collaboration with O Espaço do Tempo (PT). She is the co-founder of P.OR.K, her production structure in Lisbon (PT).

Presse

Extraits

« La chorégraphe d'origine cap-verdienne n'a jamais eu peur de se confronter aux figures de la laideur, aux excès carnavalesques du corps, allant jusqu'à inventer dans sa danse des formes de rituels de possession d'une inquiétante étrangeté. Son intérêt pour les figures du Mal, qui irrigue cette nouvelle création, s'ancre dans cette démarche. Un groupe d'individus prend forme, qui, en véritables tribuns, donnent voix et corps à leurs hallucinations funestes pour mieux révéler – plutôt que conjurer – le mal dans ses dimensions sociales, politiques, éthiques, religieuses, morales... Attention, du grand Marlene Monteiro Freitas en perspective ! »

N. Yokel, *journal-laterrasse.fr*, 21 octobre 2020

« Chez la chorégraphe capverdienne Marlène Monteiro Freitas, la folie du carnaval n'est jamais loin. Avec ce plaisir du transformisme, de l'explosion des limites et de la collision du beau et du grotesque. Le tout mené avec une énergie communicative rare dans le domaine de la danse contemporaine.[...]

Les spectateurs romands qui ont vu récemment ses *Bacchantes* ne s'en sont pas encore remis. Du pur délire: imaginez une parade de musiciens monstres et de créatures voodoo-sexuelles sur fond de Boléro de Ravel. Un de ces spectacles a même tellement dégagé d'énergie qu'il a provoqué un incendie, heureusement, sans gravité: la folie, on vous dit. Marlene Monteiro Freitas a débuté en dansant tout ce qui lui passait dans les chevilles: cumbia, hip-hop, funana, samba, batuque, peu importe l'origine, pourvu que ça bouge. Au Portugal, elle s'est frottée à des danses plus classiques. Elle a aussi fait ses classes auprès de la prêtresse flamande de la danse contemporaine: Anne-Teresa de Keersmaeker.[...] »

Thierry Sartoretti, *RTS*, 29 novembre 2019

« What will evil look like as a piece I don't know yet. There are some ideas, mainly two important ones: that of tribune, from where one sees best (and is also best seen); and that of court, where justice is discussed. Those are two starting points for the team to work, knowing that in the course of rehearsals the pieces claim the way they're headed or even self-determination. The several developments taking place along the way are what fundamentally defines the nature of the pieces. A specific element of this project is that there are actors from Munich's Kammerspiele in the group, which truly poses a new challenge. »

Propos recueillis par José Reis
teatromunicipaldoporto.pt, 24 mars 2020

Billetterie

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> Dès le 30 août à la billetterie centrale
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