

La Bâtie
Festival de Genève
03 - 19.09.2021

La Veronal
"Sonoma"

Dossier de presse



La Veronal (ES)

” Sonoma ”

En 2020, dans une Espagne submergée par l'épidémie, les autorités politiques s'interrogent sur l'utilité de la culture. En réponse, Marcos Morau crée *Sonoma* et projette sur scène une alternative surréaliste à la crise. Vêtues de costumes inspirés du folklore aragonais autant que des codes soufistes, neuf danseuses s'engagent dans des chorégraphies sonores et énergiques, rythmées par une mystique surréaliste. Sur les pas de Buñuel, Picasso, et sous le regard de Gabriel García Lorca pour qui « à l'homme qui a faim, il faut donner un livre et du pain », le chorégraphe réunit danse, peinture et littérature dans un spectacle où se croisent la croix et le tambour, la tradition et la modernité, le catholicisme et la révolution. Sur la scène de la Comédie de Genève tonne un cri de rassemblement.

Danse

Un accueil en collaboration avec la Comédie de Genève

La Veronal

Direction artistique

Marcos Morau

Chorégraphie

Marcos Morau en collaboration avec les danseur·euse·s.

Danseur·euse·s

Lorena Nogal, Marina Rodríguez, Sau-Ching Wong, Ariadna Montfort, Núria Navarra, Àngela Boix, Laia Duran, Anna Hierro, Alba Barral

Texte

El Conde de Torrefiel, La Tristura and Carmina S. Belda

Répétitrices

Estela Merlos and Alba Barral

Conseil artistique et dramaturgique

Roberto Fratini

Assistant vocal

Mònica Almirall

Direction technique et création lumières

Bernat Jansà

Régisseur, accessoires et effets spéciaux

David Pascual

Création sonore

Juan Cristóbal Saavedra

Voix

María Pardo

Décor

Bernat Jansà and David Pascual

Costumes

Silvia Delagneau

Couture

M^a Carmen Soriano

Chapellerie

Nina Pawlowsky

Masques

Juan Serrano – Gadget Efectos Especiales

Conception des géants

Martí Doy

Accessoires

Mirko Zeni

Production et logistique

Cristina Goñi Adot

Direction de la production

Juan Manuel Gil Galindo

Crédits photos

Anna Fàbrega, Simone Cargnoni, Albert Pons

Production

La Veronal

Coproduction

Les Théâtres de la Ville de Luxembourg, Tanz im August – HAU Hebbel am Ufer

Coproduction

Les Théâtres de la Ville de Luxembourg,
Tanz im August – HAU Hebbel am Ufer
Berlin, Grec 2020 Festival de Barcelona
– Institut de Cultura Ajuntament de
Barcelona, Oriente Occidente Dance
Festival, Theater Freiburg, Centro de
Cultura Contemporánea Condeduque,
Mercat de les Flors, Temporada Alta,
Hessischen Staatsballett – Tanzplattform
Rhein-Main

Avec le soutien de

INAEM – Ministerio de Cultura y Deporte
de España and ICEC – Departament de
Cultura de la

Generalitat de Catalunya

En collaboration

Graner – Fàbriques de Creació and Teatre
L'Artesà

Notes

Bénéficiaire du projet de la coopération
transfrontalière PYRENART, dans le cadre
du programme Interreg V-A - Spain-
France-Andorra (POCTEFA)

Informations pratiques

Lu 13 sept 21:00

Ma 14 sept 19:00

Comédie de Genève

Esplanade Alice-Bailly 1 / 1207 Genève

Durée : 80'

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



Présentation

” Sonoma ”

(ENGLISH)

«If there is a heaven, it is here and now.” Luis Buñuel

Sonoma is not a word that you will find in a dictionary. However, it contains phonemes from Greek, soma (body) and Latin, sonum (sound): Sound body and body sound.

Today we experience history in a hurry, quickly, at such a fast pace that we are barely aware of it. In fact, nobody knows what is happening anymore. You could say that we basically fall forward, and during this rapid drop, we scream - like we do on roller coasters. Sonoma is that sound of the body falling, the rage human beings feel for continuing to believe that we are alive, that we are still awake.

Sonoma then, is the cry of man subjected to this rhythm, the limit of his existence; this is where the primitive howl of the body, the pulse of humanity to survive and feel alive emerges. To exist, even if it is at the limit of reality, or above it. Sonoma is the certainty that the virtual and the digital can only be surpassed by returning to the origin.

Marcos Morau returns to the essential concepts of the piece he created in 2016 for the Lorraine Ballet: «Le Surréalisme au service de la Révolution” [Surrealism at the service of the Revolution], based on the figure of Buñuel, and falling between medieval Calanda and cosmopolitan Paris, and the Jesuit faith and surrealist freedom. That entire microcosm is developed and expanded in Sonoma, for his project with La Veronal.

Sonoma emerged from the need to return to the origin, to the body, to the flesh. And from that flesh and organic matter, one can lose themselves in a journey that flows between dreams and fiction, where the human meets the extraordinary. To make everyday things strange, renouncing the ability to construct meanings, allowing signs to germinate and proliferate on their own; communicating with the most irrational layers of any human, there where the united cries out to be separated, and the separated always seeks to rejoin.

Because Sonoma also has another meaning, in an indigenous language it means: Valley of the moon. According to myth, the moon nestles in its plains every night. And there the screams, shrieks and beatings of the drums create a hypnotic beat, gentle, like a child’s lullaby, and far from overstimulating us, the rhythm accompanies us and calms us. Buñuel has never been so current: he was able to predict what the future held when he found that cry pointing directly towards the viscera, in the noise of the drums from Calanda and all of Bajo Aragón. Because Buñuel has already been here, listening to what the abyss sounds like as it opens up when human imagination is free but man is not free.

Interview de La Veronal

Extraits

« *On a appris le français exprès, j'espère que les spectateurs apprécieront*, sourit Marcos Morau. Le fondateur de la compagnie La Veronal présente *Somona*, sa dernière création, pour la première fois en France. Difficile de définir cette pièce hybride. Sur scène, neuf femmes dansent, frappent sur des percussions, s'interpellent. La mise en scène est millimétrée, les décors soignés. Une énergie folle et une force frappante se dégagent de cette production unique.

Ana Hierro, Angela Boix, Nuria Navarra et Laia Duran sont membres de la compagnie La Veronal depuis plusieurs années. Dans cette pièce, elles aiment tout. *On a beaucoup travaillé la voix, raconte Ana, et les éléments scéniques. Il y a beaucoup d'images et de teintes dans l'interprétation.* Laia a beaucoup travaillé les textes. *On voulait avoir un accent le moins prononcé possible, pour que ce soit le plus compréhensible possible*, indique-t-elle. *Il fallait aussi travailler l'intonation pour bien que l'on saisisse l'intention.* Nuria, elle, est touchée par l'énergie du groupe : *Il y a eu un gros travail de synchronisation. Ça donne une énergie dingue.; Mes amis qui ont vu la pièce me disent qu'elle va au-delà de la danse*, confie Angela. *Ils parlent d'une expérience globale.* C'était là l'intention de Marcos Morau. Le chorégraphe voit la scène comme un lieu où doivent se confronter le théâtre, la danse, la musique.

C'est un mélange de beaucoup de langages, explique-t-il. *La danse est embrassée par d'autres formes d'arts.* Par ce procédé, le fondateur de La Veronal confie avoir voulu *atteindre le spectateur au-delà de ses sens. Je veux toucher les gens dans leur cœur, dans leurs tripes, par tous les moyens possibles. C'est crucial, surtout à notre époque où nous sommes sans arrêt stimulés.* L'art et la danse seraient ainsi un moyen de se reconnecter aux autres et de se recentrer sur soi.

Dans ses inspirations, Marcos Morau puise dans les films de Luis Buñuel et les tableaux de Pablo Picasso. *Ce sont deux artistes avant-gardistes, raconte le chorégraphe. Ils étaient obsédés par le paradoxe entre modernité et traditions. C'est ce que j'ai eu envie de soulever ici.* Dans *Somona*, il utilise ainsi la religion, le mysticisme pour expliquer de manière ironique la modernité. *C'est aussi un cri, s'émeut-il. Sonoma est née du confinement, après que l'Espagne est questionné l'utilité de la culture en pleine crise sanitaire.* *Somona* crie donc ce besoin viscéral d'exister, de s'exprimer. *En période de crise, la culture est une grande amie. Gabriel Garcia Lorca disait 'si un homme meurt de faim, donnez-lui du pain et un livre'. C'est ce que j'ai vu rappeler ici.* »

Propos recueillis par Marie Dédéban
ladepeche.fr, 15 octobre 2020

Biographie

Marcos Morau

(ENGLISH)

Trained in Barcelona, Valencia and New York in photography, movement and theatre, Marcos Morau (Valencia, 1982) builds imaginary worlds and landscapes where movement and image meet and engulf each other.

He obtained the highest grade possible for his undergraduate final year project and the grand award for creation from the Institut del Teatre de Barcelona. His artistic knowledge is not limited to dance, and extends to other disciplines such as photography and dramaturgy; he studied a Master's degree in Dramaturgy at the UAB, the Pompeu Fabra University and the Institut del Teatre.

For more than ten years, Marcos has led La Veronal as a director, choreographer and designer for sets, costumes, and lighting. He has travelled the world presenting his works at festivals, theatres, and various international contexts such as the Théâtre National de Chaillot in Paris, the Biennale di Venezia, Festival d'Avignon, Tanz Im August in Berlin, the Roma Europa Festival, the SIDance Festival in Seoul and Sadler's Wells in London, among many others.

In addition to his work with La Veronal, Marcos Morau has worked as visiting artist for various companies and theatres around the world where he develops new creations, always halfway between the performing arts and dance: GöteborgsOperans Danskompani, Ballet du Rhin, Royal Danish Ballet, Scapino Ballet Rotterdam, Carte Blanche, Ballet de Lorraine, Compañía Nacional de Danza and the Tanz Luzerner Theater among others.

Being the youngest person to receive the National Dance Prize in Spain, Marcos Morau's language is an inheritance of abstract movement and physical theatre. A powerful body language based on the annihilation of all organic logic, one which dissects movement and turns it into a unique identity.

Marcos Morau was also awarded the FAD Sebastià Gasch prize, awarded by the FAD Foundation for Arts and Design, and the TimeOut prize for the best creator, among other awards. With his creations, he has managed to win prizes in numerous national and international choreographic competitions such as the Hannover International Choreographic Competition, the Copenhagen Choreographic Competition, Madrid and Masdanza.

In addition to his creative side, Marcos Morau also teaches, he combines his creations with training and gives classes and workshops on creative processes and new dramaturgies in conservatories, further education courses and universities, and at the Institut del Teatre, the University of the Arts of Strasbourg and the Sorbonne Nouvelle in Paris.

The future of Morau opens up to new formats and languages where the lines between opera, dance, and physical theatre blur more than ever, seeking new ways of expressing and communicating in our current turbulent and changing times.

Presse Extraits

(ENGLISH)

« In Sonoma, the dancers declaim a long list of beatitudes in French to pay homage to ‘all the women who have never been included in the history books, but who taught how to speak to their children,’ Morau discloses. ‘I wanted to create a community of women, who treated each other well but at the same time destroyed or bullied one of them. As individuals belonging to communities, we do not always fit. We fear rejection and therefore sometimes we feel compelled to abandon certain things to be accepted.’ Conveying this theme of community the nine dancers – Lorena Nogal, Marina Rodríguez, Sau-Ching Wong, Ariadna Montfort, Núria Navarra, Àngela Boix, Laia Duran, Anna Hierro and Alba Barral – enter the stage looking indistinguishable from one another. Designer Silvia Delagneau’s work is mesmerising: the bulky skirts, the rural patterns and the white bonnets propel the onlooker to a vague rural past with touches of Lower Aragon accent. A female rural and earthy past. The movement and the scenes are deeply embedded in the sound and rhythms inspired by traditional Aragonese by Juan Cristóbal Saavedra. The dancers incarnate an army of village women enrolling in a choreography that relies mainly on ensemble work rather than the intricate duos and trios with which the company has forged its distinctive ‘Kova’ style. From the stark solemnity of the first scene, the choreography progresses into lightless revealing the nine women as bodies of sound, bodies full of words and inner conflicts, but mainly as subjects channelling a deep and long awaited cry.

Dance, as in all of La Veronal’s productions, becomes an amalgam of dazzling images such as the glowing moon floating over the dancers or – in one of the most tender and mesmerising moments – two figures in outsize old-woman headmasks. These figures, together with the backstage elements such as travel trunks and spotlights, provide a cinematographic approach; or as Morau casually puts it: ‘as if Vogue had landed in the middle of an Aragon village for a photoshoot about jotas and they had stumbled upon these grannies.’ Later, he utters with gravitas: ‘These kinds of contrasting images that connect with the primitive, divine and carnal are what Buñuel is about »

Clàudia Brufau, *springbackmagazine.com*, 10 novembre 2020

Billetterie

> En ligne sur www.batie.ch
> Dès le 30 août à la billetterie centrale
Théâtre Saint-Gervais
Rue du Temple 5 / 1201 Genève
billetterie@batie.ch
+41 22 738 19 19

Contact presse

Pascal Knoerr
presse@batie.ch
+41 22 908 69 52
+41 78 790 41 50

Matériel presse sur www.batie.ch/presse :
Dossiers de presse et photos libres de droit
pour publication médias