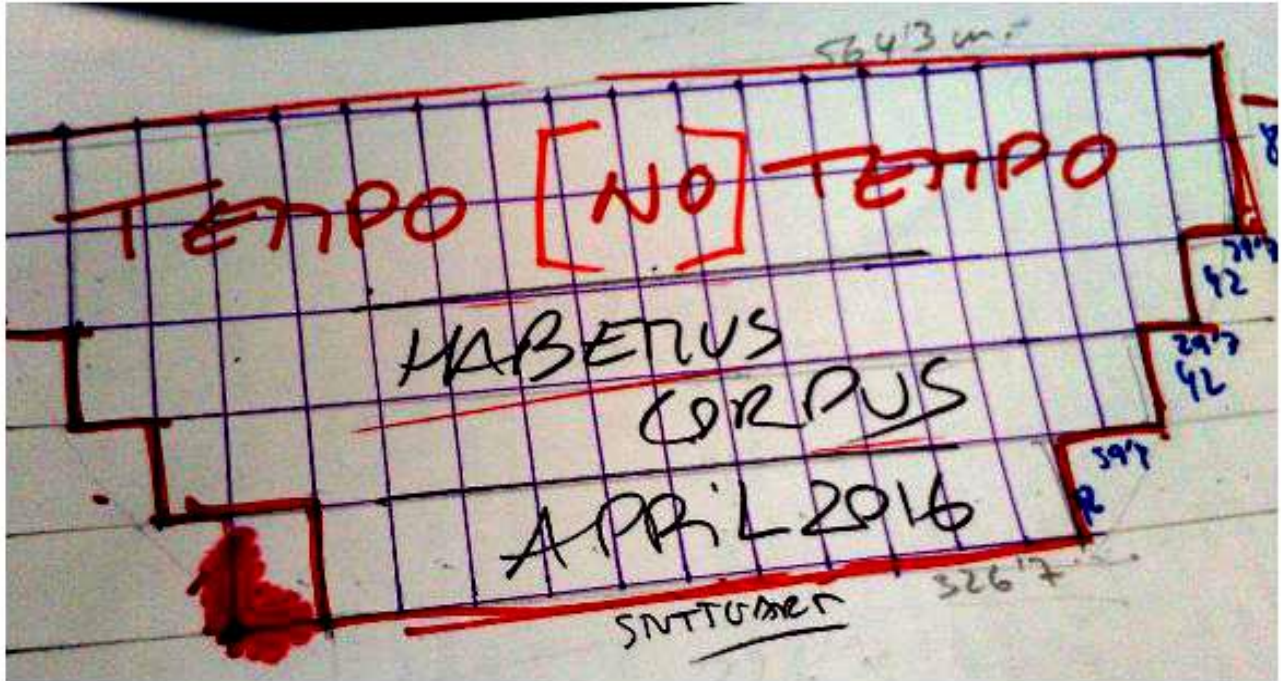




PRESENTS



Le Sacre du Printemps

Directed by Miquel G. Font

“I am in the present. I cannot know what tomorrow will bring forth. I can know only what the truth is for me today. That is what I am called upon to serve, and I serve it in all lucidity.”

– Igor Stravinsky–

When certain reasons bring you to a new beginning, in a new place
and they make you start a new chapter in your life,
What do you leave behind?
What do you see forward?

TEMPO [NO] TEMPO is a feature-length dance evening with the original live music of Igor Stravinsky's *Rite of Spring* on a piano four hands. Four dancers; Four humans, starting a new life. That is a reflect of the original subject that the composer had in this master piece: A new beginning. A new tempo.

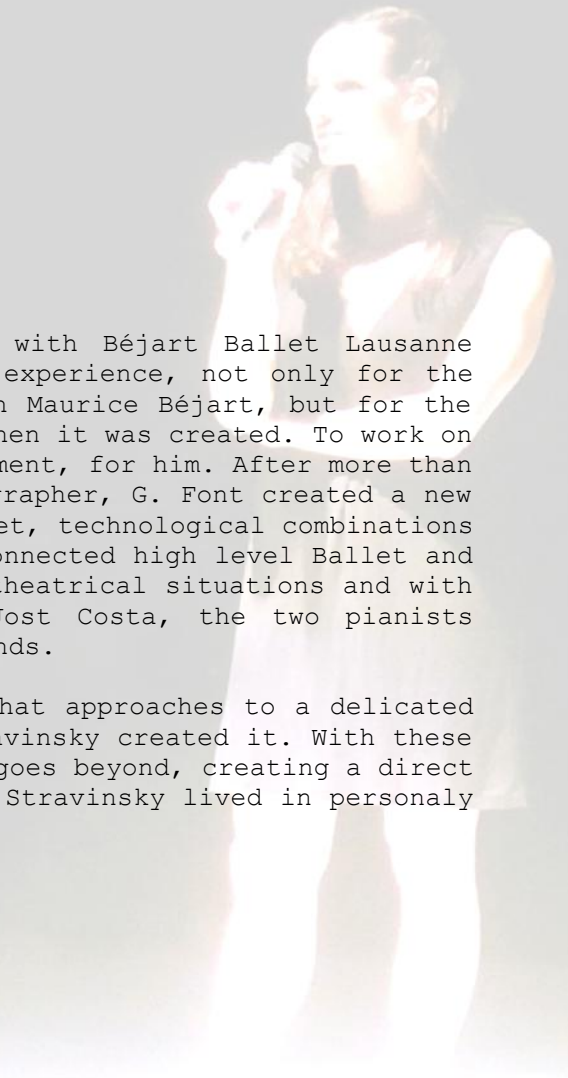


Habemus Corpus always takes real testimonies to create a new dance and/or music pieces about a specific theme. This time, it is based on 4 different real stories coming from 4 very different countries. All of them have different pasts, with different reasons to enter a new land and diferent forth futures to build. But all of them are linked to the main reality for anyone who wants to enter a new land for a new life, as refugee, worker, immigrant, family member...



Miquel G. Font danced *Le Sacre du Printemps* with B ejart Ballet Lausanne (2003–2005). As a dancer, that became an revealing experience, not only for the young age he was and the fact to work personally with Maurice B ejart, but for the revolution in the dance world that this piece meant when it was created. To work on this music became the greatest challenge up to that moment, for him. After more than a decade, and a whole career as a dancer and choreographer, G. Font created a new point of view, translated through the bodies, stage set, technological combinations and live execution of the original music score. He connected high level Ballet and Contemporary techniques, with literally and metaphorical theatrical situations and with the virtuous masterful music played live by Duo Jost Costa, the two pianists connected in the high level that the composition demands.

Tempo [No] Tempo is a contemporary art piece that approaches to a delicate but very real social moment, as it was when Igor Stravinsky created it. With these subjects as the departure point, this scenic proposal goes beyond, creating a direct link between the actual reality and the reality Igor Stravinsky lived in personally as a refugee and immigrant, one century ago.



Creation Process

On March 2015, Miquel G. Font was invited to the Solo-Tanz-Festival choreographic competition in Stuttgart, where he was awarded with an extract of his production 0'1234 (Full Evening). In that context, the two pianists of Duo Jost Costa, who assisted at the half final performances, contacted him. Since that first contact, a collection of further projects was born, and these would be developed during the following months. On October 2015, when the project was already created, a subvention from the city of Stuttgart, the invitation from three theaters and a list of sponsors arrived. All together would make possible the first creation of the project.



The artistic creation in the studio in Stuttgart happened during the month of March. At the end of this process, as part of the process itself, and with the willing to approach scenic arts to new fields, some activities related to social subjects were organized, like open rehearsals at the biggest music conservatory of the region, in Tübingen, or two pre-premieres at the city of Holzgerlingen with the presence of 50 refugees from Siria and Iraq. After these events, the exchanges with these groups were, with no doubts, the strongest last step of the whole creation on a human level.

Because of the main subject to create the piece on, during the pre-production process, on January and February 2016, several things were proposed in a social level with Schools or immigrants and refugees foundations in the region of Stuttgart. This would become a very important ingredient for the working process with the artists, in the future. In order to optimize the artistic and human/reality level on stage, the four most experienced members of the company, as dancers and immigrants would be those to be part of this creation. At the end, none of the the artists in the team, including the pianists, was German, even when the whole project was created there.



Press rebounding from one country to the other

Gäste der Generalprobe wieder dabei

Herausforderes Tanztheater zu Strawinskys „Sacre du Printemps“ in der Stadthalle Holzgerlingen

von Boris Velge

HEIZELBERGER Migrator ist Bewegung, in der existenzielle Fragen gestellt und eigene Vorstellungen herausgefordert werden. Die Künstler der Aufführung „Tempo (no) tempo“ in der Holzgerlinger Stadthalle von Jordi Sora und Miquel G. Font sind in dieser Hinsicht keine Ausnahmen. Das neue Werk von Igor Strawinsky „Sacre du Printemps“ handelt von der immensalen Opfergabe „Jahannam Capriccio“ als Sonntag eines herausfordernden Choreografen.

Durch erneut ein Musik- (Kreuztänzer) Ballett- (Sacre du Printemps) geht es in die Salzburgerkammer der modernen Musikgesellschaft, mit einem markanten Repertoire unter Anhang an lokalen Selbstbild und einer unkonventionellen Konzeptionen verbindet sie bei der Überführung der umständlichen Fassung 1913 einen veränderten Charakter. Auch in der Hinsicht für Sora und Font, die die „Frühlingssopfer“ von Strawinsky als „Sacrifices“ vorführen, ist die Aufführung nicht nur ein Werk, sondern ein Ereignis, das sich selbst über 100 Jahre nach dem ersten Erfolg über die Grenzen hinweg ausbreiten lässt.

Und auf Clava zeigen sich drei Tänzerinnen, die sich gegenseitig berühren und sich in einem Raum bewegen, der durch die Musik der Pianisten und der Choreografen mit den Zuschauern verbunden ist. Die Tänzerinnen sind nicht nur die Protagonisten, sondern auch die Protagonisten der Aufführung, die durch die Musik der Pianisten und der Choreografen mit den Zuschauern verbunden ist.



Archibald Macintosh, Font und Klaviermusik zu verwechseln. Foto: Gernot B. Bode

Guests again to the general rehearsal

(...)Migration is movement, in which existential questions are asked and own perceptions are challenged. The idea behind the performance of „Tempo (no) tempo“ in the Holzgerlinger Stadthalle was to give this liminal experience space and sound through dance and music(...)

(...)Especially the conversations [with refugees] following the final rehearsal in which choreographer, dancers and musicians answered questions to the audience was a memorable experience for everybody involved. The cast made a special discovery when it realised that its performance offered itself to different interpretations and perceptions and escaped a unidimensional reading(...).

Boris Velge - Pressespiegel Holzgerlingen - 5/04/2016

STUTTGARTER ZEITUNG | www.stuttgarter-zeitung.de

KULTUR

Departure to a foreign land

(...) At the *Stuttgarter Theaterhaus*, the Spanish company *Habemus Corpus* powerfully linked [Strawinsky's] expressionist work about pagan rites in old Russia with the fate of migrants (...).

(...) Their dancing styles present themselves accordingly diverse: powerful-determined to tense-clipped. Also the fingers of the pianists dance - as filmed projection on the musical score. The dancers undergo enormous transformations that evening. Miquel G. Font and the cast succeed with an intriguing reinterpretation of the famous „Spring Sacrifice“ (...).

Anne Abelein - Stuttgarter Zeitung / Culture - 6/04/2016

Thrilling hugs

(...) It is a reflection of what the beginning of a new life means. It may be a good opportunity to discover a company that works with contemporary language on a solid classical base with an explicit literalism, sometimes shocking, and a clear interest on using technological resources on stage. Those dancers, with overwhelming personality and far from neutralizing, drag the piece's tension to one of the most alive subjects today: Immigration. The work is a celebration of femininity as a symbol of fertile restarting, around the central character, who thrills with each hug (...).

Jordi Sora - Escena de la memòria - 9/04/2016

Interview at the matinée event (German)

<http://www.regio-tv.de/video/409806.html>

Regio TV Stuttgart - 24/03/2016

Aufbruch in ein fremdes Land

Tanz Habemus Corpus zeigt im Stuttgarter Theaterhaus frei nach Strawinsky „Tempo (No) Tempo“.

Der Frühling steht für Aufbruch, fordert aber bisweilen grausame Opfer. Nirgendwo kommt das eindrucksvoller zum Ausdruck als in Igor Strawinskys Ballettmusik „Le Sacre du Printemps“ von 1913. Die spanische Kompanie Habemus Corpus hat sein expressionistisches Werk über heidnische Riten im alten Russland im Stuttgarter Theaterhaus überzeugend mit dem Schicksal von Migranten verknüpft. Am Montagabend hatte Miquel G. Font „Tempo (No) Tempo“ Premiere. Yseult Jost und Domingos Costa vom Duo Jost Costa präsentierten dabei Strawinskys „Frühlingssopfer“ in der Klavierfassung für vier Hände live. Von der Bühnendecke hängt die gesamte Partitur herab, wilde Striche durchkreuzen die Blätter. Die Besucher begegnen den Tänzern schon im Zuschauerraum, ein Akteur stellt sich ihnen sogar mit verbundenen Augen in den Weg.

Die Handlung beruht auf einer wahren Begebenheit: Vier junge Menschen machen sich auf in ein fremdes Land. Was lassen sie zurück, fragt eine Stimme, und die Tänzer antworten. Massive Gewalterfahrungen, aber auch harmonische soziale Beziehungen. Dementsprechend unterschiedlich präsentieren sich ihre Tanzstile: kraftvoll-entschlossen bis angespannt-abgehakt. Auch die Finger der Pianisten tanzen - als gefilmte Projektion auf der Partitur. Die Tänzer erfahren an dem Abend enorme Verwandlungen.

Miquel G. Font und dem Ensemble ist mit dem Abend eine verblüffende Neuinterpretation des berühmten „Frühlingssopfers“ gelungen. obe

Vorstellungen 7. April im Theaterhaus, 9. und 10. April im Treffpunkt Rotenbühlplatz

Habemus Corpus, origin and evolution

Born in Barcelona, trained at the Institut del Teatre, in Rudra Béjart Laussane and IT Dansa, Miquel G. Font danced in several companies, like Béjart Ballet Lausanne (Switzerland), Dominic Walsh Dance Theater (USA), Lanònima Imperial (Barcelona), Tanxcompagnie Oldenburg (Germany), among others, working with choreographers like Maurice Béjart, Kjiri Killián, Ohad Naharin, Ann van der Broek, Sharon Eyal, Guy Weissman or Jan Push.



In 2006, because of an injury of long term rehabilitation, he moved to the ecumenical community of Taizé, France. Righth there, he started writting about his projects, under the name of Habemus Corpus, which was founded in 2010, when he could combine it with his work as teacher in Institut del Teatre.

In 2011, he started directing his own productions in Germany, Austria, Switzerland and France, and as a guest in Scottish Dance Theater, Tanztheater Darmstadt or Miami City Ballet, and in international festivals like Jerusalem Dance Week (Israel, 2015), Intenationale Tanz-Theater Festival Hannover (Germany, 2014) and Kultur und Politik Festival W3 Hamburg (Germany, 2015).

During the season 2014/15 HC came back to Catalonia with the creation of *0'1234 (Full Evening)*, awarded with international choreographic prizes in Barcelona, Stuttgart, Basel and Jerusalem. As a consequence, new productions have been created in bigger frames in Germany, like *Tempo [no] Tempo* on the life music of The Rite of Spring, and finishing the season 2015/16 with the creation in Barcelona of his 20th piece: *Teen Time Gone*.



Dates and performances

Previous performance	Stadthalle Holzgerlingen	1.04.2016
Pre-premiera	Stadthalle Holzgerlingen	2.04.2016
	(with the presence of the refugees from Siria and Iraq)	
Premiere	Theaterhaus Stuttgart	4.04.2016
Performance	Theaterhaus Stuttgart	5.04.2016
Performance	Theaterhaus Stuttgart	7.04.2016
Performance /Streaming	Robert-Bosch Saal Rotebuhlplaz Stuttgart	9.10.2016
Performance /Streaming	Robert-Bosch Saal Rotebuhlplaz Stuttgart	10.10.2016
Future Performances:	Landestheater Tübingen, Alemanya	T. 2016/17
	CCN Belfort, França	T. 2016/17
	Rotebuhlplaz Stuttgart, Stuttgart	T. 2016/17

Production team:

Original Idea and Direction: Miquel G. Font
Executive production: Die Kulturaktivisten
Solo-Tanz-Festival
Stadt Stuttgart
Artistic production: Habemus Corpus
Duo Jost Costa

Choreography and dramaturgy: Miquel G. Font
Piano: Domingos Costa
Yseult Jost
Dancers: Emmanuel Dobby
Mireia González
Veronica Braccacini
Emilie Assayag
Choreographic assistant: Emmanuel Dobby
Sound design: Miquel G. Font
Light design: Tom Böhne
Gunter Votteler
Scenography: Habemus Corpus
Off-voice: Domingos Costa
Christoph Plum

Producció i patrocinadors



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