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ANIVERSARIO

COMPAÑÍA NACIONAL
DE **DANZA**

DIRECTOR ARTÍSTICO **JOSÉ CARLOS MARTÍNEZ**

DOSSIER

CNDCCARMEN



LOEWE
FUNDACIÓN

CARMEN

AN ORIGINAL CREATION BY JOHAN INGER FOR CND

1 H30MIN - BALLET IN TWO ACTS

*World premiere by the Compañía Nacional de Danza at
the Teatro de la Zarzuela, Madrid (Spain), 9th April
2015.*

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CHOREOGRAPHY

Choreography: Johan Inger

Assistant choreographer: Urtzi Aranburu Music: Rodion

Shchedrin and Georges Bizet

Original additional music: Marc Álvarez

Costume design: David Delfín

Dramaturgy: Gregor Acuña-Pohl

Scenography: Curt Allen Wilmer - Lighting design: Tom
Visser

When Johan Inger from Sweden was commissioned by the CND to arrange a new version of Carmen, a work of a markedly Spanish character, he saw himself up against a huge challenge but also a great opportunity. His approach to this universal myth would have to bring on something new. To this end, Inger decided to focus on the issue of violence, approaching it with a pure, uncontaminated view... that of a child. Based on this viewpoint, Inger creates a character who prompts us into watching everything happening before us through innocent eyes, while at the same time we witness the transformation of that bystander.

"There is an element of mystery in this character. It could be any child, it could be Don José as a boy, Michaela as a young girl, or the unborn child of Carmen and José. It could even be us, with our primeval goodness lacerated by the experience of violence which, though short-lived, may have negatively influenced our lives and our ability to relate to others forever."

Johan Inger

02



STAGING

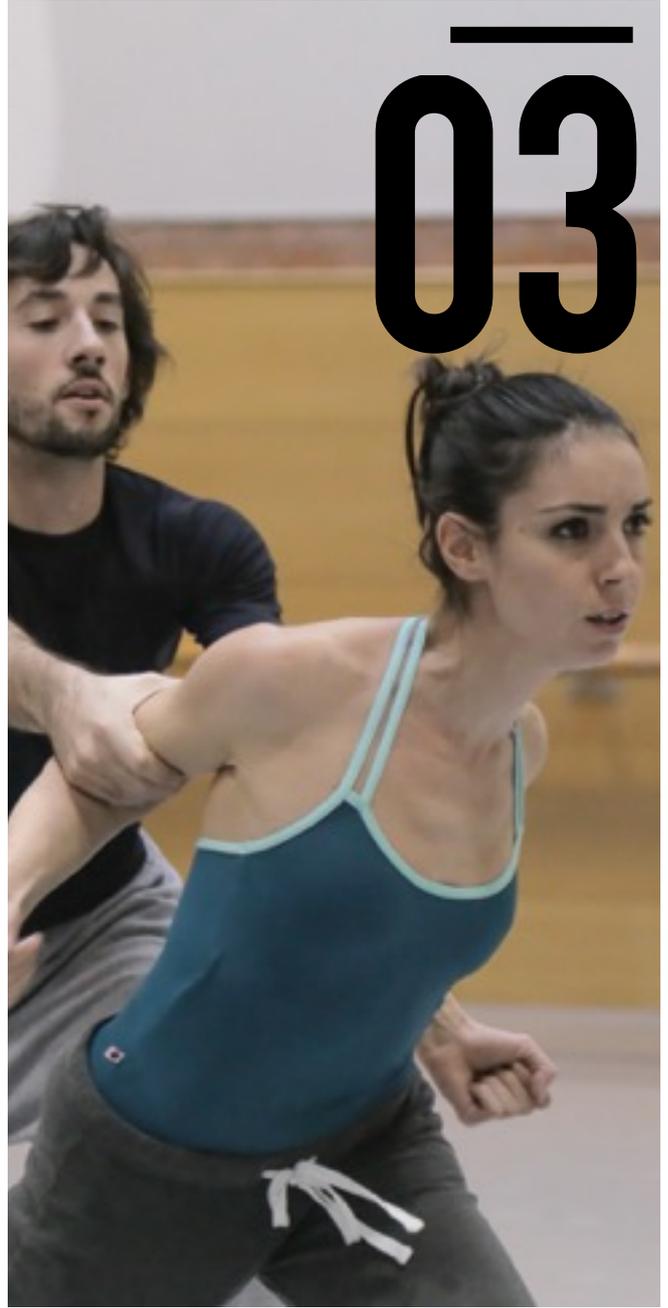
CURT ALLEN WILMER

The staging for this new proposal for Carmen is conceptually based on the creation of an open, plain scenario, with simple, clear-cut shapes and visually wholesome materials. An association of atmospheres is sought by reinterpreting the original novel, avoiding any form of localised aesthetic approach. Seville can be any place, a tobacco factory is any industry and the mountains of Ronda represent a frame of mind on the edge, which transposed to the stage is reflected as shady, dark, concealed, unsafe quarters. To create this atmosphere, three materials are used for the scenography—concrete, a mirror and a black undulated material, and a form rises: an equilateral triangle that instinctively and by association represents the universe depicted in Carmen. Three are a crowd, three stir up jealousy, three, alas, flow into violence.

Three times three equals nine prisms. The scenography synthetically consists of three moving prisms, each with three different sides, moved by three

dancers via the choreography, which is used to articulate the different spaces. These clear spaces do not hinder the dancing, highlighting possible places and moods just by their form and the material from which they are made.

The floor changes throughout the performance, starting out light and ending darker. Lamps accompany three different moments: the factory, the fiesta and the mountains. Aside from the costumes, this will be the only touch of colour in the scenography. This scenography is meant to appear dynamic and functional, at the service of a proposal that will show us, from the viewpoint of a child, the multiple aspects of this universal work of art, among which are violence and its consequences.



COSTUMES

DAVID DELFÍN

The guidelines set by the director of this ballet were sobriety, timelessness, contemporariness and a subtle proximity with the 1960s. All of the foregoing is to be viewed from the standpoint of symbol and metaphor. The personality of the characters will be tinged by these concepts. The idea is to create a new Carmen, removed from stereotype and from the period that we normally associated with the story, unfolding and transferring the characters to their contemporary equivalents.

In this way, soldiers will be transposed to an aesthetically different form of power—that of corporate executives. The matador, a key figure, will resemble a film or rock star ...

This symbolism is reinforced by metaphoric characters. The gipsies, seduced by the charms of the women rolling tobacco leaves that arouse their animal instincts, almost become dogs in heat. The candour, purity, goodness and the mystery to be found in humankind is represented by a boy, an androgynous presence that grows darker as the work proceeds forward. The violence and frustration is transformed into shadows, characters that gain presence in the second part of the ballet. The characters are sophisticated during the party in act one, whereas the cleaning woman brings us down to earth later on...

And then, of course, we have Carmen. Some of the notes from Johan's analysis: A free, brave, contemporary soul, perhaps an apocalyptic character. The costumes must convey strength and identity, with a slight touch of aesthetic ambiguity. The first part will be bright and colourful. Act Two becomes darker, with greys and blacks taking the stage. The fabrics will be chosen taking into consideration their maintenance and preservation, they will be easy to wash and iron. We shall especially combine cotton and polyester with a small percentage of elastane. This is the starting point for the creation.

JOHAN INGER



The Swede Johan Inger (Stockholm, 1967) completed his dance training at the Royal Swedish Ballet School and at the National Ballet School in Canada. From 1985 to 1990 he danced with the Swedish Royal Ballet in Stockholm, the last year performing as a soloist. Fascinated by the works of Kylián, Inger was convinced that a next step in his dance career should take him to Nederlands Dans Theater. In 1990 he joined Nederlands Dans Theater I and was a high-profile dancer in this company until 2002. When Inger tried his hand at Nederlands Dans Theater's annual Choreography Workshops (entitled Switch), Jiří Kylián noticed his talent for choreography. After four workshop pieces, Inger was allowed in 1995 to make his first choreography for Nederlands Dans Theater II. The resulting *Mellantid* marked his official debut as a choreographer. It was part of the Holland Dance Festival and was immediately a resounding success. It brought him the Philip Morris Finest Selection Award 1996 in the Contemporary Dance category. In 2001 *Mellantid* was nominated for the Laurence Olivier Award in the Best New Dance Production category. Since his debut, Inger has made various works for Nederlands Dans Theater (like *Sammanfall*, *Couple of Moments*, *Round Corners*, *Out of breath*).

For his ballets *Dream Play* and *Walking Mad* he received the Lucas Hoving Production Award in October 2001. *Walking Mad* - as it was later performed by Cullberg Ballet - was awarded the Danza & Danza's Award 2005. Inger himself was nominated with Dutch prizes such as the Golden Theatre Dance Prize 2000 by the VSCD Dance Panel and the Merit Award 2002 from the Stichting Dansersfonds '79. In 2013, Johan received the prestigious Carina Ari Award in Stockholm for his worldwide promotion of Swedish art and dance.

Inger left Nederlands Dans Theater to take on the artistic leadership of Cullberg Ballet in Stockholm in 2003. Over the past years he has made various choreographies for this company: *Home and Home*, *Phases*, *In Two*, *Within Now*, *As if*, *Negro con Flores* and *Blanco* amongst others. And to celebrate Cullberg Ballet's 40th anniversary, he created the work *Point of eclipse* (2007). From the summer of 2008 Inger ended his artistic directorship so as to devote himself entirely to choreography. In February 2009 he produced a new work for Cullberg Ballet entitled, *Position of Elsewhere*. In October 2009, Inger created *dissolve* in this for Nederlands Dans Theater I & II to celebrate the 50th jubilee season of the company. Since 2009, Johan Inger holds the position as Associate Choreographer with Nederlands Dans Theater, creating for the companies regularly. In May 2010, the Göteborg Ballet in Sweden premièred *Falter* and in September 2010, Nederlands Dans Theater I premièred *Tone Bone Kone*, both were new creations. In 2011, Inger created the successful *Rain Dogs*, based on music by Tom Waits, for the Basel Ballett in Switzerland. In 2012, Inger made, *I New Then*, for Nederlands Dans Theater 2 and in 2013, *Sunset Logic*, for the Nederlands Dans Theater 1 in The Hague, the Netherlands. In September 2013 he created *Tempus Fugit* for Basel Ballet in Switzerland. His latest creation, *B.R.I.S.A.*, was created in 2014 for Nederlands Dans Theater 2. Inger is presently working on two full-evening creations for the Compañía Nacional de Danza in Madrid and the Royal Swedish Ballet in Stockholm.



MY CARMEN

My Carmen is not only based on the female protagonist of the story, but as Merimée's original does, my ballet focuses on don José's love sickness, who, unable to accept the freedom of his beloved, starts a way down to hell, pushed by his primitive instincts: passion and revenge.

ON TOUR

MADRID, Teatro de la Zarzuela
APRIL 9-19, 2015 (10 performances)

SANTANDER, Palacio de Festivales
APRIL 25, 2015

TUDELA (Navarra), Teatro Gaztambide
MAY 2, 2015

VALENCIA, Teatro Principal
MAY 8 & 9, 2015

BONN (Germany), Bonn Opera House
JUNE 6 & 7, 2015

PEDAGOGIC BROCHURES

CND

DIRECTED BY JOSÉ CARLOS MARTÍNEZ

CARMEN

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for further info please contact:

coordinacion.cnd@inaem.mecd.es

NEXT PRESS DATES

CND

PRESS REHEARSAL at CND studios

MARCH 18, 2015 (time to be confirmed)

PRESS CONFERENCE at T. ZARZUELA

APRIL 7, 2015 - 12H

PHOTO CALL at T. ZARZUELA

APRIL 8, 2015 - 20h.

PREMIERE at T. ZARZUELA

APRIL 9, 2015 - 20h.

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LINKS TO GRAPHIC MATERIAL

REHEARSAL PICS

(DOMINGO FERNÁNDEZ)

VIDEO TRAILER

(DOMINGO FERNÁNDEZ)

ON WEB

more info at:

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