

CREATION 2018

CUB
E
A S S O C I A T I O N

H&G

A performance for adults and children from 6 years up



FOR 4 DANCERS ET 1 MUSICIAN

«Don't worry, my dear little sister.
Sleep well...»

(extract from Hansel and Gretel)

conception & choreography | Christian UBL

dancers | Hannah LE MESLE, Marion PEUTA,
Bruno MARÉCHAL, Martin MAURIÈS

dramaturgy - sound manager | Fabienne GRAS

music | Fabrice CATTALANO

costumes | Pierre CANITROT

lighting design | Jean-Bastien NEHR

artistic advice | Ingrid FLORIN, Claudine BERTOMEU

www.cubehaus.fr

Premiere January 26th, 29th, 30th 2018 | La Briqueterie CDCN du Val-de-Marne.

It is a loose adaptation of the German tale Hansel and Gretel, made famous by the Brothers Grimm in the first volume of their 1812 Grimm's Fairy Tales.

production

- CUBe association

co-production

- La Briqueterie-CDCN du Val-de-Marne
- CDCN Les Hivernales - Avignon
- CCN de Créteil et du Val-de-Marne / Cie Käfig direction Mourad Merzouki dans le cadre de l'Accueil Studio.
- CDCN Pôle sud - Strasbourg
- Pôle - Arts de la Scène - Friche La Belle de Mai
- Théâtre Paul Eluard - Choisy-Le-Roi
- Ville d'Orly / Centre Culturel Aragon-Triolet

support for residencies

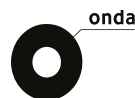
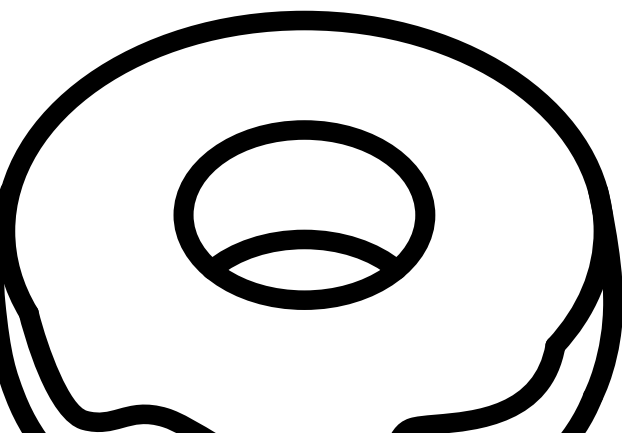
- Théâtre Durance - Château-Arnoux St Auban
- Le Pacifique - CDCN de Grenoble

support

- DRAC PACA,
- Ville de Marseille
- Région PACA
- Département des Bouches-du-Rhône
- Département du Val-de-Marne

Credits

- photos | © Vincent Martin / Photomavi.com.
- graphics | www.fabcott.com



To address and create an artistic language that will speak to young audiences, I decided to take on one of the great German fairy tales, Hansel and Gretel.

This tale has rarely been adapted for contemporary dance.

This tale had a lasting presence and impact on my childhood.

This tale draws on all the fantastic images that contribute to our collective unconscious anxieties.

This tale depicts the evil stepmother and the witch, both of whom serve simultaneously as symbols of kindness and cruelty.

This tale speaks to today's society, in which food is viewed as a boundless means of seduction.

Christian Ubl



Symbolic significance

This tale conjures a sense of abandonment, fear, fire, and frustration, whilst addressing poverty, dreams of opulence, and gastronomic pleasures, as well as infanticide, which were common during the 19th century.

In adapting it today, we can consider not only to what extent food is able to satisfy our needs, but also to what degree it has become a means of comfort, a source of disgust or pleasure, or indeed, of limitless seduction.

Food, especially candy, has the ability to calm agitated, frustrated, and anxious minds. Emotions play a central role in our relationship to food. Eating is a necessity, but it is also an essential part of our identity that carries symbolic significance, as a means of communicating with others, and of sharing values.



CHOREOGRAPHIC PLAY

H&G is a stripped-down version of the tale, but is still full of tension and surprises. Drawing upon the story's more expressive and dramatic elements, the choreographic narrative is at once abstract, dynamic, rhythmic and playful.

The goal is not to serve up the play in the exact way that it was passed through the generations, but rather to place fast food and junk food at the heart of this adaptation, so as to focus upon the essential preoccupations and realities of our own era. The play re-imagines the journey of five protagonists in a way that transports the audience back to their childhood, asking them to consider the significance of gastronomic customs within today's society. The main aspects of the tale make it possible to evoke precise situations, physical states of being, and deliberate attitudes. A clear framework is also given to the relationship forged between each dancer and the character he embodies.

The body moves thanks to both physical and emotional nutrition... Without neglecting more formal dance training, these body movements feed on concrete acts: swallowing and chewing, filling the stomach, enjoying, smelling, touching, playing, and manipulating or transforming. The mouth, the lips, or the tongue drive the movements of the dancing bodies. The dance itself becomes food and life source.

ELEMENTS

The two male and two female dancers constitute a close sibling group.

- **Hansel and Gretel** are each 'cloned' from the beginning, in order to blur dramatic pathways and to establish a mirror-image reflection with which to begin the choreographic storytelling.
- **The witches:** their bodies are pronounced and angular, their appearance is mysterious, and their presence is spellbinding. We draw from the writing and original score of the 1914 Hexentanz solo performed by Mary Wigman (dancer and German pioneer of expressionist dance) in order to reinterpret the history of contemporary dance.
- **The stepmother's** sturdy, rigid, and tense body expresses her authority. The same actor plays the witch and the stepmother; the same goes for the wizard and the father.
- **The musician** is an invented character who belongs to the food industry; he acts as a stimulus for the ears and for the body; his body is elusive, as if he is in observation.

On stage, these performers transport us to their fictional, innermost worlds, an almost nightmare-esque universe following a night both cruel and poetic.



Environnement

At first, the stage space is simple, empty, and white. The repurposed food initially acts as a set element and brings colour to the stage: inflatable plastic objects, gadgets, and clothes act as replacements for food. A host of other items to be manipulated by the dancers – things that we believe to be essential to our existence – will also be present

The music is composed by Fabrice Cattalano. It is a reinterpretation of a German opera (Humperdinck, 1893), which moves away from the original in order to create a unique and contemporary soundscape.

The costumes by Pierre Canitrot are designed on a standard base onto which various inventions have been added to create a blend of materials, codes, and colours to transport the young audience into a metaphorical realm.

Choreographic art as a stimulus for young audiences?

Imagination comes instinctively to all young audiences. They weave their own plotlines from their sensory experiences. Any theatrical experience creates possibilities for multiple readings. At first sight, dance can conjure up a kind of emptiness, or even abstraction. By stimulating the senses, H&G intends to capture the attention of the young audience, to awaken their curiosity, and to open their minds to new forms of theatrical creation.



A Legendary Tale

Hansel and his sister Gretel are the children of a poor woodcutter. Fearing starvation, his wife persuades him to abandon the children in the forest. Getting wind of this plan, Hansel and Gretel gather little white pebbles to mark their path, and manage to find their way home. The stepmother pushes her husband to try again; this time the children have only breadcrumbs to drop along the route, which are quickly eaten by birds. Lost deep in the woods, Hansel and Gretel discover a house made of bread, complete with sugar windows. They begin to eat their fill. What they do not realise is that it is home to a witch, who lures in children in order to eat them.

The witch locks Hansel in a cage and forces Gretel to be her servant. Gretel must cook food in order to fatten up her brother Hansel. Every day, the witch checks whether he is fat enough to eat. One day, unable to wait any longer, she decides to go ahead, but Gretel manages to push her into the fire and to free Hansel. The children take the path back to their home where they find their since-widowed father tortured by guilt and shame.



CREATION 2018 | from 6 and up

26 JANUARY | 10 am & 2.30 pm

29 JANUARY | 10 am & 2.30 pm

30 JANUARY | 7.30 pm

La Briqueterie-CDCN du Val-de-Marne, France

16 FEBRUARY | 9.45 am & 2.30 pm

17 FEBRUARY | 3.30 pm

CDC Les Hivernales – Avignon, France

20 FEBRUARY | 2.30 pm

20 FEBRUARY | 6.30 pm

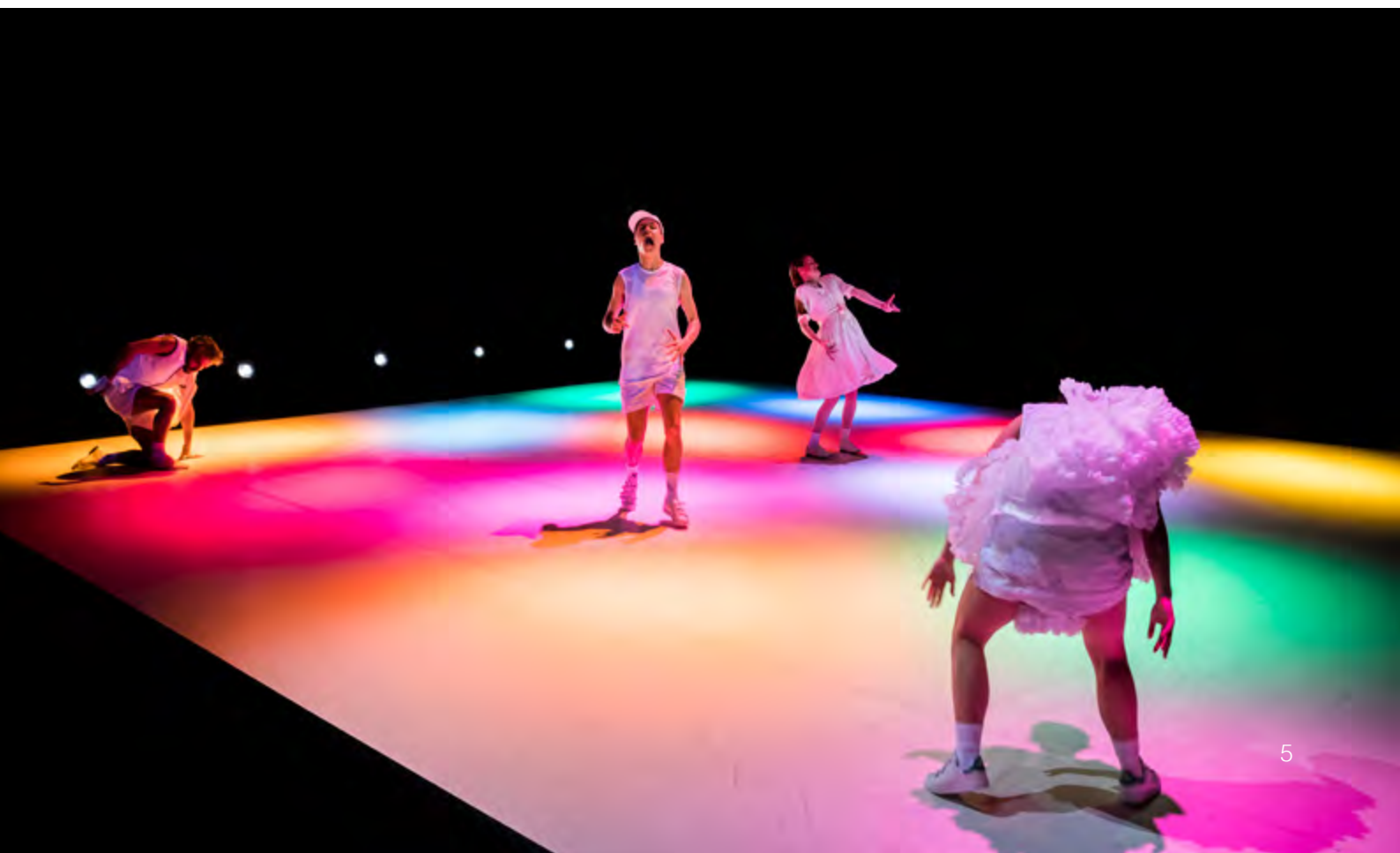
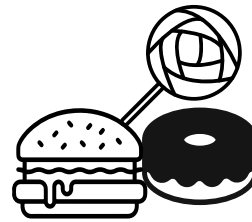
Festival les Elancées - Théâtre Fos-sur-mer, France

22 FEBRUARY | 2.30 pm

23 FEBRUARY | 10 am & 7 pm

24 FEBRUARY | 7 pm

Théâtre Massalia / La FRICHE la Belle de Mai / Marseille, France



CUBe is a contemporary dance company based in Marseille and directed by the choreographer and dancer Austrian Christian UBL. Since 2005, Cube grows with the willing to present research spaces in movement, images, music, architecture, art and text. The goal is to partner with artists from different backgrounds to reach a multifaceted stage production which imposes a questioning on the meaning of the power of dance, as well as the artistic act itself, its necessity and its visibility. For each creation, the goal is to create a language or a specific world, articulated around the body - to provide the means of poetic and transverse responses on contemporary issues; to cause an artistic effervescence like an imaginary ornament speaking to the audience of today.

CREATIONS

STIL | 2017

What status for Art nowadays ?
at Pavillon Noir / CCN Ballet Preljocaj, Aix-en-Provence (FR)

AU | 2015

Why "difference" is a crucial component of "identity"?
at KLAP - maison pour la danse de Marseille (FR)

SHAKE IT OUT | 2014

What is the role of folklore, and of European culture?
at Pavillon Noir / CCN Ballet Preljocaj, Aix-en-Provence (FR)

B&W's | 2012

How does one reconcile body and soul? diptych B&W's
- BlackSoul & WhiteSpace at Tipperary Dance Platform (IR)

KLAP ! KLAP ! | 2008

What is the role of the public in performance today?
at 3bisF lieu d'arts contemporains, Aix-en-Provence (FR)

ersatzZtrip | 2006

How can one tell the copy from the original? ersatzZtrip
(2006) Pavillon Noir / CCN Ballet Preljocaj (FR)

May You Live In Interesting Times | 2005

What is time?
at Festival Printemps de la Danse Théâtre Sévelin 36 -
Lausanne (CH)

ARTISTIC COLLABORATIONS & CO-WRITING

With Pop Songs | 2013

collaboration with Thomas Lebrun at the MPAA à Paris (FR)

Switch | 2012

Reconstruction & recreation at the MPAA - Maison des pratiques artistiques amateurs - Paris (FR)

La Semeuse | 2011

Texte from Fabrice Melquiot with Céline Romand & Christian UBL, 3bisF lieu d'arts contemporains (FR)

Sur les pas des demoiselles | 2010

Co-writing with Christine Corday (FR)

FEVER | 2009

Création of 5 choreographers at the Laban Center in London (E)

COMMANDS

WAOUHHHHH ! | 2015

out door in situ walk about performance at the col du coq
- collaboration with l'Hexagone, scène nationale Arts Sciences de Meylan and the CG Isère

HOW MUCH ? | 2015

creation for the C.C.D.C at the festivals D-CAF in Cairo and Nassim el raqs in Alexandrie - Egypt (E)

TANGO | 2013

« Meublé sommairement », de Dominique Bagouet au CDC Les Hivernales Avignon (FR)

And So We Dance | 2013

Festival Tours d'Horizons, CCN of Tour (FR)

Danse Apache | 2012

Centre d'Art Bastille - Grenoble (FR)

support

DRAC PACA | 2006-2008, 2010 - 2013 - support for production
DRAC PACA | 2014 -2015 - two years support for company productions
DRAC PACA | 2017 -2019 - three years support for company run
RÉGION PACA | 2005-2015 help for research, productions and touring
CG 13 | 2005-2015 - help for production and touring
CG 93 | 2008 support for residency in Bagnolet
ARCADI | 2008 support for production
VILLE D'ISTRES | 2005-2013 support for the company
VILLE DE MARSEILLE | 2014- 2015 support for productions
ADAMI | 2006, 2013/14 support for productions & touring
SACD- FONDS SCENE DE MUSIQUE | 2009, 2014 financial support
AMBASSADE FRANCE et AUTRICHE À DUBLIN | 2012 touring support
FORUM CULTUREL AUTRICHIEN PARIS | 2005-2015 touring support
AMBASSADE AUTRICHE À LUXEMBOURG | 2014

Christian UBL, choreographer | dancer

Christian UBL was born in Austria in Vienna. He approaches dance through a very eclectic background, including figure skating and mainly Latin sports dances – for which he won many prizes in international competitions.

From 1993, he found interest in contemporary dance and follows workshops in Vienna, Budapest, Nantes, Istres and New York.

In 1997, he joins Coline in Istres for 2 years where he meets Luke Trembley, Robert Seyfried, Serge Ricci, Mirjam Berns, Fabrice Ramalingom H el ene Cathala, Fran oise Murcia. After this training, he continues his carrier as interpreter with Robert Seyfried and Abu Lagraa.

From 2000, he participates in Michel Kelemenis plays. Then, he is chosen by Les Carnets Bagouet to dance Meubl e sommairement (summarily furnished) by Dominique Bagouet. In 2001, he also performs for Christiane Blaise, Daniel Dobbels and Delphine Gaud. From 2003, he dances with Thomas Lebrun La Tr eve (2004) What you want ? (2006), Switch (2007) and interprets for the Compagnie Linga in Lausanne and Irland Dance Theater in Dublin.

In 2005, Christian gets a license - Humanities - Art Show at the University of Lyon II and becomes the artistic director of CUBe. Subsequently, he creates the choreographies:

May You Live In Interesting Times (2005) ErsatzZtrip (2006) Klap! Klap! (2008), FEVER (2009) BlackSoul & WhiteSpace (2010-2012) I'm from Austria like Wolfi! (2010) and La Semeuse (the sower) (2011). He co-writes a duet Sur les pas des demoiselles (on the footsteps of young ladies) (2010) with Christine Corday for the Festival Rayon Frais in Tours.

That same year, Christian begins a new artistic collaboration with David Wampach for Cassette, Sacre et Tour and joins again Thomas Lebrun -Director of CCNT- for La Jeune Fille et la Mort (the young girl and death). He also assists in creating Thomas Lebrun With Pop Songs creation - project for 16 amateurs in MPAA in Paris and creates And So We Dance, for 20 amateurs for the opening of the festival of Tour d'Horizon at the CCNT in June 2013.

In 2014, at the Pavillon Noir, he creates the play Shake it Out for five dancers and two musicians on stage on the place of folklore and tradition in European cultural sphere.

Christian begins a new collaboration as a performer with Tom eo Verges for 2014/15 season and creates HOW MUCH ? in Cairo and Alexandrie in April 2015, the outdoor performance WAOUHHHHH! and A U, third piece to his triptych A World Without Flags in October 2015.

2016 Ubl is invited by Huber Colas at the festival ActOral. 16 at Friche la Bel de Mai and create TONGUE OF FIRE with Lucie Depauw. In 2017 he created STIL for 6 performers and 2 musicians about the status of Art nowadays in reference to the Jugendstil and Gustav Klimt and Egon Schiele's works.



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