



DANCE FOR CHANGING TIMES
ELEFSINA 28 APR - 01 MAY 2022

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25
years of
aerowaves

Spring Forward

28 April - 1 May 2022 in Elefsina, Greece

Programme Notes

aerowaves.org/spring-forward/spring-forward-2022/

#SpringForward22

25 years of
aerowaves

2023 ΕΛΕΥΣΙΝΑ
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Schedule of events

Thursday 28 April

- **School** – ‘Suiyoubaion’ by **Ayano Yokoyama** (Japan) 17.00 – 17.20 p. 6 - 7
- **Gymnasium** – ‘CHOREOMANIACS’ by Simona Deaconescu (Romania) 18.00 – 18.40 p. 8 - 9
- **Foyer** – ‘Some choreographies’ by Jacopo Jenna (Italy) 19.00 – 19.40 p. 10 -11
- **Foyer** – ‘Soirée d’études’ by Cassiel Gaube (Belgium) 21.45 – 22.25 p. 12 - 13

Friday 29 April

- **Gymnasium** – ‘Call Alice’ by Temporary Collective/Tereza Ondrová (Czech Republic) 11.00 – 11.40 p. 14 - 15
- **Gymnasium** – ‘Open Drift’ by Philippe Kratz (Italy) 11.50 – 12.05 p. 16 -17
- **School / Event Hall** – ‘Plastic Bag’ by Yulia Arsen (Russia) 12.20-13.00 (withdrawn as a consequence of war in Ukraine) p. 18
- **Amphitheatre** – ‘Treatment of Remembering’ by Sabina Bočková, Johana Pocková, Inga Zotova-Mikshina /POCKETART collective (Czech Republic) 15.00 – 15.40 p. 19 - 22
- **School/ Event Hall** Artists Talk: Choreography is a Greek word 16:00 – 17:30 p. 4
- **School/ Event Hall** – ‘1°C’ by Q dance company (South Korea) 18.00 – 18.40 p. 23 - 24
- **Foyer** – ‘The Very Last Northern White Rhino’ by Gaston Core (Spain) 19.00 – 19.35 p. 25 - 26
- **Foyer** – ‘Warping Soul’ by Andreas Hannes (Netherlands) 21.45 – 22.05 p. 27 - 28

Saturday 30 April

- **Gymnasium** – ‘Me, My non-Self and I’ by Rima Pipoyan (Armenia) 11.00-11.30 p. 29 - 30
- **Gymnasium** – ‘Beings’ by WANG Yeu-kwn/Shimmering Productions (Taiwan) 11.35-12.05 p. 31 - 32
- **School** – ‘Never Twenty One’ by Compagnie Vivons/Smail Kanouté (France) 12.30-13.05 p. 33 - 34
- **Coastal Front** – Movers Platform #3 curated by Hiroki Umeda (Japan/Korea/Greece) 15.00 – 15.30 p. 35 - 36
- **School/Event Hall** Partners Talk: The Legacy and the future 16:00 – 17:30 p. 4
- **Foyer** – ‘Cold Hawaii’ by Sigrid Stigsdatter Mathiassen (Netherlands) 18.00 – 18.30 p. 37 - 38
- **Gymnasium** – ‘Pas de deux’ by Cie AMA/Anna-Marija Adomaityte (Lithuania/Switzerland) 19.00 - 19.40 p. 39 - 40
- **Foyer** – ‘Esercizi per un manifesto poetico’ by Collettivo Mine (Italy) 21.45 – 22.25 p. 41 - 42

Sunday 1 May

- **School** – ‘the pleasure of stepping off a horse when it’s moving at full speed’ by Courtney May Robertson (Netherlands) 11.00 – 11.15 p. 43 - 44
- **School** – ‘Comme un symbole (forme courte)’ by Cie Al-Fa/Alexandre Fandard (France) 11.25 – 11.40 p. 45 - 46
- **Gymnasium** – ‘Vanishing Point’ by Dafin Antoniadou, Constantine Skourlis, Alexandros Vardaxoglou (Greece) 12.00 - 12.25 p. 47 - 49
- **Amphitheatre** – ‘Study 4, Fandango and Other Cadences’ by Aina Alegre (Spain/France) 15.00 – 15.35 p. 50 - 51
- **School/Event Hall** Writers Talk: Springback speaks out 16:00 – 17:30 p. 4
- **School/Event Hall** – ‘Deep Fake’ by Gergő D. Farkas (Hungary) 18.00 – 18.40 p. 52 - 53
- **Foyer** – ‘HOLE IN SPACE’ by Diego Tortelli & Miria Wurm (Germany) 18.45 – 19.10 p. 53 - 54
- **Foyer** – Screening of the film ‘Aerowaves at 25’ by Enya Belak 19:20 – 20.15 p. 5
- **Amphitheatre** – ‘Gran Bolero’ Jesús Rubio Gamo (Spain) 21.45 – 22.25 p. 56 - 57

Beyond the performances

At Spring Forward we will also make time for a series of talks called 'Across Europe: dance back, dance forward'. We will discuss choreography, dance past and future and dive into the themes and forms of the pieces presented during the four days. In addition, alongside the performances, we will run Springback Academy (a programme for burgeoning dance writers) and for the first time we have invited a group of emerging dance presenters who will kick off Startup Forum.

Join us for the talks 'Across Europe: dance back, dance forward?'

Friday 29 April – Sunday 1 May
16:00 – 17:30 h
at School / Event Hall

Friday 29 April – Artists Talk

Choreography is a Greek word

Aerowaves choreographers from Greece spanning the last 25 years in conversation with Springback writer Jordi Ribot Thunnissen about the next 25 years. They will include Anastasia Valsamaki, Dafin Antoniadou, Constantine Skourlis, Alexandros Vardaxoglou, Sofia Mavragani, Euripides Laskaridis, Iris Karayan, Christos Papadopoulos, Aris Papadopoulos, Martha Pasakopoulou, Linda Kapetanea, Apostolia Papadamaki, Zoi Dimitriou, Alexandros Stavropoulos, Ioanna Portolou, Andonis Foniadakis, Patricia Apergi and Andreas Hannes.

Saturday 30 April – Partners Talk

The legacy and the future

Legacy: 25 minutes for founder Director John Ashford to reminisce with 'survivors' from the very first Aerowaves meeting in London 1996 including Yvona Kreuzmannová, Laura Kumin, Marianna Kajantie and Victoria Marangopoulou.

Future: 25 minutes for the next generation to address the future, with a panel drawn from Aerowaves Partners, Startup Forum and Spring Forward guests.

Sunday 1 May – Writers Talk

Springback speaks out

Springback Magazine is propelled by ten new dance writers each year selected following a Europe-wide search. What did they see? Is that what we saw? Where will dance lead us next?

Meet the Springback Academy 2022 class

Our new writers will be mentored by the dream team of dance critics Donald Hutera (The Times), Sanjoy Roy (The Guardian), Kelly Apter (The Scotsman) and Laura Cappelle (New York Times). Under the coordination of Oonagh Duckworth and the guidance of these four experienced dance writers, they will have the chance to write reviews about the festival performances and to develop their critical writing skills for a number of different formats. We are delighted to welcome 10 new writers on board: Inês Carvalho (PT), Ariadne Mikou (It/GR), Bas Blaasse (BE), Berit Einemo Frøysland (NO), Georgia Howlett (UK/IT), Karina Buckley (IE), Lea Pischke (DE), Plamen Harmandjiev (BG/AT), Sedera Ranaivoarinosy (FR) and Hang Huang (FR).

The First Startup Forum

For the first time, a group of emerging dance presenters will be guided through the festival by four Aerowaves Partners, addressing current programming issues by example. Awards will be offered to three of them to plan presentations of Aerowaves artists when they return home. Aerowaves board member and former director of Dance Umbrella Betsy Gregory will lead the initiative. Meet the participants: Nicolas Vamvouklis (GR), Eva Posedel (SI), Pétur Armannsson (IS), Chiara Bersani (IT), Tendai Malvine, Makurumbandi (NO), Fatima Ndoye (FR), Guillaume Guilherme (CH), Maria Manoukian (GR), Jenna Jalonen (HU), Thjerza Balaj (DK) and Aleksandra Lytvyn (UKR).

Aerowaves at 25 – Film

Sunday 1 May, 19:00 at the Foyer

To celebrate this very special anniversary we are screening the premiere of the documentary directed by Enya Belak which tackles the past, present and future of our platform.

Aerowaves at 25 – Exhibition

Every day, 10.00 - 23.00 at the Foyer

Aerowaves was born of a changing Europe, a burgeoning dance scene, cross-country connections, a few hunches – and many VHS cassettes. How has the network grown up?

‘Suiyoubaiion’ by Ayano Yokoyama (Japan)

Thursday 28 April, 17.00 – 17.20
at the School

While information on faraway places is now readily available, how well are we really able to see the truth of it all? The horizon is visible from so many different seas, yet too far away to imagine what lies beyond it. In the muddy stream of information, we are swallowed by the next wave without grasping what is hidden and invisible. The truth is we know absolutely nothing at all. Still, in these ever-changing uncertainties, we can let our imaginations flow.

‘Suiyoubaiion’ is a shorter version of the piece ‘Sea’

Credits

Choreography & Performance : Ayano Yokoyama

Music & Edit : Ayano Yokoyama, PENNENNENNENNEN•NENEMS

Lighting Design : Kaori Minami(LICKT-ER)

Manager : Marie Takimoto

Supported by The Saison Foundation and ARTS COUNCIL TOKYO.



THE SAISON FOUNDATION

Ayano Yokoyama



©Ayako Takamatsu

Having trained in contemporary dance and Hip Hop, performer and choreographer Ayano Yokoyama founded an all-women dance company (lal banshees) in 2016. With her first piece for the company she became a finalist of the Toyota Choreography Award and with the group's second work they performed at the distinguished venue Theater Tram. Since then, Yokoyama has developed a unique choreographic style based on Hip-Hop and contemporary dance techniques, featuring neutral expressions and a deep relationship

between sound and movement. Yokoyama draws on her aesthetic sensitivity for her work, creating her own music and set design. She embodies a music-focused dance that fancifully isolates mundane moments and brings them back to reality. She has won the YOKOHAMA DANCE COLLECTION 2020 Grand Prix Jury Prize, the Polosas Endowment Fund Camping Prize, the KYOTO CHOREOGRAPHY AWARD 2020 2nd Prize "Incentive Prize" and the 2021 Saison Foundation.

'CHOREOMANIACS' by Simona Deaconescu (Romania)

Thursday 28 April, 18.00 – 18.40
at the Gymnasium

1518. The city of Strasbourg is on high alert. A dance epidemic breaks out in the central square of the town. Rumours arise around this bizarre manifestation. A crazy mixture of humorous medicine, supernatural phenomena, a little mycology, and some mythology. For those who dare to go beyond the internet buzz, the dance epidemic is strongly infused with ideas of the Middle Ages Christian Church, still popular today.

Choreomaniacs is a performative docu-fiction tracing chronologically the events that marked the mass dystopian manifestation of 1518 in Strasbourg, a dance craze that infected several hundred people. The performance humorously questions how we look at dance, starting from a series of baffling testimonies and events carefully extracted from historical journals. If you think that pseudo-science and fake news are a thing of the present, "Choreomaniacs" dares to challenge your belief from a mediaeval science-fiction eclectic perspective.

Credits

Choreography & dramaturgy: Simona Deaconescu

Performers: Georgia Maciuceanu, Adrian Popita, Robert Popa, Diana Dragu, Laura Murariu

Music: Vlaicu Golcea

Light design: Alexandros Raptis

Pictures: Teodora Simova

Produced by: The National Centre for Dance in Bucharest

Co-financed by : The Administration of the National Cultural Fund, as part of the project
"Redance - Residences for Dancers 2020"

Simona Deaconescu



© Cristian Pascariu

Simona Deaconescu holds a BA and a MA from the choreography department of the National University of Theatre and Film in Bucharest. She received the danceWEB scholarship (2014), the CNDB – National Centre for Dance in Bucharest Award (2016), was an Aerowaves Twenty18 Artist (2018), and a Springboard Danse Montréal Emerging Choreographer (2019). She has developed new work connected with microbiology and virtual reality settings as an artist in residence of the European Projects “Moving Digits” and “Biofriction” in 2019 and 2020. In 2022, she will be an associate artist at CNDB.

In 2020, Simona Deaconescu started researching historical dance plagues, which led her to create *Choreomaniacs*, a docu-fiction performance about the 1518 Dance Epidemic in Strasbourg, premiered at CNDB in Bucharest. In 2022, she will be a Forecast Mentee Artist, mentored by French choreographer Mathilde Monnier, and a PACT Zollverein artist in residence, with “Ramanenjana”, a new docu-fiction performance about the 1863 dance epidemic in Madagascar. Her research will continue in Aachen and Koln, with a grant from Dance Research NRW, focusing on the 1374 River Rhine Dance Plague.

‘Some choreographies’ by Jacopo Jenna (Italy)

Thursday 28, 9.00 – 19.40
at the Foyer

Some Choreographies stages a dialogue between the dancer Ramona Caia and a precious video collection of edited and reworked styles of dance. The choreography unfolds as a mimetic process, a myriad of fragments put together in a fast sequence; dug up from the history of dance and performance (as told by the cinema and the internet) in a search for sensitive kinetic reflection. The dancer embodies, transforms, connects and gives shape to the body portrayed in those images.

In the second half, an original video by the artist Roberto Fassone shows a sequence of visual choreographies. A symbolic landscape with no human traces yet looking for a relationship with the body on stage, and pondering on the intangible matter that dance is made of.

Credits

Concept, direction and video-choreography: Jacopo Jenna

Collaboration and dance: Ramona Caia

Collaboration and video: Roberto Fassone

Original sound: Francesco Casciaro

Light design: Mattia Bagnoli

Costume design: Eva di Franco

Organisation: Luisa Zuffo

Production: KLM – Kinkaleri

Coproduction: Centrale Fies

With the support of: Azienda Speciale Palaexpo – Mattatoio | Progetto PrendersiCura

Jacopo Jenna



© Lucilla Bellini

Jacopo Jenna is a graduate of Sociology and also studied dance in Codarts (Rotterdam Dance Academy). He creates training and educational programmes for various age groups

experimenting with new ways of relating to performance art. In Europe he has worked with dance companies, choreographic research projects and various artists including Jacopo Miliani, Caterina Barbieri, Roberto Fassone, Ramona Caia, Bassam Abou Diab.

His projects are produced and supported by spazioK/Kinkaleri. His work has been presented at different festivals and venues including Centrale Fies (Dro), Cango – Virgilio Sieni (Firenze), MART Museum (Rovereto), Contemporanea Festival (Prato), Pépinières européennes pour jeans artistes / Young Video Creation, Palazzo Strozzi (Firenze), Pecci Center for Contemporary Art (Prato), Fabbrica Europa (Firenze), CROSS International performance award, Short Theatre (Rome), Danae Festival (Milan), Dansem (Marseille), Bipod Festival (Beirut), Palazzo Grassi Punta della Dogana (Venice), Chantiers d'Europe – Théâtre de la Ville (Paris), Do Disturb – Palais de Tokyo (Paris), Mudam Contemporary Art Museum of Luxembourg.

'Soirée d'études' by Cassiel Gaube (Belgium)

Thursday 28 April, 21.45 – 22.25
at the Foyer

'Soirée d'études' explores the rich vocabulary of House dance in an ever-evolving and expanding series of studies. In this piece, Cassiel Gaube expands the research set out in his solo 'Farmer Train Swirl – Étude'.

An étude, in the musical sense of the word, is a composition designed to explore the possibilities of a particular technique and to experiment with it, which is similar to the way House dance is practised. Drawing from recognised moves, the dancer looks for variations of these steps and for inventive ways of articulating them. This common knowledge allows people to read each other's movements. Together with dancers experienced in Street dance, Gaube seeks to reveal the literacy that this practice requires and conveys.

Credits

Choreography: Cassiel Gaube

Performers: Cassiel Gaube, Alesya Dobysh, Waithera Schreyeck.

Dramaturgy: Liza Baliasnaja, Matteo Fargion, Manon Santkin, Jonas Rutgeerts

Sound: Marius Pruvot

Technical support & light: Luc Schaltin

Production: Hiros

Distribution: ART HAPPENS

Coproduction: La Ménagerie de Verre, Centre Chorégraphique National de Caen en Normandie dans le cadre de l'Accueil-studio, Kunstencentrum BUDA (Kortrijk), workspacebrussels, wpZimmer, C-TAKT, CCN-Ballet national de Marseille dans le cadre de l'accueil studio / Ministère de la Culture, KAAP, Charleroi danse, La Manufacture CDCN Nouvelle-Aquitaine Bordeaux – La Rochelle, Danse élargie 2020, CND Centre national de la danse, les ballets C de la B dans le cadre de résidence Co-laBo, La Place de la Danse – CDCN Toulouse / Occitanie dans le cadre du dispositif Accueil Studio, CNDC Angers, Le Phare – CCN du Havre Normandie, Le Dancing CDCN Dijon Bourgogne-Franche-Comté
With the support of: Flemish Government, Kunstenwerkplaats, Teatro Municipal do Porto, Iaspis The Swedish Arts Grants Committee's International Programme for Visual Artists, Tanzhaus Zürich, School van Gaasbeek, Le Quartz – Scène nationale de Brest, ONDA
Special thanks to: Erik Eriksson, Yonas Perou, Federica "Mia" Miani, Diego "Odd Sweet" Dolciami

Cassiel Gaube



© Marc Damage

Dancer and choreographer based in Brussels, Cassiel Gaube is currently developing his work at the crossroads of contemporary dance, hip hop and clubbing moves.

Graduating in 2016 from P.A.R.T.S. in Brussels, Cassiel Gaube is a dancer and choreographer. As a performer, he collaborated with choreographers Manon Santkin & Benjamin Vandewalle, as well as with multidisciplinary artist Fabrice Samyn.

Over the past 3 years, Gaube has mainly dedicated himself to learning and practising House dance, in Paris and New York's lively club scenes. He is currently developing his work at the crossroads of contemporary dance, hip hop and clubbing moves. Through this undertaking he sensitively navigates these buoyant ecosystems of practice, experimenting with patterns and shapes which inhabit them and imagining new ones.

In 2019, Cassiel created the solo *Farmer Train Swirl – Étude*, an embodied and subjective investigation of the field of House dance. Since then it has been shown in theatre and museum spaces, as well as in the context of clubs.

As a consequence of his first piece, Gaube has been invited to work with several other artists. Together with Brussels & Berlin based record label Ensemble, he is currently designing the club version of the solo, which will tour in House clubs across Europe.

Gaube was asked by Anne Teresa De Keersmaeker to create some material for her Broadway stage version of *West Side Story*, made in collaboration with Ivo Van Hove.

He was an associate artist at La Ménagerie de Verre, in Paris, in 2019 & 2020. In 2021, he presented his creation *Soirée d'études*, a piece which prolongs and expands the research started in the solo. As a teacher, Gaube is regularly invited to give professional training sessions and workshops, in dance studios such as DansCentrumJette, La Raffinerie – Charleroi Danse, P.A.R.T.S. SummerSchool in Brussels and La Ménagerie de Verre in Paris.

‘Call Alice’ by Temporary Collective/Tereza Ondrová (Czech Republic)

Friday 29 April, 11.00 – 11.40
at the Gymnasium

Two women, both dancers, both the same age, are said to have a remarkable physical resemblance. At first, they have no idea about each other, maybe they just heard that everyone has a double somewhere. Is it possible to find answers through another person? What makes us identify and connect with others and ourselves? Tereza Ondrová and Francesca Foscari are on a journey between a documentary and an intimate statement, in their joint work, they touch on a number of topics, such as the female psyche and its changes, loneliness, vulnerability and, finally, acceptance of the state in which the performing arts currently finds itself. And even though these two women don't know each other, can they share an emotional bond that transcends geography?

Credits

Author: Tereza Ondrová

Performers: Tereza Ondrová, Francesca Foscari

Dramaturgical advisor: Monica Gillette

Directorial cooperation: Petra Tejnorová

Light design: Katarina Morávek Ďuricová

Sound design: Jan Čtvrtník

Translation: Marta Ljubková

Photography: Vojtěch Brtnický

Produced by: Temporary Collective / Daniela Řeháková, Júlia Pecková

Co-production: Tanec Praha z.ú. / Festival TANEC PRAHA

Supported by: Ministry of Culture of the Czech Republic, State Cultural Fund of the Czech Republic City of Prague, Studio ALTA

Tereza Ondrová



© Sara Lando

Dancer, choreographer and teacher Tereza Ondrová studied Dance Pedagogy at the Academy of Performing Arts in Prague. In 2004 she co-founded the dance company VerTeDance with which she created more than 25 pieces. Since 2012 she has been collaborating with Peter Šavel with whom she created the duet *Boys who Like to Play with Dolls* (2014) and *As Long as Holding Hands* (2015). *Boys who Like to Play with Dolls* was awarded the Amnesty International Freedom of Expression Award (2015), Dance Piece of the Year and Dancer of the Year 2014 in the Czech Republic, nominated for a Total Theatre Award and selected by Aerowaves in 2014. Since 2016 she has been working with the film and theatre director Petra Tejnorová (Temporary Collective). As a dancer and performer, she has collaborated with choreographers such as Charlotta Öfverholm, Karine Ponties, David Zambrano, Anton Lahký. She also teaches at Theatre Faculty of the Academy of Performing Arts in Prague and movement courses for actors of the National Theatre in Prague.

Ondrová has also participated in the Dancing Museums project, over the course of which she often worked with audio guides to accompany and shift the audience into new perspectives. She also enlisted the guards of the museum galleries there to provide descriptions of the spaces the visitors were unable to visit via a phone call, interweaving their subjectivity with the human connection that comes when two strangers meet with a common task to share. This led to the research and creation of *SILENT*, an audio performance for a group of audience members, focused on immobility, observation and reflection of movement.

She is currently working on a new piece *InSectum in (...)* with Silvia Gribaudo (premiere in June 2022) and another work to be premiered in November 2022 *MOVE: A collective distance choreography* (working title), for which they are now looking for potential partners for residencies, public meetings, workshops and presentations.

‘Open Drift’ by Philippe Kratz (Italy)

Friday 29 April, 11.50 – 12.05
at the Gymnasium

Two beings float on open water, drifting closer together, letting the streams decide where they will be taken next. Aware of their fate, yet assertive and resolute in their bearings, they seem to be determined to make the most out of the encounter. They know they are together by chance, but also that for this brief moment in time they are the only witness of each other's existence, before drifting apart and being transformed for the better.

Transition, transmission and the shared space take on a special and defining role in OPEN DRIFT. Stemming from Michel Fokine and Anna Pavlova's iconic Dying Swan solo from 1905, this is a new take on an old theme in which two young performers remind us of the excitement and magic that fresh starts can bring.

Credits

Choreography, lights and costumes: Philippe Kratz

Performers: Antonio Tafuni and Nagga Baldina

Music: Borderline Order

OPEN DRIFT is part of the 'Swans never die' project in collaboration with: Operaestate Festival Veneto e Centro per la Scena Contemporanea CSC Bassano del Grappa; Triennale Milano Teatro; Fondazione Teatro Grande di Brescia; Festival Bolzano Danza – Fondazione Haydn; Gender Bender Festival; “Memory in Motion. Re-Membering Dance History (Mnemedance)” – Università Ca' Foscari Venezia; DAMS – Università degli Studi di Torino; Lavanderia a Vapore – Centro di Residenza per la Danza (Piemonte dal Vivo – Circuito Multidisciplinare dello Spettacolo, Coorpi, Didee Arti e Comunicazioni, Mosaico Danza, Zerogrammi).

Philippe Kratz



Born in 1985 in Leverkusen, Philippe Kratz first encountered dance through German tanztheater and has since remained fascinated by what makes people move. He went on to

study classical ballet at the École Supérieure de Danse du Québec in Montréal and at the Staatliche Ballettschule Berlin. As a former long-term company member of Italian Aterballetto he has worked with and performed in pieces by Ohad Naharin, William Forsythe, Michele di Stefano, Hofesh Shechter, Rihoko Sato, Cristina Rizzo and others before deciding to move on and deepen his understanding of and artanship in choreography.

In his own work the focus is resilience and its myriad of manifestations in processes like destruction, deconstruction and recomposition. Always interested in installing a direct dialogue and exchange with each performer, he has created or is currently creating works with Aterballetto, Gauthier Dance, Bayerisches Staatsballett and Teatro alla Scala in Milan. From 2017 till 2019 Philippe was supported by Bayer's stArt Programme for young artists.

In 2018 he created, O a duet celebrating eternity in a transcendental state, which won the First Prize at Hanover's Choreography Competition as well as a residency with the Australian Dance Theatre in Adelaide. German TANZ magazine named him "one to watch" and in 2020, he was considered to be the best choreographer by Italian magazine Danza&Danza.

‘Plastic Bag’ by Yulia Arsen (Russia)

Friday 29, 12.20-13.00 (withdrawn as a consequence of war in Ukraine)
at the School/Event Hall

Femininity is a product. A mass-produced product you can find in a store. Determined to achieve full-fledged femininity, Yulia Arsen goes to the shop with a plastic bag where she means to purchase it for a reasonable price.

Ironic, honest and intimate, in this piece Arsen plays with clichés about what it means to be a woman, and to examine your gender identity.

Credits

Choreography and performance: Yulia Arsen

Outer eye: Nastya Nikolaeva

Music: Philip Kirkorov "Diva", Robert Parker "Sweet Nothings"

Special thanks to: STANSIA art-residency and STD Russia for support.

Yulia Arsen is an interdisciplinary artist and choreographer based in Moscow who works at the intersection of dance, theatre and contemporary art.

Julia Arsen

Julia Arsen studied in Germany, and performed in festivals in Korea, Hungary, Germany, Russia, Estonia. Within her artistic practice Arsen is interested in the constant fluctuations in herself between honesty and irony, conceptual and popular, trash and tenderness and fun and tragic. She is inspired by the idea of creating works that will capture the audience's imagination. Arsen is a resident at the Meyerhold Centre (Moscow), the Winzavod Centre for Contemporary Art (Moscow), collaborates with the V-A-C Foundation, various Moscow theatres and the Kuflex laboratory of media art. She was a Scholarship holder of the STD of the Russian Federation (2020) and laureate of the Kulturamt der Stadt Kassel grant (2020).

‘Treatment of Remembering’ by Sabina Bočková, Johana Pocková, Inga Zotova-Mikshina /POCKETART collective (Czech Republic)

Friday 29 April, 15.00 – 15.40
at the Amphitheatre

Imagine you are breathing.

Nature is dead and there is no going back. Do you remember how it felt when we could breathe together? When we could bury our feet in the grass? When raindrops fell on us? Three performers lead the audience in a ritual of remembrance at a time when the natural world, exhausted by humanity, no longer exists.

Set in an artificial imitation of the universe, they reflect on the ever increasing replacement of nature with the built environment. Treatment of Remembering encourages us to look inside and awaken long forgotten memories; it draws attention to the uniqueness of physical and emotional experiences connected with nature. Minimalist choreography and scenography create a sense of timelessness, complemented by a complex and sensitive musical composition and intense lighting states, which offer a dense statement on origin and extinction. A delicate and expressive apocalyptic vision, the work is both a meditative social critique and a guide to shaping a new world.

Credits

Concept, direction, creation: Sabina Bočková, Johana Pocková, Inga Zotova Mikshina

Performance: Sabina Bočková, Johana Pocková, Barbora Rokossová

Music: Lukáš Palán

Sound design: Jakub Štourač

Set design: Denisa Švachová

Light design: Michal Horáček

Dramaturgical support: Petra Hauerová

Produced by: POCKeTART z. s.

Coproduced by: Tanec Praha z. ú., Ponec – dance venue

Financially supported by: Ministry of Culture of the Czech Republic, State Culture Fund of the Czech Republic, Prague City Hall

Supported by: BAZAAR Festival, Plum Yard Malovice, REZI.DANCE Komarice, Moving Station Plzeň

POCKETART

POCKETART is a creative team working in the field of contemporary dance and physical theatre under the direction of the choreographers Johana Pocková and Sabina Bočková. They are interested in topics that go beyond the personal experience tackling social issues such as media manipulation, global environmental threats, stress in a competitive environment, or the position of an individual in the corporate work system. In each of their works, they look for new styles of physical expression unique to the topic at hand, creating dance images from specific body references. Through distinctive poetics, visual purity and strong original music, their performances aim to reflect on our society.

Sabina Bočková (1995) is a choreographer and dancer based in Prague. She studied classical and modern dance and after working in ballet companies for three years she decided to become a freelance artist. In 2019, together with Johana Pocková she created a duet *The Lion's Den*, which was presented at the 26th edition of the Czech Dance Platform and selected as part of the Aerowaves Twenty21. This work was inspired by mass media and political populism.



© Svitlana Seleznyova

The same year she created another duet in collaboration with the Slovak performer Tomas Janyпка songlines: expedition 97/18, a piece which delves into the loss of a close one. In 2020 together with Johana Pocková and Inga Zotova-Mikshina she created another full evening piece *Treatment of Remembering*, which tackles the topic of environmental pollution. *Treatment of Remembering* won the International Jury Award and the Audience Award at the 27th edition of the Czech Dance Platform. She is a co-founder of the POCKETART collective with which she produces her own pieces. Alongside her own work she has also collaborated for a long time as a performer with the Tantehorse company, the company tYhle led by choreographer Marie Gourdain, Cirk La Putyka and Spitfire Company.

Fascinated by simple and obvious body languages, she transforms movement through choreographic structures while at the same time addressing topics and themes that echo social and cultural issues.

Johana Pocková (1992) is a choreographer and dancer in the field of contemporary dance, physical theatre and performing arts, based in Prague. In 2019, she founded the collective POCKETART. As a performer, Pocková collaborates with Tantehorse company, Cirk La Putyka, Jana Stárková, tYhle and other Czech independent artists. She studied at the Duncan Centre Conservatory in Prague and at SEAD (Salzburg Experimental Academy of Dance), and benefited from a scholarship to the Peridance Capezio Centre and Limon Institut in New York. After her studies, she was awarded a New Europe – Jarmila Jerabkova Award 2017 and in 2020, she received 1st prize from the Czech organisation Dance News.



© Svitlana Seleznyova

In her creations, Pocková is interested in searching for a lyrical and poetic dance language combined with absurdity and irony. She is also interested in combining art forms with dance such as classical singing, acting and visual arts. In 2019, together with Sabina Bockova she made a duet *The Lion's Den* and in 2020 together with Inga Zotova-Mikshina and Sabina Bočková she co-created *Treatment of Remembering*. In her newest piece *To the Madonna* with Rust, she comes back to a personal experience from her childhood which she transforms into a joint spiritual ceremony.

Inga Zotova Mikshina (1998) is a choreographer, dancer and teacher based in Prague. Originally from Siberia, Russia, she studied dance at the Dance School of St. Petersburg and at the Duncan Center Prague.



© Michal Hančovský

She is interested in performance, dance improvisation, physical theatre, visual arts and western and eastern philosophy. As a performer she collaborates with Spitfire Company,

Tantehorse, Archa Theatre and others. In 2015 she received the Jarmila Jerabkova Award (1st prize) at the festival New Europe. She is a co-founder of an artistic group Ferst Dadler, the POCKETART collective and the Guides collective, which takes place annually as a special guest of the KIOSK festival in Zilina, Slovakia. She is currently part of several projects: *Treatment of Remembering* (POCKETART), *Byt pre Limbovu* (Guides collective) and *PRIMA performance* (collaboration with Viktor Černický). She studies Aesthetics at the Department of Philosophy of the Charles University in Prague, and practises and teaches yoga. At the Duncan Center Prague she teaches Yoga and Creation.

‘1°C’ by Q dance company (South Korea)

Friday 29 April, 18.00 – 18.40
at the School/Event Hall

Three women constantly fly and fall and fly again. 1°C is the temperature that draws a line between frozen suspension and the continuity of living. Here the women overcome the trap of life's stagnant moments with a continuous flow of long jumps, high jumps and pole vaults in an infinity of time and space. But emotions and ambitions emerge from the kinetic energy of their bodies, rising and falling, confirming their presence in the real world.

Credits

Choreographer: Kyuyeon JEONG

Dancer: Hyo Kyung KIM, Suyeon LEE, Kyuyeon JEONG

Stage Designer/Stage Manager: Sang Ji CHOI

Lighting Designer: Seungho LEE

Sound Designer: Jimmy Sert

Costume Designer: Insook CHOI

Tour Manager: Modeun KIM

International Relations: Yona KIM

Photographer: Chad Park

In partnership with SIDance (Seoul International Dance Festival)

Supported by Dancer's Career Development Center



Q Dance Company

“Exploring the energy of the body”



Kyuyeon JEONG

Q Dance Company creates experimental works from observations on the body. As 'Q' of the dance company's name means a unit of enormous energy, the company strives to explore movement energy and invent creative language of the body through transforming the image of body into varied forms of movement. Currently, they are working on a motion method that motivates movement according to the subject of the work, and creating close relationships with the object and expressing the visual image through light. Q Dance Company has presented works such as *1°C*, *Tete-A-Tete*, *Never-Never Land*, *Missing Link*, *Boooooooooom!* and *SOS*.

'The Very Last Northern White Rhino' by Gaston Core (Spain)

Friday 29 April, 19.00 – 19.35
at the Foyer

With the utmost aesthetic simplicity, this choreographic solo, based on urban dance, questions the very possibility of happiness in the face of the world's chaos.

When the New York Times journalist Sam Anderson knew about the death of the last male Northern White Rhinoceros, he took a flight to Kenya to observe and narrate in detail the daily lives of the last two female representatives of this species, which would disappear from the earth once they had died. The image of these individuals in ignorance of their species' fate gave the reporter a sense of peace, at a time of global uncertainty.

Gastón Core seeks, through a formal investigation of different styles of urban dance (Krumping, Finger Tutting, Waving, Afro ...), to offer the image of the Man –the dancer Oulouy– who dances because he has discovered that, as Paul Valéry puts it, we have “too much energy for our needs”. That is, to present dance as excess, as a celebration derived from life. Dance to exhaustion, dance to the end because maybe there is nothing more that can be done.

Credits

Concept and direction: Gaston Core

Performance: Oulouy

Music: Jorge da Rocha

Lighting design: Ivan Cascon

Stylist: Eva Bernal

Technical care: Manuel Ordenavia

Production assistant: Cecilia Rebollo

Collaboration: Aina Alegre

Documentation, photography and video: Alice Brazzit

Coproduction: Sala Hiroshima, Festival Grec de Barcelona

Support from: Centre Cívic Barceloneta

Thanks to: Juanjo Villalba y Mario R.

Gaston Core



© Alice Brazzit

Born in Buenos Aires, Gaston Core trained as a performer and dancer and studied Audiovisual Communication at the University of Buenos Aires (UBA). Based in Europe since 2001, he continued training in both areas; on the one hand, he completed a degree in Dramaturgy and Direction at the Institut del Teatre de Barcelona while collaborating with the European film producer and distributor Paco Poch.

In 2008 he became interested in cultural management and planned and directed an indoors and outdoors performing arts festival produced by the City Council of Terrassa and the local Performing Arts Centre. He collaborated with different companies where he worked as a performer and director-playwright until in 2012, when he decided to commit exclusively to the Sala Hiroshima's project. He conceived and directed this venue until its closure in 2021, supporting, producing and disseminating the most innovative trends in the international contemporary scene.

In 2018 he took an official Master's in Contemporary Thought from the Faculty of Philosophy of the University of Barcelona. Then he returned to the work of directing, dramaturgy and choreographic composition. His first artistic project is a Diptych, of which the first part is this choreographic solo in collaboration with Oulouy, a dancer specialised in urban and African dances. The second part of this project is *Chorus*, a group piece in which he will collaborate with 12 kathak dancers, starting from the same methodological approach: to modify the dynamics and recognisable forms of those dances, in order to explore their expressive essence.

‘Warping Soul’ by Andreas Hannes (Netherlands)

Friday 29 April, 21.45 – 22.05
at the Foyer

In ‘Warping Soul’, the dancers emerge within a space that is constantly in transit. At the mercy of external forces, they move within movement. Through the disorientation and reorganisation of bodies and space, Andreas Hannes explores the dynamics of bouncing and warping*. By questioning the body’s agency, he aims to intensify the magnetism and binding between bodies and space to create a tantalising atmosphere for an otherworldly dance.

‘Warping Soul’ was inspired by the practice of continuous skipping (as in skipping down the street) that Andreas Hannes has been developing since 2017. Key elements of his practice were road-trips, transiting landscapes and aerodynamic forces.

*warp: to bend or turn from the (original) direction or course

Credits

Choreography: Andreas Hannes

Performers: Maud Huizing, Remy Tilburg, Laura Moura Costa, Alberto Albanese

Music Mix: Gary Shepherd (DJ Streamer)

Song: Soul by Rival Consoles feat. Peter Broderick – Courtesy of Erased Tapes

Lights: Marcel Slagter and Remko van Wely

Advice: Kristin de Groot

Produced by: Conny Janssen Danst, Dansateliers Rotterdam, Korzo Den Hague

Commissioned dancers by: Conny Janssen Danst

Thanks to: Bruno Listopad, Antonia Steffens, Charlie Laban Trier, Elisa Zuppini, Sigrid Stigsdatter Mathiassen, Paulina Prokop

Andreas Hannes



© Paulina Prokop

Growing up in a musical environment, Andreas Hannes (Greece, 1987) danced extensively in the living room. After completing his studies in classical percussion at the University of Macedonia in Thessaloniki (Greece), he moved to the Netherlands to follow his passion for film. He worked as an independent director and producer of short films and he co-founded Small House Productions, a platform for international and interdisciplinary projects (2011-2015).

In 2018, Andreas graduated from SNDO (School for New Dance Development) with the performance *The City*, in which he showcased the practice of continuous skipping (as in skipping down the street). He won the Moving Forward Trajectory 2018 and the Young Art Support Amsterdam 2019, and produced the skipping sequel *Tremble*. In 2020, he won the BNG DansPrijs and created *Warping Soul*, a commission from Conny Janssen Danst, nominated by Dansateliers, and in collaboration with Korzo.

Andreas Hannes summarises his artistic work under the notion of relational, physical and metaphysical distance. He investigates by playing with the proximities and tensions between bodies, traditions and disciplines which, at first glance, might not be considered relevant or engaging. The spectacle, entertainment, science fiction and time tenses fuel his creative force, with all the social and political implications they bring along.

Currently, Hannes is artist in residence at ICK Dans Amsterdam, where he created *Reverberated Emissions* (2021) with the ensemble of the company. He also collaborates with Cinedans FEST in Amsterdam as artistic programmer and producer.

‘Me, My non-Self and I’ by Rima Pipoyan (Armenia)

Saturday 30 April, 11.00-11.30
at the Gymnasium

Inspired by 'Tarantula', a novel by Thierry Jonquet, the dance piece Me, My non-Self and I delves into what might happen if, out of revenge, you deprive someone of freedom and make them the object of your cruel thoughts. By doing so, can you make them yours and force them to do whatever you want? Or would you become dependent on who you thought to have tamed?

On a sombre stage, we see a Woman manipulating a Man's body, trying to tame him, to make him obey. She keeps the Man in a small closed room against his will. The Man is almost motionless. We can't see all of him. We see the Man's body parts projected on the Woman's body. Constantly unfolding incompleteness, fragmentation and division, the piece's atmosphere grows into a psychological thriller.

Credits

Idea and concept and choreography: Rima Pipoyan

Dance: Gor Sargsyan and Rima Pipoyan

Music: Alva Noto – 'Prototype 5', 'Prototype 10', 'Future', 'Transrapid', 'Modul 4', Levon Minassian- 'Siretsi Yares taran' (Arm. «Սիրեցի յարս տարան», Eng. 'They have taken the One I Love')

Text in the performance: Alan Watts' 'The mind as a space outside the body'

Video Projection: Mary Grigoryan

Rima Pipoyan



© Vahan Surents

Rima Pipoyan graduated from the Yerevan State College of Choreography as a dance teacher and ballet dancer with honours. In 2008 she started teaching classical and historical dance, and choreography at the same College. In 2012 she graduated in Choreography

from Yerevan State Institute of Theatre and Cinematography with honours receiving Bachelor's and Master's degree. Since 2012 she has taught dance and curated the course of 'Choreographic direction' at her Alma Maters.

She is the CEO and founder of the Choreography Development Foundation (2017) which aims to support the development of contemporary dance and modern ballet in Armenia. Since 2020 she has been the head of the Modern Dance Department at Yerevan State Choreographic College. The department was created by her initiation. She lectures in modern dance at the Armenian State Pedagogical University since 2018.

She was a resident artist in Berlin at Akademie Der Kunste in 2016-2017, in Venice at La Biennale di Venezia in 2019, in Brussels at Villa Empain in 2021.

Currently, Pipoyan is doing a PHD in the field of art. She has successfully staged numerous choreographic pieces and full length performances among them: *That's by falling that we rise*, *Mediaeval images*, *La Vita Nuova*, *Sinful passions*, *Hours of Visions*, *Triptych*, etc. During her touring she has met renowned artists such as Mats Ek, Anna Laguna, Akram Khan, Ohad Naharin, Alonso King and many others.

Her *Woman before decision making* solo performance has been performed in renowned festivals and contests around the world and has received various awards and prizes. In 2020 she directed YEL, a short dance film, which won 4 prizes as a Best Dance Film and was presented in 15 official selections from dance film festivals from all over the world.

'Beings' by WANG Yeu-kwn/Shimmering Productions (Taiwan)

Saturday 30 April, 11.35-12.05
at the Gymnasium

Beings takes inspiration from the Chinese character “人” (person). The dance piece dwells upon the relationships between the two supporting calligraphic strokes, the two intimately connected performers, and between the rice paper and the ink. In this enigmatic duet, the choreographer WANG Yeu-Kwn digs in to find the truths that lie beneath ambiguity.

Credits

Choreographer: WANG Yeu-Kwn

Dancers: LEE Yin-Ying, HSU Yi-Chieh

Dramaturg: CHEN Yun-Cheng

Stage Design: CHEN Guan-Lin

Lighting Design: Joanne SHYUE

Costume Design: Eno LIN

Touring Administrator: WU Po-Shan

Administration Support: YEH Chia-Hui

Funded by | National Culture and Arts Foundation, Department of Cultural Affairs Taipei City Government



National Culture and Arts Foundation

Shimmering Production & WANG Yeu-Kwn



Wang Yeu-Kwn © Chen You-Wei

Shimmering Production was founded in 2019 with two main aims. On one hand, to create contemporary experimental works. On the other, to organise movement workshops for the general public with a belief that we all deserve to know our body more, and by knowing our body we create shimmering lights that might light up other people's lives.

Choreographer WANG Yeu-kwn cares about bodily alienation in urbanity, in addition to exploring the connections and disconnections between people and cities/people and environs. His recent works use space and objects to deconstruct movements, and propose philosophical questions in contemporary times through dance. WANG was once a dancer of Cloud Gate 2. He has recently cooperated with Cloud Gate Theater, National Taichung Theater, Treasure Hill Artist Village, and National Kaohsiung Center for the Arts, workshops choreographer or performer. WANG Yeu-kwn has carried out dance projects for the general public, including elders and teenagers, as well as workshops on bodily perceptions.

‘Never Twenty One’ by Compagnie Vivons/Smail Kanouté (France)

Saturday 30 April, 12. 30-13.05
at the School

Echoing the hashtag #Never21 coined by the Black Lives Matter movement, this dance show wishes to pay tribute to the victims of gun violence in New York, Rio or Johannesburg... who will never turn 21 years old. Through their graffitied bodies, three dancers embody both the words of the victims and their families, and the evils they have suffered. Like wandering spirits, they tell us about these stolen and broken lives. Moving from krump to electro, popping to contemporary dance, different energies slowly come through to bring out their invisible presence and name their unspeakable pain.

Credits

Choreographer: Smail Kanouté

Dancers: Aston Bonaparte, Salomon Mpondo-Dicka and Smail Kanouté

Body painter: Lorella Disez

Assistant choreographer: Moustapha Ziane

Scenographer & light designer: Olivier Brichet

Sound designer: Paul Lajus

Light manager: Josselin Allaire

Costume designers: Rachel Boa and Ornella Maris

Production & Tour Manager:: Cécile Pouységur

Executive Production: Compagnie Vivons!

Coproduction: Les Ateliers Médicis – Clichy sous Bois / Espace 1789 – Scène conventionnée danse – Saint Ouen / Les Rencontres Chorégraphiques Internationales de Seine Saint Denis / CentQuatre – Paris / Théâtre de la Ville - Danse Élargie 2020 – Fondation d'entreprise Hermès

Support: Direction Régionale des Affaires Culturelles Ile de France / Région Ile de France / Département de la Seine-Saint-Denis / Ville de Paris / Adami / Spedidam / Caisse des Dépôts

Rehearsal spaces: Théâtre de la Ville – Les Abbesses – Paris / Centre National de la Danse – Pantin Mains d'Œuvres – Saint Ouen / MPAA Maison des Pratiques Artistiques Amateurs – Paris / Initiatives d'Artistes en Danses Urbaines – Fondation de France – La Villette 2021

Smail Kanouté



© Valérie Frossard

Smail Kanouté graduated from the ENSAD (National School of Decorative Arts), and he learned dance in the streets of France, Brazil, Mali and Europe. “Choreo-graphist” –as he calls himself– he is both a graphic and silkscreen designer, a visual artist and a professional dancer. His numerous and diverse collaborations in fashion, design, video and performing arts reflect his prolific creativity.

The definition of the motif is at the heart of his artistic search and generates every new production. His pictorial works and performances are therefore recognisable by expressive motifs which compose an alphabet, both modern and abstract. Mixing dance and visual arts, his choreography becomes a painting of moving patterns in space.

Gatherer of world stories and storyteller of social facts, his artwork is fueled by artistic and multicultural influences. Identity as a work in progress vs. inheritance is at the core of his work. Through his art, Kanouté welcomes the audience to step into a new journey of self-discovery, by sharing his vision of beauty and humanity.

Never Twenty One is the first piece of a triptych questioning the Black community’s condition in different times and locations, and to a large degree dealing with the impact of colonialism and the persistence of ancestral rites as an affirmation of identity. Yasuke Kurosai – inspired by the Black Samurai’s life, and So Ava – a re-interpretation of voodoo dances, will be the second and third pieces. Each project develops into a short-film and a full choreographic performance.

Movers Platform #3 curated by Hiroaki Umeda (Japan/Korea/Greece)

Saturday 30 April, 15.00 – 15.30
at the Coastal Front

Movers Platform is a platform curated by choreographer, dancer, and visual artist Hiroaki Umeda to propose next generations' movement, dance and choreography values.

Each of the seven specially selected young artists from Japan, South Korea and Greece has a unique movement vocabulary influenced by their cultural and regional characteristics. Guiding them individually at a distance over months, Hiroaki weaves their dances together into a single event when they all meet at Aerowaves' invitation for the first time in Elefsina. Movers Platform #1 and #2 were seen only in Japan, but this new inter-continental group of movers will also perform in Seoul in September at the PAMS (Performing Arts Market in Seoul).



Credits

Curation: Hiroaki Umeda

Dancers: Haris Hatzianeou (Greece), Evi Oikonomou (Greece), Sofia Pouchtou (Greece), Hyoung eun Oh (South Korea), SoMi Bae (South Korea), Ayumi (Japan) and Yuki Nakamura (Japan).

Project Coordinators: Suzuko Tanoiri, Soohye Jang, Frosni Trousa

Photo: Sugawara Kota

Photo: 菅原康太

Co-Produced by Connected A, S20

Supported by KAMS Connection

Hiroaki Umeda



Hiroaki Umeda is a choreographer and a multidisciplinary artist recognised as one of the leading figures of the Japanese avant-garde art scene. Since the launch of his company S20, his subtle yet violent dance pieces have toured around the world receiving audience and critical acclaim. His work is acknowledged for the highly holistic artistic methodology with strong digital background, which considers not only physical elements as dance, but also optical, sensorial and, above all, spatiotemporal components as part of the choreography. Based on his profound interest in choreographing time and space, Umeda has spread his talent not only as a choreographer and dancer, but also as a composer, lighting designer, scenographer and visual artist.

Drawing further from his now signature style of mixing digital imagery, minimal soundscape and extremely potent corporeality, Umeda's solo works such as *Holistic Strata* (2011), *split flow* (2013) and *Intensional Particle* (2015) have transfixed the audience in major festivals and theatres worldwide.

In 2009, Umeda commenced his ten-year choreographic project 'Superkinesis' working with dancers of distinct physical backgrounds. He explores kinetic languages by tuning into the subtle voices of the surrounding environment that only could be perceived by an acute sensory receptor called dancers. GötenborgsOperans Danskompani in Sweden commissioned Umeda's choreography piece, *Interfacial Scale* (2013). His choreographic work *Peripheral Stream* (2014) was premiered at Théâtre Châtelet in 2014, commissioned by the L.A Dance Project lead by Benjamin Millepied.

In order to extend his interest in providing the audience with an unknown sensorial experience, Umeda has been working on a series of installations since 2010, which mainly focus on optical illusion and physical immersion. His string of works combining visual and physical sensation has earned him Prix Ars Electronica, Honorary Mention, in 2010.

In 2014, he started 'Somatic Field Project', aiming at nurturing young dancers as well as his own movement method 'Kinetic Force Method'.

‘Cold Hawaii’ by Sigrid Stigsdatter Mathiassen (Netherlands)

Saturday 30 April, 18.00 – 18.30
at the Foyer

"So she retreats. She explores the vast emptiness, the territory of pleasure and the realm of silence after something breaking. Like a heartbreak that builds up, only to break down again, she creates a character that breathes, rises and disappears. Through movement and sound, words and songs she negotiates between harsh realities and the soft worlds of her imagination."

Cold Hawaii is a solo that can be thought of as an esoteric novel where fiction becomes the map to reimagine reality. It is a paradox and a myth seeking to confront the desire to be exposed and be private, to be shy and be too much, to be someone, be no one, to be wild and be serene. It is a piece full of heartbreak, disappointment and rejection.

Credits

Concept, Choreography and Performance: Sigrid Stigsdatter Mathiassen

Costume: Ginta Tinte

Music: Lora Deniz

Dramaturg: Antonia Steffens

Artistic advice: Merel Heering and Kristin De Groot

Technique and Light design: Edwin van Steenbergen

Video and trailer: Paul Sixta

Photography: Anna van Kooij

Special Thanks: Andreas Hannes, Tiana Hemlock-Yensen, Charlie Laban Trier, Carolien

Verduijn, Annejon Okhuijsen

Production: Dansateliers Rotterdam, Azkuna Zentroa (Bilbao, ES)

Financial support: Gemeente Rotterdam.

Sigrid Stigsdatter Mathiassen



© Fryd Frydendal

Sigrid Stigsdatter Mathiassen grew up by the North Sea in Denmark, a place she carries with her always, and the place that *Cold Hawaii* is named after. She completed her studies at the SNDO (School for New Dance Development – Amsterdam) in 2017 with the solo *Remembrance*. The solo won her the Moving Forward trajectory the same year and gave her the opportunity to create her first production after school, the piece *Hope and Heavy Metal*. In her works, she uses word and voice, dance and sound as power tools to deal with the female body on and off stage, she does this through loneliness, rage, intimacy and humour. Stigsdatter is a member of Jacuzzi Dance space in Amsterdam, Dance Cooperative in Copenhagen, and she is part of the writing collective Awful. Being part of these collectives and shaping the dance community and the politics around it is very important in regards to her function as an artist.

Next to making her own work, she works as an adviser and performer for other artists. She is currently touring *Cold Hawaii* and is working on the project *Ongoing Pleasures*, a femme fatale musical.

‘Pas de deux’ by Cie AMA/Anna-Marija Adomaityte (Lithuania/Switzerland)

Saturday 30 April, 19.00-19.40
at the Gymnasium

With 'Pas de deux', Anna-Marija Adomaityte challenges the classical representations of a duet.

On a deep blue floor, a woman and a man perform the gestures of a couple. The surrounding audience hear their breath quicken, perceive an impatient hand, a fading gaze... One suspects evasion in these frantic movements transformed by exhaustion, which jeopardise the pas de deux itself. Like a gust of wind blowing away all-powerful romanticism, Adomaityte's Pas de deux attempts to set the duo free from programmed madness.

Credits

Concept and choreography: Anna-Marija Adomaitytė

Collaboration on choreographic writing and performance: Mélissa Guex and Victor Poltier

Sound and light design: Gautier Teuscher

Outside eye: Pierre Piton

Administration & production: Gaëlle Marc

Production: A M A

Coproduction: La Bâtie-Festival de Genève, L'Abri-Genève

Distribution: Olivier Stora

Support: Bourses SSA - Société Suisse des Auteurs pour la création chorégraphique, chorégraphique and Pro Helvetia, Fondation suisse pour la culture.

Anna-Marija Adomaityte



Anna-Marija Adomaityte focuses her choreographic research around the different forms of social violence and how the body reacts to them. Born in Lithuania, Anna-Marija studied Contemporary Dance at La Manufacture (Haute école des arts de la scène). Based in Geneva, Anna-Marija develops various dance projects with her company A M A. Her first

solo creation, workpiece, was presented in Lithuania, Switzerland and France. Her new dance piece, Pas de deux, explores how predetermined societal norms affect a couple's love relationship. Pas de deux premiered in La Bâtie – Festival de Genève fin 2021. Currently, Anna-Marija Adomaitytė is an associate artist at L'Abri-Genève.

She also holds a Master's degree in Fine Arts from ECAL (École cantonal d'art de Lausanne).

‘Esercizi per un manifesto poetico’ by Collettivo Mine (Italy)

Saturday 30 April, 21.45 – 22.25
at the Foyer

Five individuals breathe in unison to reveal a synchronised choral weaving of bodies and space. From repetition and stubborn determination, a single powerful stage action emerges; five bodies become one showing how we can endure the passage of time together as a group.

'Esercizi per un manifesto poetico' is Collettivo MINE's debut piece, a co-authored choreographic manifesto written by ten hands which builds a collective language. Through rigorous choreographic writing, this evocative quintet unfolds a vibrant emotional picture that plays in the here and now.

Credits

Choreography, concept and dance: Francesco Saverio Cavaliere, Fabio Novembrini, Siro Guglielmi, Roberta Racis, Silvia Sisto

Music: Samuele Cestola

Lighting design: Luca Serafini

Supported by: FVG/Artisti Associati Gorizia; Centro Nazionale di produzione Firenze - Compagnia Virgilio Sieni, Operaestate Festival/CSC Centro per la scena contemporanea del Comune di Bassano del Grappa, L'arboreto - Teatro Dimora | La Corte Ospitale Centro di Residenza Emilia Romagna, Fondazione Romaeuropa, Gender Bender Festival di Bologna e Triennale Milano Teatro, Teatro India- Teatri di Roma, Fondazione Fabbrica Europa, Spazio13Bari.

Selected by: NID New Italian Dance Platform 2022

Winner of : DNA- Appunti Coreografici Giovani Coreografi Italiani 2019, Romaeuropa

Collettivo MINE



© Tonia Laterza

MINE was born from the artistic encounter between Francesco Saverio Cavaliere, Siro Guglielmi, Fabio Novembrini, Roberta Racis and Silvia Sisto. MINE is a collective based on horizontal creation and ten-handed choreographic writing. *Esercizi per un manifesto poetico*, winner of the 2019 edition of DNA Appunti Coreografici, marks the beginning of their artistic collaboration. In 2020 they presented the choreographic project 'Corpi Elettrici', in collaboration with the Gender Bender Festival and the Electronic Music School of the G.B. Martini in Bologna. In 2021 as part of the 'Swans never die project' they created *Living Like I Know I'm gonna die*.

‘the pleasure of stepping off a horse when it’s moving at full speed’ by Courtney May Robertson (Netherlands)

Sunday 1 May, 11.00 – 11.15
at the School

A rider taming a wild horse is the metaphor Courtney May Robertson uses as a starting point for her short solo. She looks at the struggle between embracing one’s desires, and regulating behaviour in accordance with societal pressures. Visual projections encapsulate Robertson within an octagon spanning 3.5m in diameter. Through a combination of poetry, dance, and song, she travels across landscapes of personal desires, memories, and conflicts. The space acts like a time capsule; intimate home videos are spliced with samples from YouTube, documentaries and old films. *the pleasure of stepping off a horse when it’s moving at full speed* is Courtney May Robertson’s attempt to embrace the, sometimes messy, contradictions that make up a multifaceted human.

Credits

Choreography, performance & projections: Courtney May Robertson

Dramaturgy: Merel Heering

Outside eye: Kristin de Groot & Yoko Ono Haveman

Technical support: Edwin van Steenbergen & Arthur Duijzers

Trailer & Video registration: Paul Sixta

Press photos: Anna van Kooij

Music : AAR - A01 & A02, Empty Set - Order, Cities Aviv - Title Piece, Death Grips - Disappointed

Produced by: Dansateliers Rotterdam

Financially supported by: Municipality of Rotterdam & Kickstart Cultuurfond

With thanks to: Bas de Geus, Adam Peterson & Nik Rajšek

Courtney May Robertson



© Leroy Verbeet

Scottish dancer and performer Courtney May Robertson is based in Rotterdam. As a dancer and artist she has collaborated with several companies and artists including Jan Martens, Connor Schumacher and Florentina Holzinger. In 2015 she started making her own pieces which explore what she has defined as ‘the relentless desire to dominate’ – ranging from the micro; a patriarchal figure in the nuclear family, to the macro; totalitarian governments.

Courtney May Robertson (Scotland, 1992) is a performer and maker based in Rotterdam. Upon graduating in 2013, she joined Club Guy & Roni’s Poetic Disasters Club and has since performed across Europe in the work of Jan Martens, Connor Schumacher and Florentina Holzinger, amongst others. Robertson began creating her own small-scale / DIY produced performances in 2015. Her work has been presented at various underground venues and gallery spaces in the Netherlands and more recently also in small theatres. In early 2019 she began exploring the crossover of choreography and computer programming in the context of the SUB Research Project. SUB formed the basis of her latest solo performance *THE WOMAN DESTROYED*.

2020 marked a significant step in Robertson’s trajectory as a maker when, for *THE WOMAN DESTROYED*, she was awarded De Troffel Prijs 2020, Festival Cement’s incentive prize for young makers. She was also nominated for Het Theater Festival Belgium’s equivalent, the Roel Verniers Prijs. In addition, the short solo she created prior, the pleasure of stepping off a horse when it’s moving at full speed, was selected for Aerowaves Twenty22.

As a trained dancer Robertson’s work starts with the body, but spans numerous disciplines including video, generative art and writing. She sees herself as a nomadic artist and enjoys collaborating with production houses in different ways, alongside continuing to work as an interpreter for other makers. She is currently an artist in residence at ICK Artist Space and her recent work is supported by Dansateliers and Dans Brabant. Both *THE WOMAN DESTROYED* and *the pleasure of stepping off a horse when it’s moving at full speed* are part of her broader study into a widely spread phenomenon she has defined as ‘the relentless desire to dominate’ – ranging from the micro; a patriarchal figure in the nuclear family, to the macro; totalitarian governments.

‘Comme un symbole (forme courte)’ by Cie Al-Fa/ Alexandre Fandard (France)

Sunday 1 May, 11.25 – 11.40
at the School

Alexandre Fandard takes on the image of a young man from the urban margins; his postures and the fear he arouses. A figure as despised as it is eroticised through a cinematic lens.

The dancer wears the French flag on his jacket and uses this symbol as an attempt to redeem this figure, while transforming himself into a national product in its own right.

Credits

Choreography and performance: Alexandre Fandard

Staging and sound creation: Alexandre Fandard

Lightning design: Chloé Seiller

Soundscape: Rodrig De Sa

Photos: Cie Al-Fa

Production: Cie Al-Fa

Coproduction: Centquatre (Paris), L'Étoile du Nord (Paris), La Passerelle - scène nationale de St-Brieuc, La Briqueterie -CDCN, Les Hivernales - CDCN (Avignon), L'Espace 1789 (Paris), La Villette (Paris), Danses à tour les étages (Tremplin), Sept Cent Quatre Vingt Trois/Cie 29x27, Festival Hip OpSession - Pick Up production, Karukera Ballet, DRAC 2021 (Aide au projet).

Support: Théâtre de Vanves, Festival TRENTE TRENTE, Festival Fabbrica Europa and Collectif 12.

Alexandre Fandard



Alexandre Fandard is a French visual artist and choreographer who always seeks new ways to express himself. His choreographic writing stems from the need to portray what is not said with words.

After a brief stint at the International Dance Academy of Paris, he started performing works directed by Brett Bailey such as *Exhibit b* for three years consecutively, while continuing his work as a painter. This experience reinforced his taste and his desire to see space, movement and dance through a radical pictorial perspective, where the image speaks as much as the body

Fandard also performed with La Cie de Soi, in *Heroes (Prélude)* by the choreographer Redouhane El Meddeb. In 2017, as a resident choreographer at Centquatre Paris, he made his first solo *Quelques-uns le demeurent*, acclaimed in France and abroad and with which he was selected as laureate 2018 FORTE (Ile de France). In September 2020, he created the duo *Très loin, à l'horizon*. Still on tour across France and abroad, this piece demonstrates the thoughtful vision of his sculptural choreography. That same year, Fandard also performed in the new 2020 piece by Olivier de Sagazan.

Recently, Fandard made a new piece, a solo titled *Comme un symbole* dealing with the figure of a young man from the urban margins. The choreographer is supported by international and French organisations, in particular by the Centquatre-Paris, L'Espace 1789, La Villette, Etoile du Nord, CDCN La Briqueterie, CDCN d'Avignon Les Hivernales.

‘Vanishing Point’ by Dafin Antoniadou, Constantine Skourlis, Alexandros Vardaxoglou (Greece)

Sunday 1 May, 12.00-12.25
at the Gymnasium

Dismembered and incomplete at the edges of life, the body seems to be both a destination reached and an unreachable destination at the same time. In *Vanishing Point*, a humanoid being awakens from the depths of an agonising memory or an otherworldly future. Is this science fiction or some nightmare made reality? The stage is turned into a mirror of existence, through which the deepest of fears are contorted, with images drawn from the human condition itself.

Credits

Concept: Dafin Antoniadou, Constantine Skourlis, Alexandros Vardaxoglou

Choreography: Alexandros Vardaxoglou, Dafin Antoniadou

Original Music: Constantine Skourlis, Stephan Richter

Light Design & Operation: Vangelis Mountrichas

Costume design: Christina Lardikou

Costume Construction: Solo Victoria

Sound Engineer: Nicholas Kazazis

Production Management & Touring: Delta-Pi

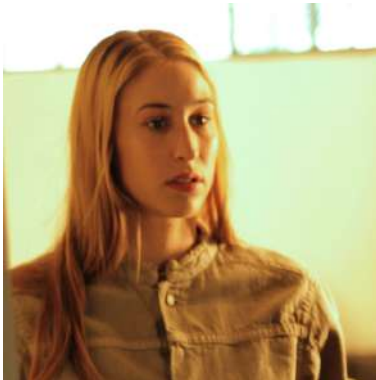
Supported by: Bedouin Records and Rēs Ratio Network

Produced by: Onassis Stegi

Dafin Antoniadou, Alexandros Vardaxoglou, and Constantine Skourlis

Dafin Antoniadou, Alexandros Vardaxoglou, and Constantine Skourlis have been working together since 2019. Their work revolves mainly around choreography as well as sound and cinema practises, and focuses on a collaborative approach upon creation. Working together, they have created the concept of *Vanishing Point*, which so far has been developed through 3 different projects *Vanishing Point* (choreography) 2020, *Vanishing Point* (film) 2021, and *Deep Horizon* (Multichannel Installation) 2022.

Dafin Antoniadou is a freelance choreographer, performer and dancer based in Athens, Greece. She graduated with the highest distinction from the Greek National School of Dance (KSOT) and holds a degree from the Department of Physiotherapy of ATEI Athens.



© Myrto Grigoriou

Antoniadou uses the human body, light and sound as her tools to explore the limits of the human condition. Her work has been described as “cinematic”, “mesmerising” and “powerfully symbolic”.

Her works are often collaborative. In 2017 she created *Matter*, a choreographic study on the notion of time in collaboration with visual artist Stathis Doganis. Initiating a close collaboration with artist Constantine Skourlis she choreographed and performed *Fos*, a performance that pays homage to the loss of the ongoing refugee crisis. The work was a highlight of ONASSIS STEGI’s – Borderline Festival 2018. In 2020 she conceptualised and choreographed *Echoes of an Inner Universe*, a fashion film in collaboration with Tokyo-based fashion atelier DEVOA and its founder Daisuke Nishida. Her latest choreographic work *Vanishing Point* (2020), co-created with choreographer Alexandros Vardaxoglou and artist Constantine Skourlis, premiered at the Onassis Cultural Centre’s New Choreographers Festival 7. Antoniadou has been awarded the ARTWORKS Fellowship by Stavros Niarchos Foundation (2021).

Constantine Skourlis is an artist from Athens, who uses sound, film and the human body as his main tools for evoking apocalyptic images that are both violent and transcendental. His work expands through diverse media; music, choreography, cinema, theatre and fashion. Skourlis work has been featured and performed all over the world in different contexts such as festivals, museums, galleries, nightclubs and theatres, including BOZAR, Greek National Opera, BERGHAIN, Institut Francais, ONASSIS STEGI, AIserkal Avenue, MEGARON: Athens Concert Hall, Theatre Rotterdam.



© Georg Gatsas

His critically acclaimed music albums *Hades* (2017) and *Eternal Recurrence* (2020) were released on Bedouin Records, a label that he co-curates alongside Salem Rashid. A recent focal point is his film scoring work on the award-winning film *Otranto* (2019) and on the upcoming film *Horses* (2021). Both films were directed by Sotiris Tsiganos and Jonian Bisai (Latent Community) and explore issues of social, political and ecological justice. Constantine's latest work *Vanishing Point* (2020), a collaboration with choreographers Dafin Antoniadou and Alexandros Vardaxoglou, encapsulates his fascination on working with a diverse array of media. The work originally premiered at ONASSIS STEGI as a dance choreography and has since expanded into the form of an experimental film & installation.

Alexandros Vardaxoglou is a dancer, choreographer and an actor. He graduated from the "Modern Times" theatre school, the State School of Dance (KSOT) in Greece and received his postgraduate degree in Acting at RADA. He has collaborated with several dance companies and choreographers in Greece and abroad, such as Andonis Foniadakis, Marianna Kavallieratos, Johannes Wieland, Christos Papadopoulos, Foofwa d' Imobilite.



© Ilias Hatzakis

As an actor he has worked mainly in cinema with directors like Yorgos Zois, Thanos Anastopoulos, Christos Passalis and others. For his work in the film *Interruption* by Yorgos Zois (72nd Venice Film Festival), he received the award for Best male newcomer actor at the 22nd International Athens Film Festival. As a choreographer, he created the piece *Vanishing Point* in collaboration with choreographer Dafin Antoniadou and artist Constantine Skourlis at the 7th Onassis New Choreographers Festival. He worked as a movement director in Manolis Mavris' film *Brutalia*, which was awarded the Canal+ Award for best Short Film at 74th Cannes Film Festival.

‘Study 4, Fandango and Other Cadences’ by Aina Alegre (Spain/France)

Sunday 1 May, 15.00 – 15.35
at the Amphitheatre

After developing research around the gesture of hammering for several years, Aina Alegre asked Yannick Hugron, a friend and choreographic artist, to talk to her about his experience as a former performer of Basque popular dances. She asked him to delve into his past, into his physical memory, and to animate a story to trigger the imagination.

With the aim of broadening her research, Alegre talked to other people practising this music and these dances in the Basque territory, and thus collected fragments of stories. With this collection of memories, she invited Yannick Hugron to join her on stage to summon together, map and reinterpret the stories, gestures and movements gathered during these conversations. Here they spark the body's memories and compose their own choreographic fiction.

Credits

Conception : Aina Alegre

In collaboration with: Yannick Hugron

Performance: Aina Alegre and Yannick Hugron

Artistic Advice: Quim Bigas & Capucine Intrup

Stage Manager: Guillaume Olmeta

Production and distribution: Claire Nollez

Production: Romain Courault

International distribution: Vicenç Mayans PALOSANTO PROJECTS

Production assistant: Laura Maldonado

Thanks to: Jon Vernier, Julien Corbineau, Martxel Rodriguez Etxabide, Zibel Damaestoy, Arthur Barat & Yannick Hugron

Production: STUDIO FICTIF

Co producers: Festival of Avignon & SACD, Malandain Ballet Biarritz / Centre

Chorégraphique National of Nouvelle-Aquitaine in Pyrénées-Atlantique ; CNDC – Angers.

With the support of : DRAC Île-de-France through the dispositive "aide à la structuration 2020/2021"

Aina Alegre



© Alice Brazzit

Aina Alegre is a Catalan dancer, performer and choreographer based in Paris. She is interested in choreographic creation to "re-imagine" the body. She explores different cultures and body practises as social, historical and anthropological representations.

Fiction as a genre, and cultural practice also feeds her work. She thinks of the body in fictional environments and works around notions such as hybridisation, plasticity of movement, the state of presence and the experience of time in order to generate bodies of images, ideas and concepts. She thus articulates choreographic objects constructed from different media: pieces for the stage, performances, videos.

After a multidisciplinary training in dance, theatre and music in Barcelona, Aina Alegre joined the CNDC in Angers (France) in 2007. In 2011 she created the performance *La maja desnuda dice*, which led to the creation of the piece *No se trata de un desnudo mitológico* (2012). Subsequently she created *Delices* (2015), *Le jour de la bête* (2017), and *La nuit, nos autres* (2019). In 2020 she created the piece *Concrerto* in collaboration with David Wampach and the solo *R-A-U-X-A*.

In parallel to her stage projects, she set up the research and performance project ETUDES through which she meets people and discovers territories where there are dances based on or with hammering/knocking.

Her work has been presented in different countries such as Spain, France, Belgium, Switzerland, Peru and Romania. As a performer, Alegre has collaborated with Alban Richard, Fabrice Lambert, David Wampach, Vincent Thomasset, Betty Tchomanga and Vincent Macaigne, among others.

‘Deep Fake’ by Gergő D. Farkas (Hungary)

Sunday 1 May, 18.00 – 18.40
at the School/Event Hall

Deep Fake is a series of events which speculate upon copy, inauthenticity, and challenge the consumerist mindset with new possibilities of coexistence.

The piece challenges the monocacy of the solo by gently directing the spectator’s attention to the decentralised performance of sound, light, and object, turning the space into a living and breathing entity. By approaching the body as an apparatus driven by impulses and emotions, Deep Fake investigates the collapsing borders between the living and the inorganic, the existing and the unreal, with the structures that secretly (re)produce these binaries.

In Deep Fake, the performer is accompanied by composer Márton Csernovszky’s sweet yet eerie, sensitive yet expansive music, and by a tender object called Grid.

As the lovechild of cross-disciplinary aspirations and millennial greed, Deep Fake extends its invisible tentacles from the stage to the interwebs and takes over the two euro domain deep-fake.world to become virtual and remain virtually immortal.

Credits

Choreography & performance: Gergő D. Farkas

Assistance and art direction: Endre Cserna

Music: Márton Csernovszky

Lights: Kata Dézsi

Advice: Imre Vass

Video: Gergely Ofner

Web design: Dániel Kophelyi

Financial support:: The National Cultural Fund of Hungary’s “Imre Zoltán Program”

Financial management: : Sín Arts Center

Thanks to: Sín Arts Center, Workshop Foundation

Venue: Art Quarter Budapest

Gergő D. Farkas



© Endré Cserna

Gergő D. Farkas (1996, they/them) is a choreographer, dancer, clubber, and bartender currently based in Budapest, Hungary. They hold a BA from the Amsterdam University of the Arts' Contemporary Dance Department (MTD) where they graduated in 2020.

Farkas' desire to choose choreography (again and again) is based on their attempt to challenge it by exploring new modes of relation of this discipline's conservative and obsolete concept. Farkas is currently engaged in movement-based research on extended bodies and the unoriginal. They strive to confront the "magic of theatre" through attempting to redefine the artist's responsibility in a technologically accelerated world, an era in which nothing is that real anymore: What is the purpose of our staged illusions? Is it illusions we need?

In the season 19/20, they worked as an intern for the Stockholm-based company Cullberg. In August 2020, they contracted Hepatitis A from a pack of frozen raspberries that was imported from Hungary to Sweden. Thus, they spent a week at Danderyd Hospital where they felt they had some unfinished business in Hungary. Then, they moved back to Budapest, started working at a bar and began the preparations of *Deep Fake*. In the year 2021, they created *Deep Fake* and the website deep-fake.world in close collaboration with media artist Endre Cserna and composer Márton Csernovszky. In the same year, they received the DanceWEB Scholarship under the mentorship of Frederic Gies and Anne Juren, and joined the team of OMOH – Budapest's queer house and techno collective.

Under the OMOH-umbrella, Farkas started organising an LGBTQ+ inclusive movement workshop series based on the gentle appropriation of sports and movement styles predominantly practiced in heteronormative environments. Their Hungarian folk dance class generated a short but intense period of infamy from the far right media.

Although the Deep Fake crew has already started the preparations of their next project, their work didn't receive the expected financial support in Hungary. Therefore, they are currently seeking foreign opportunities to find financial as well as infrastructure support in order to realise their new creation in 2022.

‘HOLE IN SPACE’ by Diego Tortelli & Miria Wurm (Germany)

Sunday 1 May, 18.45 – 19.10
at the Foyer

In 1980, the artists Kit Galloway and Sherrie Rabinowitz connected two bigger-than-life displays in New York and LA with a satellite feed and thus created a public communication sculpture, a "hole in space" so to speak. Inspired by their tele-collaborative art, choreographer Diego Tortelli and his team have developed a new creation almost entirely online.

Six dancers from Munich, Berlin and Milan, a performer from Berlin, a videographer from Munich and a London-based composer and drummer met with Tortelli exclusively via one-on-one video chats during the production phase, only to put all these artistic puzzle pieces together on the day before the premiere. By using all the possibilities of the online world, they overcame the spatial and physical distance currently imposed on our lives to celebrate the first live moment of coming together in all its spontaneity and elation.

Credits

Artistic director: Diego Tortelli

Choreography: Diego Tortelli in collaboration with the dancers

Composition & live drummer: Federico Bigonzetti with quotes from "A Hole In Space LA-NY, 1980"

Online performer: Corey Scott-Gilbert

Dancers: Guido Badalamenti, David Cahier, Fabio Calvisi, Giovanni Leone, Dominic Santia & Casia Vengoechea

Dramaturgy: Miria Wurm

Video production & press photos: Sebastian Lehner/lionman.photography

Lighting design: Roman Fliegel

Sound design: Josy Friebel & Matthäus von Schlippe

Graphic design: Alessandro Tortelli

Production management & press & pr: Miria Wurm

Technical director: Roman Fliegel

Production: Diego Tortelli & Miria Wurm GbR

Supported by: the NATIONAL PERFORMANCE NETWORK - STEPPING OUT, funded by the Federal Government Commissioner for Culture and the Media as part of the NEUSTART KULTUR initiative. Aid programme dance.

Funded by: the Cultural Department of the City of Munich. With the kind support of Tanztendenz München e.V. and Muffatwerk Munich.

Many thanks to: Max Wagner, Rosanna Di Gennaro and the Gasteig team for their constant help with the implementation of the piece.

Diego Tortelli



© Franz Kimmel

Diego Tortelli and Miria Wurm, both members of Munich's independent dance scene, have been developing projects together since 2018. Their artistic language and aesthetics are characterised by clarity and complexity, both in terms of choreographic style and the subject matter of their works. Drawing on cutting-edge technologies and theoretical concepts, they create contemporary dance pieces that reflect on current issues from a personal perspective.

Pivotal to each piece is Tortelli's very own choreographic idiom, which splits the body into its various limbs and joints and then reassembles them over and over again like a Tetris game. The torso remains the fixed point around which everything revolves, as if calculated by geometric formulas – at times playful and surreal, at others architectural and rigid. The body is revealed in all its beauty and artistry, but also its fragility and brokenness. Traces of bodily memories are brought to light through a process of poetic abstraction.

Born in Brescia (Italy), Diego Tortelli trained as a dancer at the Accademia Nazionale di Danza in Rome and at the Accademia di Danza of the Teatro alla Scala. He has performed for important international companies (from BOD/Richard Siegal to the Ballet National de Marseilles). He has concentrated on his choreographic practice since 2015, creating his first evening-length piece, *La bella addormentata* for the Nuovo Balletto di Toscana, and becoming associate choreographer at the Festival MilanOltre. Since 2019, Tortelli has been the resident choreographer at the Fondazione Nazionale della Danza/Aterballetto, for which he created *Domus Aurea*, *Inter-view*, *Preludio*, *Another Story*, *Feeling Good*, *Kepler*, *Meridiana*, among others. In 2018, with his dramaturgist Miria Wurm, he founded his own collective in Munich which has presented new works every year: *Shifting Perspective*, *Snow Crash*, *HOLE IN SPACE*. In 2022 Diego Tortelli and Miria Wurm will present a new full-length piece titled *Fo:No at the Biennale di Venezia*, invited by the artistic director Wayne Mc Gregor.

‘Gran Bolero’ Jesús Rubio Gamo (Spain)

Sunday 1 May, 21.45 – 22.25
at the Amphitheatre

This is a version for twelve dancers, based on ‘Bolero’, the duet Rubio Gamo presented at Spring Forward 2017 in Aarhus. Gran Bolero is about tenacity, a grand piece which explores the frontier between lightness and gravity and the fine line separating pleasure and exhaustion.

The production of this grand piece is an exchange between Barcelona’s Mercat de les Flors and Madrid’s Teatros del Canal bringing together six dancers from each city. In the context of the performance in Elefsina, local amateur performers will join the Spanish dancers on stage.

Credits

Idea, Artistic Direction and Choreography: Jesús Rubio Gamo

Performers: Alberto Alonso, Eva Alonso, Albert Barros, Agnès Balfegó,
Natalia Fernandes, María Hernando, Joel Mesa, Iván Montardit, Clara
Pampyn, Carlos Peñalver, Jose Ruiz, Paula Tato

Music: José Pablo Polo based on Boléro by Maurice Ravel

Coproduction: Mercat de les Flors and Teatros del Canal

Costume design: Cecilia Molano

Tailoring: Naldi Fernandes

Lightning design: David Picazo

Assistant director: Alicia Cabrero

Artistic accompaniment: Elena Córdoba

Production: Jorge Rúa

Production assistant: Claudia Córdoba

Coproduction: Mercat de les Flors and Teatros del Canal

With the collaboration of: Conde Duque and Universidad Complutense de
Madrid

Jesús Rubio Gamo



© Claudia Córdova Zangano

Jesús Rubio Gamo (Madrid, 1982) is an independent dancer and choreographer based in Madrid. After studying ballet and contemporary dance and graduating at the Royal School of Dramatic Art, Jesús was awarded with a MAE-AECI grant to develop dance studies in a foreign country. He moved to London where he completed an MA in choreography at London Contemporary Dance School (Distinction). He has also studied an MA in Performative Studies at Museo Nacional de Arte Reina Sofía in Madrid.

His work has been presented at national and international festivals and venues Chantiers d'Europe, Théâtre de la Ville in Paris, Brandhaarden Festival, International Theatre Amsterdam, Dançanet Swedish tour, Escena Contemporánea (Madrid), Hay Festival (Arequipa) or RomaEuropa Festival. He has been artist in residence in institutions such as La Casa Encendida and Teatros del Canal (Madrid), The Place (London), La Caldera (Barcelona), Auditorio de Tenerife or Dantzagunea and Ballet Biarritz (Aterpean). He was selected twice as an Aerowaves Artists and presented the duet 'Bolero' at Spring Forward Festival 2017 in Aarhus and in 2018 in Sofia he presented and performed his solo 'Ahora que no somos demasiado viejos todavía.'

Rubio Gamo premiered GRAN BOLERO, a piece for twelve dancers (six from Madrid and six from Barcelona) coproduced by Teatros del Canal and Mercat de les Flors, received the MAX Award for the Best Dance piece in 2020 and in the same year Jesús Rubio Gamo was also awarded with the OJO CRÍTICO Prize of the Spanish National Radio.