

DANZA

I N T E R N A T I O N A L

COVER STORY

MARIANELA
NUÑEZ

A DIRECTOR REFLECTS

JULIE
GUIBERT

CLOSE UP

BLANCA LI

CULTURE

TT BRONISLAVA
NIJINSKA

NO. 31 MAY/JUNE 2022

ENGLISH LANGUAGE

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2022

CORSÉ
COLLECTION

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DANCE 1932

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DANZA & DANZA INTERNATIONAL

EDITORIAL

WOMEN TAKE THE LEAD

This issue features a host of female artists, predominantly hailing from Latin countries: the Argentinian star at the Royal Ballet, Marianela Nuñez, and Andalusian Blanca Li tell us about their projects and artistic careers. There's also the French artist Julie Guibert, among the few female directors of a major company, the Lyon Opera Ballet. We also tell the story of the trailblazing Bronislava Nijinska, who founded her École de Mouvement in Kyiv after World War I.

While the data about women in senior leadership roles is hardly reassuring, for once the ballet world seems to be on the right track. Perhaps because people have realised – with a head start on other sectors – that (according to an Italian study conducted on 26,000 SMEs) businesses which have a larger female component have higher turnovers, a lower rate of workplace injuries and a better-qualified, younger workforce.

In Italy, two out of four ballet companies are currently run by women: Eleonora Abbagnato at the Rome Opera Ballet and Clotilde Vayer at the San Carlo Theatre Ballet in Naples. What about the rest of the world? France has Aurélie Dupont leading the Paris Opera Ballet, and in Lyon Julie Guibert, who we met; the United Kingdom once boasted Tamara Rojo at the English National Ballet, but she has moved to the San Francisco Ballet: her London post remains vacant. Will it be filled by another woman? In Germany, the Staatsballett Berlin has Christiane Theobald as director ad interim, but we know that Christian Spuck will be taking over next year, passing the baton to Britain's Cathy Marston at Ballett Zurich.

Meanwhile, the position at the top of the Bayerisches Staatsballett remains vacant after the resignation (voluntary and for personal reasons?) of the Russian Igor Zelensky, leaving a gap that will be hard to fill. Unconfirmed rumours suggest a gender quota will come into play. Then there's the American Ballet Theatre in the Big Apple: a while ago it was announced that Kevin McKenzie, who has directed the company since 1992, will be stepping down in June. Here the executive directors have been women for more than half a decade. And after her 5-year tenure as CEO, in January 2022 Kara Medoff Barnett was replaced by Janet Rollé, formerly General Manager of Beyoncé's Parkwood Entertainment, the first Black woman at the helm of the ABT. The *Washington Post* claims that Misty Copeland will be the next artistic director; this might solve various longstanding unresolved issues in the American dance world such as the search for new financial backers and a younger audience in theatres, not to mention the industry's 'exclusivity', inclusiveness in ballet companies, and equal pay. For a company which exports the US cultural brand around the world, who better than a famous, fashionable African American dancer and human rights activist to take up the position? **Maria Luisa Buzzi**



Misty Copeland (© AP photo)

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Marianela Nuñez (© Bill Cooper)

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MARIANELA NUÑEZ

A fixture on the world stage, the much-loved Principal of The Royal Ballet in London tells us about her most recent performances and her constant desire for learning.

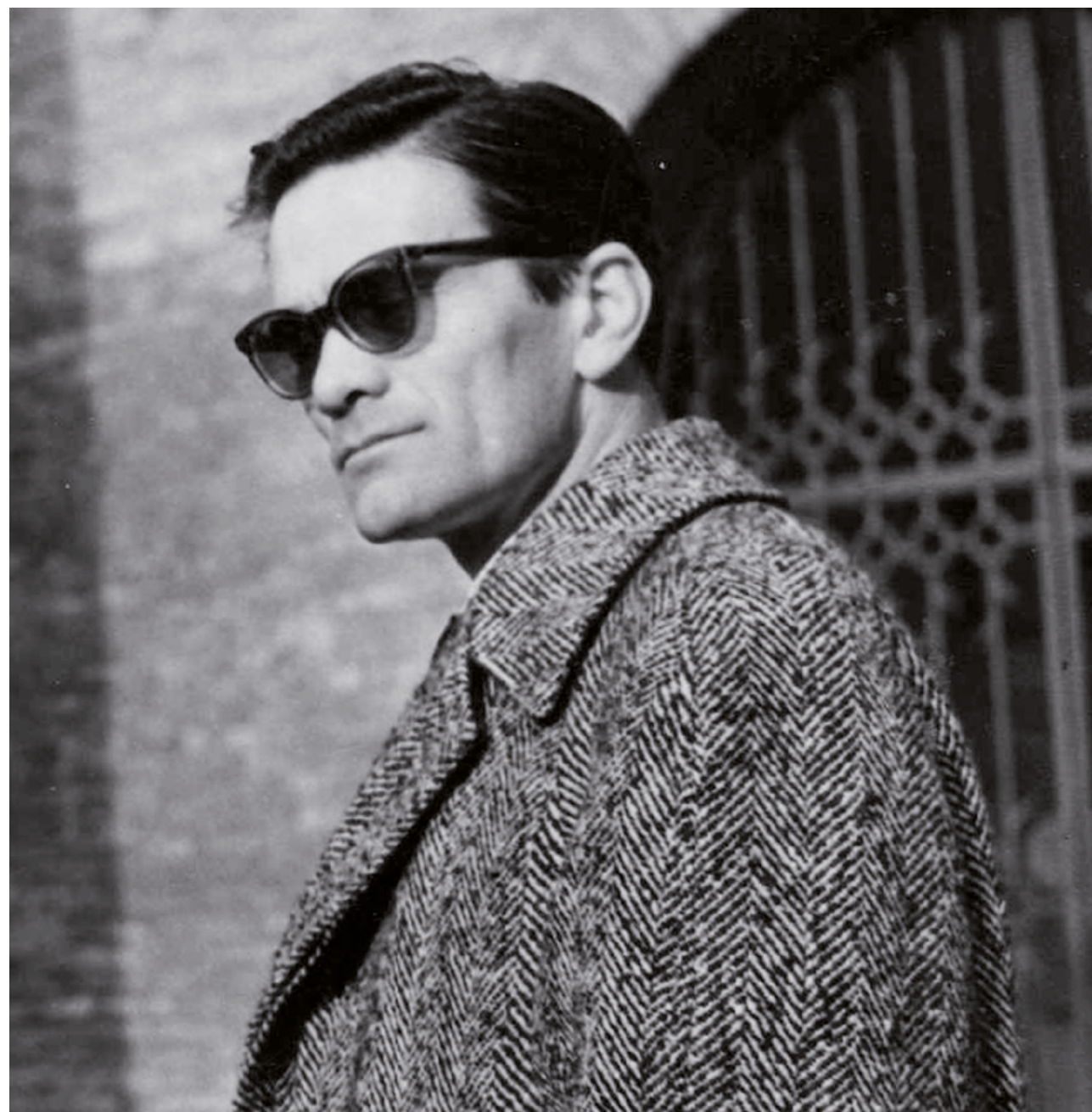
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1 JUNE – 21 JULY
XXXIII EDITION

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Julie Guibert (© Susie Waroude)

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A DIRECTOR REFLECTS

JULIE GUIBERT

At the helm of Ballet de l'Opéra de Lyon since 2020, the pandemic has not stopped Guibert putting her original stamp on the company as she brings the performer back to centre stage.



Preview of
Buscarini's
"Requiem for Juliet"
with ŽfinMalta
(© Camille Fenech)

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Editor-in-Chief
Maria Luisa Buzzi

Editor's Assistant D&D International
Silvia Poletti

Editorial Enquiries
redazione@danzaedanza.com

Contributors

Giuseppe Distefano
Maggie Foyer
Francesca Pedroni
Sergio Trombetta
Carmelo A. Zapparrata

Advertising Manager

Sara Prandoni
ads@danzaedanza.com

Publisher

DNZ MEDIA srl
Piazzale Libia, 4
20135 Milan – Italy
ph. +39.(0)2.96844730

Website

www.danzaedanza.com

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On the cover

Mariela Nuñez, Royal Ballet's Principal
dancer in "Swan Lake" (© Bill Cooper)

Issue closed on 2 May 2022

In May the dancer will perform “Le Corsaire”
for the first time with Rome Opera Ballet

MARIANELA NUÑEZ

“My insatiable hunger for learning”

BY SILVIA POLETTI

Marianela Nuñez has just come back to Italian stages on the occasion of the *Fracci Gala* at La Scala. More than two years had passed since she performed in our country. So, when we talked to her for *Danza & Danza* we thought back to something she'd told us on that last occasion, which had really struck us: “One of my fears is that a dancer's career is too short. You can make all sorts of plans to continue performing for as long as possible, but you never know what's going to happen tomorrow. And I want to prolong it as long as possible as a ballet dancer. Because I feel it is a duty. The task that has ‘befallen’ me.” So, we wondered, what was her state of mind, her feelings, as she got through these two years of restrictions? Did she live every passing day with the anxiety that she might never get back on stage again? That was, inevitably, the starting point for our conversation.



Marianela Nuñez,
“Giselle” with the
Royal Ballet (© Helen
Maybanks)



“It was a really turbulent time, full of sudden ups and downs”, she says. “Life in the entire world changed in a matter of hours, plunging us into this profound sadness: we were overwhelmed by the news coming at us from all over the world, and it made us feel powerless. Plus in my case, the inability to dance was the worst thing that could happen to me. But weirdly, it never occurred to me that I might never dance again. Sure, the loneliness, the fact you couldn’t be on stage, or in class with my colleagues, or I couldn’t perform in the theatres I love, I felt all those things. But those feelings never got me down to the point that I wouldn’t obstinately carry on doing my exercises and keeping in shape, even during the lockdown. I and my boyfriend Alejandro Parente [former Principal Dancer at the Teatro Colón in Buenos Aires and now an international maître, Ed.] gave lessons and master classes on Zoom, which also helped us feel connected with other people.”

Marianela, what was the first sensation you had upon going back into the theatre? After all, the first few performances were streamed, without a live audience...

The first thing I did when I got back was kiss the stage, I kid you not! Then I went to reclaim possession of every nook and cranny of my dressing room, which had stayed just as I’d left it... it was an amazing feeling, pure joy.

Your first appearance in Italy post-lockdown was for the Fracci Gala, organised by Manuel Legris at La Scala. Few other artists are such an icon for today’s ballet dancers as Carla Fracci. So I wonder, how important has it been, in your development as an artist, to have these sources of inspiration? There are some artists like Carla Fracci who are unique. They are iconic in our world and in our imagination. I still remember when, as a child in Argentina, I used to hear the veneration with which she was referred to: Carla... I must admit, every time I dance at La Scala I feel a great responsibility, not least because this was her home. Looking to artists like her for constant inspiration isn’t just important – it’s a duty! Even if they’re not aware of it, they give us an example to follow and they shape our personal vision and concept of what it means to be an artist. In one sense Carla Fracci is ‘part of me’. I’ve lost count of the number of times I’ve watched the video of her in *Giselle*, and a part of her is always present in how I dance that role.



Marianela's portrait (© Dancers Diary) and with Vadim Muntagirov in "Marguerite and Armand" (© Tristram Kenton)



Marianela Nuñez as Odette in "Swan Lake" with The Royal Ballet (© Bill Cooper)



Marianela Nunez as Kitri in "Don Quixote" and Tatiana in "Onegin" with Ryoichi Hirano (© Bill Cooper)

These particularly tough years have taken their toll on the dance community. There have been other losses and bereavements. People were deeply affected by the premature death of Liam Scarlett, whose widely praised version of "Swan Lake" you danced just a few weeks before his death... I consider that creative experience a very moving one, precisely due to Liam's ability to resonate on a deep emotional level, and draw those aspects out from the traditional choreographic score. Now, having got over the initial shock of his passing, the only thing I can say is that Liam will live on through his creations. I personally feel a huge responsibility to present his vision and his poetry with the utmost respect.

On "Giselle": when it was revived this season, you danced the role of Giselle but also that of Myrtha... More and more often, artists quickly reach the top of the hierarchy in a company, but without perfecting a crucial element of their artistic development. In the course of my career at The Royal Ballet [which she joined in 1998, Ed.], I started in the corps de ballet, where I spent the first two years. But as soon as I began getting solo parts, I wanted to do them all: Odette, as well as the soloist in the *pas de trois*, Aurora, and the Lilac Fairy, to get the chance to be onstage throughout and watch what's going on. When I became a Principal, others in the Company included Sylvie Guillem and Tamara Rojo, Darcey Bussell and Viviana Durante, Alina Cojocaru and Leanne Benjamin. And men like Carlos Acosta, Irek Mukhamedov,

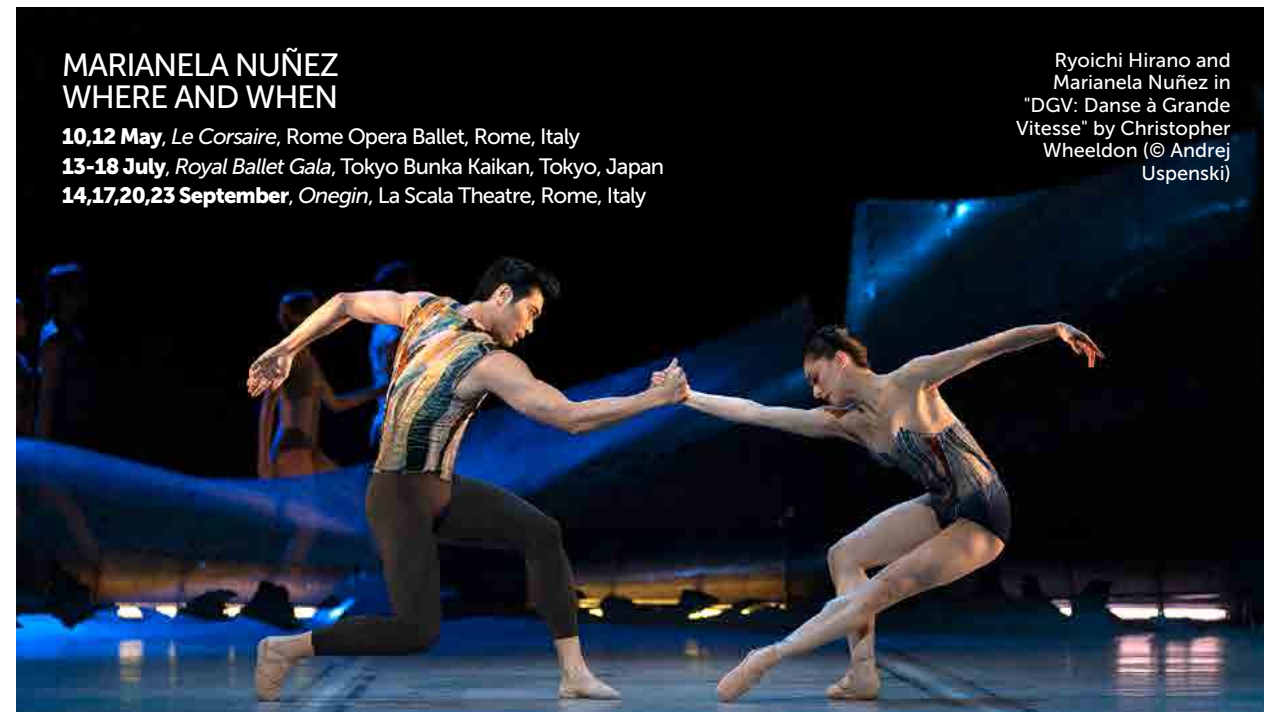


Jonathan Cope... Wow. It constantly fed my desire to really go deeper into the meaning of this art, and how it can be interpreted in different ways. Yes, I want to go deeper.... Four years ago I asked to reprise Myrtha (I danced her before becoming Giselle, my favourite role of all), because I wanted to tackle the part again, with a personal and artistic maturity that would help me understand her better. And now I can absolutely say that I love doing both the roles. It's a challenge against myself too. Myrtha is a crucial role, she sets the mood in Act Two, the way in which she interacts with the other characters, her presence alone changes the atmosphere.

MARIANELA NUÑEZ WHERE AND WHEN

10,12 May, *Le Corsaire*, Rome Opera Ballet, Rome, Italy
13-18 July, *Royal Ballet Gala*, Tokyo Bunka Kaikan, Tokyo, Japan
14,17,20,23 September, *Onegin*, La Scala Theatre, Rome, Italy

Ryoichi Hirano and
 Marianela Nuñez in
 "DGV: Danse à Grande
 Vitesse" by Christopher
 Wheeldon (© Andrej
 Uspenski)



It also sets a great example to other artists, the fact that a Principal of your stature always wants to go further in learning about and understanding what she is dancing... To me, it's vital to show younger generations the responsibility of performing every role, and making it clear that each role has its own importance for the entire context. When I'm 'in' a performance I don't consider myself the ballerina, I'm not dancing 'for myself'. I'm part of something bigger. I have a duty to do my best to make the show successful, bringing my contribution no matter which role I'm in. I firmly believe that this contribution I make always gives me back something valuable too, for my own development as an artist.

Another great quality of yours is your ability to respect the style of every ballet or choreographer you perform. Your dancing conveys what the choreographer intended to express, and this is particularly noticeable in dramatic ballets. I'm thinking of Cranko's "Onegin", which you'll be dancing again at La Scala in September, or Ashton's "A Month in the Country" which you are currently performing with The Royal Ballet... Naturally, as one matures as a person and as an artist, one's personality becomes better defined; it's important to listen to ourselves, because that's what makes us unique on stage. However, I don't agree on the approach of saying 'I do it this way because that's the way I am!'. Instead I think we always need someone to guide us and observe what we are doing, so we don't take a wrong turning. That's why it's so important to work with those who have come before us, and perhaps even worked with the choreographers whose pieces we're performing. For example, the role of Natalia in *A Month in the Country* is

really difficult; it's all too easy to tip into affectation. You have to tap into her essence, take away rather than add. Without the right guidance to help you enter her language, so pure and intimate, as her creator imagined her, you risk making it artificial.

Meanwhile, you've been invited to dance "Le Corsaire" by José Carlos Martínez at the Rome Opera Ballet. Another classical ballet... Yes, and I'm delighted because – apart from the *pas de deux* which I've danced more times than I can remember – I'd never danced the role of Medora in its entirety: finally another classic is added to my repertoire!

So is there a role you haven't danced and you dream of performing? With The Royal Ballet I've danced practically every role in the repertoire and I've fulfilled almost all my dreams. But outside of the Company, I'd really like to be able to dance *La Dame aux Camélias*, and especially to work on the role with John Neumeier. Everyone who has worked with him told me it was an incredible experience, and I'd love to have the opportunity.

At this point in your career, are you still set on dancing only exclusively classical ballet? I AM a classical ballerina. I love being one, and I'm grateful that I still feel physically well in this style of dance. I feel that I still have a lot to give to a genre that's notoriously demanding from that point of view. Of course, I'm willing to open up and discover other ways of working, other visions. I always have a hunger for learning more! •

MICRODANZE & AN IDEAL CITY

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DANCE EXPOSITION, PUBLIC ART AND URBAN RE-GENERATION

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/ FRANCESCA LATTUADA / INA LESNAKOWSKI
/ MARKELLA MANOLIADI / PIETRO MARULLO
/ FERNANDO MELO / YANNIS NIKOLAIDIS
/ ANGELIN PRELJOCAJ / KONSTANTINOS RIGOS
/ ROBERTO TEDESCO / DIEGO TORTELLI
/ HÉLIAS TUR-DORVAULT / ROBERTO ZAPPALÀ

21-22 MAY 2022 / BRUSSELS

10-11-12 JUNE &

15-16-17 JULY 2022 / REGGIO EMILIA

17 JUNE 2022 / ATHENS

1-2-3 JULY 2022 / ROME

1 OCTOBER 2022 / PARIS

SITE-SPECIFIC PERFORMANCE

STANZE/ROOMS
DIEGO TORTELLI

VIRTUAL REALITY

NEVER ODD OR EVEN
FERNANDO MELO
8-9 JULY 2022 / RAVENNA FESTIVAL

NEW VR CREATION
NOVEMBER 2022

TV PRODUCTIONS

RAI 1 / NEW YEAR'S CONCERT

STANZE/ROOMS
NEW PRODUCTION

MICRODANZE
NEW PRODUCTION

TOURING

UNITED ARAB EMIRATES DUBAI

FRANCE ARCACHON, AVIGNONE, COMPIEGNE, ÉCHIROLLES,
FRÉJUS, GARGES-LÈS-GONESSE, MASSY, MEUDON, NARBONNE, PARIS,
REIMS, SAINT-ÉTIENNE, SAINT GERMAINE EN LAYE, THONON-LES-BAINS

GERMANY ASCHAFFENBURG, GUTERSLOH,
LÖRRACH, LUDWIGSHAFEN

ITALY ANCONA, BASSANO DEL GRAPPA, BOLOGNA,
BRESCIA, CESENA, COMO, FERRARA, FIRENZE, MESTRE,
MILANO, MODENA, NAPOLI, PARMA, PERUGIA, PISA,
PORDENONE, REGGIO EMILIA, RIMINI, ROME,
ROVIGO, VERONA, VICENZA

LUXEMBOURG ESCH-SUR-ALZETTE

ROMANIA BUCAREST

SPAIN LOGROÑO, SANT CUGAT DEL VALLÈS,
TERRASSA, VITORIA-GASTEIZ

SWITZERLAND BADEN, MONTHÉY, SCHAFFHAUSEN,
WINTERTHUR, ZUG

TUNISIA TUNISI

AND OTHER STAGES BEING PLANNED

NEW CREATIONS

YELED
EYAL DADON

SHOOT ME
DIEGO TORTELLI
27 APRIL 2022 / REGGIO EMILIA

DOUBLE SIDE
DANIÈLE DESNOYERS E NORGE CEDEÑO RAFFO
WITH LIVE MUSIC FROM
FONDAZIONE ARTURO TOSCANINI
23 OCTOBER 2022 / REGGIO EMILIA

DANCE AND FRAGILITY

FEELING GOOD
DIEGO TORTELLI

No Boundaries on the Lagoon

VENICE The second international dance Biennale curated by Wayne McGregor is called *Boundary-less* and of course the reference is to the lability – fluidity – of the physical, geographical and intellectual limits of this amphibious era that's so anxious for change. From 22 to 31 July, artists from all over the world will congregate at the Arsenale, with both live and virtual pieces. They include the two Lion winners, the Golden Saburo Teshigawara who has created a new *Petrushka*, and the Silver, Rocío Molina; and Diego Tortelli, who won the competition for a new choreographic project specifically for Italian dance makers. Tortelli is to premiere his *Fo:NO*, a visceral experiment in sound that features a beatboxer and three dancers on stage. Blanca Li is bringing her *Bal de Paris* to the Sala delle Colonne at Ca' Giustinian; Eric Gauthier will be in attendance with an array of star choreographers in his *7 Sins* project (Aszure Barton, Sidi Larbi Cherkaoui, Sharon Eyal, Marco Goecke, Marcos Morau, Hofesh Shechter and Sasha Waltz). From Australia comes Marrugeku, an intercultural company of indigenous artists, led by choreographer Dalisa Pigram and director Rachel Swain. From the US, Kyle Abraham is the powerful voice of a political vision of African American dance. Meanwhile, Trajal Harrell's expansive dance, which blends voguing, post-modern, butoh, research and pop culture, is coming to the Biennale with *Maggie the Cat*. Based on the Tennessee Williams play, it investigates questions of power, gender, intolerance and inclusion. Following on from last year's successful Biennale College, in 2022 the young participants will work on a site-specific work with Teshigawara, and a Cunningham-style *Event*, led by Daniel Squire and Jeanne Steele. Installations, photo exhibitions, videos, seminars and workshops complete this year's offering. www.labiennale.org



A.I.M by Kyle Abraham guests in Venice at the Biennale Danza (© Peter Hönnemann)

Montpellier Danse

MONTPELLIER This year marks the 42nd edition of Montpellier Danse, the festival directed by Jean-Paul Montanari, which will retrace and celebrate its history from 17 June to 3 July. First up is Dominique Bagouet's final creation *Necesito* (1991) along with *Si je meurs, laissez le balcon ouvert*, a piece created in his memory in 2010. Last year brought more sad news with the passing of Raimund Hoghe, a dramaturge and choreographer as well as a regular at the festival, who Montanari has decided to commemorate by bringing together all the dancers who worked with him over the last fifteen years for a final farewell at Théâtre de Grammont on 26 and 27 June.



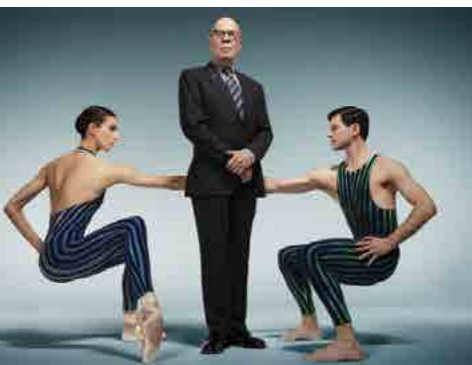
Batsheva Dance Company in Ohad Naharin's "2019" (© Ascaf). Below, Pontus Lidberg's "Les Sept Péchés Capitaux/ Roaring Twenties" (© Raphaël Solholm)

The festival will also play host to many must-see premieres including Ohad Naharin's *2019* for Batsheva, Philippe Decouflé's *Stéréo*, Robyn Orlin with *We wear our wheels with pride...*, and Noé Soulier on stage with *First Memory*. The close bond between choreographic composition and music is dissected by Anne Teresa De Keersmaeker in *Mystery Sonata for Rosa*, Emanuel Gat's creation set to Puccini's *Tosca* entitled *Act II & III* that will also appear at Bolzano Danza in July, the Stravinsky *Sacre* conceived by Hooman Sharifi, as well as Pontus Lidberg who encounters Kurt Weill in *Les Sept Péchés Capitaux*. And the festival has much more to discover at www.montpellierdanse.com



Truth and hope at DDF 2022

DUBLIN Dublin Dance Festival will burst back onto Dublin's stages and streets 17th – 29th May with a stunning programme of boundary-breaking, energetic, and thought-provoking works from Africa, Brazil, Europe and Japan, curated by new Artistic Director Jazmin Chiodi. Visionary artists invite us to imagine, to dream, to challenge, to protest, to embrace – reminding us of their vital role as speakers of truth and beacons of hope. The 2022 edition of the festival explores the power of the collective and celebrates diversity in all its facets, offering a timely response to our times of global upheaval and fragility with Lia Rodrigues' latest creation *Encantado* performed by eleven dancers; Rocío Molina's radical celebration of womanhood *Fallen From Heaven (Caída Del Cielo)*; Jan Martens / GRIP & Dance On Ensemble which embraces diverse voices and the strength of shared movement, with a seventeen-strong, atypical dance ensemble ranging in age from seventeen to seventy. A constellation of talents from Mali, Senegal and Burkina Faso will open DDF2022 as Siguifin, a collaboration between three choreographers under the direction of Amala Dianor; the Italian choreographer Silvia Gribaudo in her work *Graces* elevates ideas of human imperfections to an artform, going well beyond the expected or the cliché and questioning gender stereotypes with wit, joy and tenderness. Project Arts Centre will also be home to premieres of works by three of Ireland's leading dance artists: Catherine Young, Aine Stapleton and Junk Ensemble. In addition, an outdoor performance programme will ensure there's something for everyone to enjoy. www.dublindancefestival.ie



Dutch National Ballet

AMSTERDAM To mark the ninetieth birthday of the Dutch father of choreography Hans van Manen (coming up on 11 July) the Dutch National Ballet has conceived a celebratory programme that will be taken on tour across the country, from Utrecht to Maastricht, Groningen and The Hague, from 7 to 22 May. The evening will comprise three iconic titles from Van Manen's long artistic career, from *Metaforen*, which fifty years ago began to dismantle the established rules of the traditional duet being entrusted to two men, to the tense and terse 1994 piece *Concertante* set to music by Swiss composer Frank Martin, and the undisputed, unyielding masterpiece *Grosse Fuge*, a double quartet set to Beethoven's eponymous score, in which the role play becomes as cerebral as a game of chess.

Lugano Dance Project

LUGANO This is a brand new venture that's sure to inject excitement into the whole of the Swiss city, across various unconventional venues and of course at the LAC, which is promoting it. From 25-29 May, Lugano Dance Project will present new productions, site specific performances, a focus on the young choreography scene in Switzerland, plus video installations, screenings and round tables. Lugano Dance Project will be launching new works developed during residencies in Canton Ticino working with international partners: from the Canadian Virginie Brunelle (*Fables*, for twelve dancers, on 27 May, a reflection on the word "fable"); the London-based American choreographer Annie Hanauer, (*A space for all our tomorrows*, an inclusive piece performed by Hanauer with dancers Laila White and Giuseppe Comuniello and a live musician, 28/5), and Switzerland's Lea Moro (*Another Breath*, 29/5). In addition to new works, the program will also include creations by Simona Bertozzi (*Suite Zero*, a dialogue between a live cello and the bodies), Lorena Dozio, Muhammed Kaltuk/Company MEK, Caroline Laurin-Baucage/Lorganisme, Cristina Kristal Rizzo & Megumi Eda. On 27 May, a special focus on Brazilian choreographer Ana Pi will include *The Divine Cypher*, a work in the style of a road movie in which Pi meets the character of Maya Deren. Deren was a Ukrainian-born documentary maker, and in the 1940s she studied Haitian culture. Ana Pi takes inspiration from Maya Deren's dreams and the gestures she filmed, to reflect on the history of these dances and their role in the present day. The day before, at the Palazzo dei Congressi, Ana Pi will also appear in *Le tour du monde des danses urbaines en dix villes*, a danced conference that she devised and created herself along with Cecilia Bengolea and François Chaignaud; this educational performance piece will look at street dance through a subjective journey of videos and photos shot in ten major metropolises. On 28 May, in the curious surroundings of the Lake Lugano Navigation Company marina, Cindy Van Acker will present four of the ten solos that make up *Shadowpieces*, the project she has been working on since 2018. Listening, empathy, harmony are the concepts that shape Van Acker's choreography, as she interacts with the qualities of each individual dancer and piece of music.

www.luganolac.ch



Hans van Manen with two dancers of the Dutch National Ballet. Below, "Divine Cypher" by Ana Pi (© Daniel Nicoalevsky) and a portrait of Christopher Wheeldon

"Like Water for Chocolate" Royal Ballet

LONDON There is great anticipation and curiosity for *Like Water for Chocolate*, the new full evening ballet that Christopher Wheeldon has conceived for The Royal Ballet in order to put the company's global cast on fully display, which makes its world premiere on 2 June. Based on the novel by Laura Esquivel that was turned into a film in 1992, *Like Water for the Chocolate* is set in a Mexico that is experiencing the winds of revolution of the early 1900s, but in which old social rules dictate that the youngest daughter must remain single to care for her mother. This is what happens to Tita, whose beloved Pedro – to stay by her side – marries her sister, while the girl channels her emotions into the food that she prepares for them all. The ballet, complete with exotic and magical atmospheres, is set to music by Joby Talbot, while Bob Crowley puts his name to the stage design. The opening night cast is headed by Francesca Hayward and Marcelino Sambé, Laura Morera and Matthew Ball.



RAVENNA FESTIVAL

Something for Everyone

RAVENNA Between virtual and real, spanning traditional stages and non-conventional spaces, the Ravenna Festival will be hosting seven dance shows, with something for everyone. There's sterling ballet with Alessio Carbone and his Italiens de l'Opéra performing on 12 June at the Pala De André; Monica Casadei's Compagnia Artemis with its theatrical, allegorical style in *Inferno-La Terra del Fuoco*, making its world premiere at the Alighieri on the 14th.



Meanwhile at the Cantieri Almagià, the group Nanou will be performing from 17 June to 2 July with *Paradiso*, a multimedia work blending choreography and visual arts, for a live yet immersive experience. Equally immersive is the project being presented by FND/Aterballetto, with *Virtual Dance for Real People #Ravenna*, devised by Fernando Melo. In it, technology will enable the audience to follow Kratz and Lyell as they dance

virtually in some of the city's arts venues (8 and 9 July, Biblioteca Classense). There's the evening with Béjart Ballet Lausanne at the De André on 15 July, *Contemporary 2.0* with Shechter II (19 July). Finally, to complete the festival programme, the homage to Micha van Hoecke, *Canto per un poeta Innamorato* will feature a group of soloists led by Luciana Savignano and Manuel Paruccini, directed by Miki Matsuse (at the Alighieri on 20 July).

www.ravennafestival.org

Below, Valentine Colasante and Paul Marque for the Gala "Les italiens de l'Opéra" (© Luca Vantusso). Above, Béjart Ballet Lausanne in "t'M et variations" by Gil Roman (© Gregory Batardon); right, Ruggero Cuticchio and Virgilio Sieni in "Nudità" (© Filippo Manzini)



Presente Indicativo

MILAN At the Piccolo Teatro from 4-31 May, *Presente Indicativo* is an exploration of the current international theatre and performance scene. The festival is dedicated to the memory of the celebrated Italian director Giorgio Strehler, in his centenary year. It will map the present circumstances, needs and demands of theatre performers at this difficult time in history, so full of uncertainties and bewilderment, often alluded



to if not predicted by many works being performed now. The roster includes Berlin-based Argentinian Constanza Macras, whose work is somewhere between physical theatre and true dance. On 4 May, she and her Dorky Park performers will be presenting the Italian premiere of the darkly prophetic *The Future*. Another national premiere, on 14-15 May at the Piccolo Strehler, comes from Africa in the shape of Serge Aimé Koulibaly with his *Wakatt*, which probes the fears of our era. There will be two homegrown offerings: Marco D'Agostin with *Best Regards* (Teatro Studio Melato 9 and 10 May), and the duo Virgilio Sieni with Sicilian puppeteer Mimmo Cuticchio for *Nudità* (Teatro Grassi, 17-18 May).

News for the Coming Season



Sae Eun Park in Nureyev's "Swan Lake" at the Paris Opera (© Julien Benhamou)

Paris Opera Ballet Aurélie Dupont will continue to juxtapose the house's Nureyev blockbusters (this year *Swan Lake*) with the newest choreographers, those characterised by strongly theatrical creativity. The 2022/23 season will open on 20 September with an evening piece full of imagery combining reality and dreams conceived by Alan Lucien Øyen, a sacrament Tanztheater will make in-roads with Pina Bausch's *Kontakthof* entering the Paris Opera Ballet repertoire

(2 December - 1 January), and there will be a guest appearance by Peeping Tom who will be on stage at Palais Garnier with *Triptych*. Dupont continues her liaison with Israeli dance with an evening creation by Bobbi Jene Smith, American dancer and former performer with



Aurélie Dupont

Batsheva who is embarking on a career as a choreographer, which will make its debut with the Parisian ensemble on 17 March. To stand out among the other titles (twelve programmes plus two evenings in honour of Claude Bessy and the late Patrick Dupond) are the pre-announced *Mayerling* that will finally premiere on 22 October and McGregor's *The Dante Project*, coproduced by the Opera in a joint venture with the London Royal Ballet. www.operadeparis.fr

Dutch National Ballet The industrious national dance company directed by Ted Brandsen opens its season on 13 September with a festive evening entitled *Celebrate!* with the Dutch premiere of Wayne McGregor's *Yugen* kicking off a programme that boasts the world premieres of Brandsen's *The Chairman Dances* and *Regnum* by young associate choreographer

Milena Sidorova. Also on the roster is an evening dedicated to David Dawson, associate choreographer of the company, who will present his new creation set to music by Alex Baranowski along with his work *The Four Seasons*. The most significant project will be the new full evening ballet *Dorian* that will have its world premiere on 11 May 2023. Inspired by Oscar Wilde's novel *The Picture of Dorian Gray*, the ballet will see the company appear along with the Junior company and the ISH Dance Collective, an urban dance and contemporary arts ensemble led by choreographer and director Marco Gerris who puts his name to the project along with the choreographer Ernst Meisner. Among the other noteworthy titles is the *Forsythe Festival*, in collaboration with the Holland Dance Festival, which will see *Blake Works 1* enter the repertoire of the Dutch National Ballet. www.operaballet.nl



Wyane McGregor

Staasballett Berlin While the company awaits the arrival of Christian Spuck who will take up the reins in 2023/24, next season will not fail to see some important titles enter the repertoire. Three premieres have been announced with seven programmes in total. First up will be the Swedish diptych comprising Alexander Ekman's *Cacti* and *A Sort Of* that at last marks Mats Ek's entry into the programming of the German company. The Berlin-based dancers will also start getting to grips with their future director's choreography with the performance of his creation set to Verdi's imposing *Messa da Requiem* originally created for and performed to acclaim by Ballett Zürich (from 17 April), while the third programme dedicated to Stravinsky titles will see Marco Goetze's *Petrushka* presented alongside Bausch's masterpiece *Das Fruehling-Opfer* that will enter the company's repertoire (from 10 June 2023). The season kicks off with *Giselle* on 4 September. www.staatsballett-berlin.de



Marcos Morau

Dresden Semperoper Ballett Following on from *Giselle*, David Dawson puts his name to a second creation for the Dresden Semperoper Ballett with *Romeo and Juliet*, another celebrated dramatic title from the repertoire. In this full evening show, set to music by Prokofiev, the British choreographer aims to bring out the contrasts hidden within the story – order and chaos, gentleness and violence – in a performance that goes on stage on 5 November 2022. Another new title in the repertoire is the triptych *White Darkness*, which sees Nacho Duato's eponymous work appear alongside William Forsythe's *The Second Detail* and Sharon Eyal and Gai Behar's *Half Life* (debuting on 3 June 2023). The 2022/23 season opens in September with Johan Inger's *Peer Gynt*, based on Ibsen's eponymous piece, which will premiere in Germany on 28 May. www.semperoper.de

Ballett Zürich *Night Dreams* is the title given to Marcos Morau's brand new creation inspired by Kurt Jooss's *The Green Table* (a work that resonates today in the current climate of war) that will open Ballett Zürich's 2022/23 season on 30 September. This will be the last with Christian Spuck at the helm before he passes the reins to the English director Cathy Marston whose acclaimed work *The cellist* that recounts the sad story of concert performer Jacqueline Du Pré – originally created for the Royal Ballet – will be presented by the Swiss company (30 April). Meanwhile, Spuck puts his name to a new creation in an evening that he will share with Hans van Manen and the upcoming artist Louis Stiens, another product of the Stuttgart Ballet breeding ground. www.ballett-zuerich.ch

Royal Ballet The British company will present a new season boasting eight world premieres, including a new Crystal Pite creation that will expand the acclaimed work *Flight Pattern* into a full evening show; a piece by American choreographer Pam Tanowitz on stage at the Linbury and one by Wayne McGregor. The season is set to open on 5 October with the revival of Kenneth McMillan's *Mayerling*, marking the thirtieth anniversary of the choreographer's death (opening on 5 October). Among the classic repertoire titles making their return will be Wayne McGregor's poetic triptych *Woolf Works* that has also been performed by La Scala and Frederick Ashton's delectable *Cinderella*, conceived seventy-five years ago and back on stage with new stage design and costumes by Tom Pye and Alexandra Byrne. www.roh.org.uk



Crystal Pite

Hamburg Ballet The season marking John Neumeier's fiftieth anniversary at the helm of the company (he will step back as artistic director after Ballet Days 2023) will be a chance to look back, with the reprisal of landmark titles in the choreographer's career and his Hamburg company, from *Illusions like Swan Lake* to *Nijinsky*, and from *Mahler's Symphony No. 3* to *Lilium*. Meanwhile, Hamburg Ballet Days will be spread across four weeks instead of two and will see three guest companies performing in Neumeier titles: Royal Danish Ballet with *Othello*, Stuttgart Ballet with *Kameliendame* and (yet to be confirmed, given the current state of affairs) Bolshoi Ballet with *Anna Karenina*.



John Neumeier

To mark the Golden Jubilee Neumeier will present his most recent creation for the company, again set to his beloved Bach with *Mass in B Minor* transformed into a show that will take the title *Dona Nobis Pacem* and will make its world premiere at the Staatsoper on 4 December. Over the course of the season the company will also appear in Italy with a series of performances of *La Dame aux Camélias* at La Fenice Theatre in Venice slated for January. www.hamburgballett.de

Ballet du Capitole Four programmes divided into two full evening works and two 'composites' are scheduled for the Ballet du Capitole de Toulouse directed by Kader Belarbi, former étoile of the Paris Opera Ballet. Jean Christophe Maillot's charming *Romeo and Juliet*, created in 1996 and considered one of the French choreographer's most significant works, will enter the repertoire. Meanwhile, Belarbi will reprise his *Don Quixote* and also present his work *Entrelacs* in an evening that will include Jiri Kylian's *No More Play* and Michel Kelemenis' *Tout un monde lointain*. The second composite evening will see two recent creations by Carolyn Carlson (one of which will be *Wind Women* created in 2018 for the Teatro Massimo of Palermo) and a work by Thierry Malandain. www.theatreducapitole.fr

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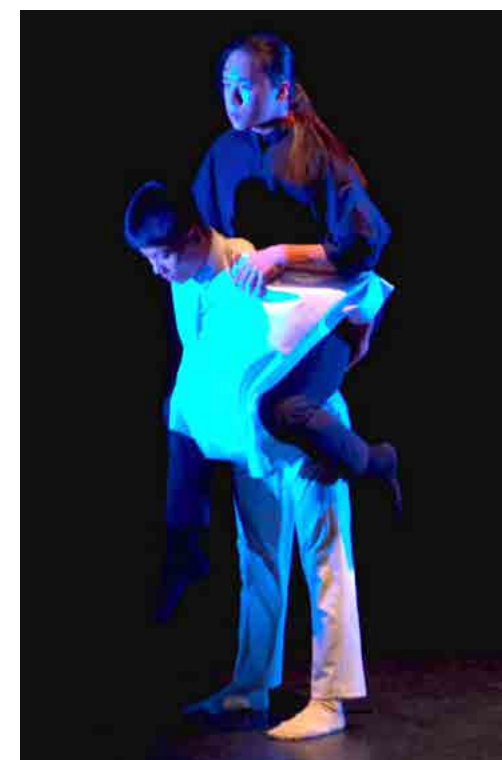
BOTTEGA VENETA

WHAT'S ON

22ND INTERPLAY

A wave of innovation

TURIN Natalia Casorati's handpicked selection of emerging and established artists will soon be back to liven up Turin with Interplay, the contemporary dance festival that's been bringing the city a taste of the new for twenty-two years. 24 Italian and international companies, 26 shows in the city's theatres and 'alternative' urban venues, for a festival spanning three weeks, from 21 May to 10 June. The line-up includes Jacopo Jenna with his remarkable multimedia performance created for Ramona Caia, in dialogue here with visual artist Roberto Fassone. Michele Merola's MM Contemporary Dance Company will perform a diptych by Thomas Noone and Roberto Tedesco, the latter presenting a six-dancer version of *Round Trip* which explores the theme of identity. Ambra Senatore, director at Centre Chorégraphique National in Nantes, will be back on home turf with *A Posto*, a work on the disintegration of reality, bodies and certainties; while Carlo Massari and Manfredi Perego are guests with their most recent works, the intense *Right*, for Opus Ballet, based on Stravinsky's *Rite*, and *Totemica*, a physical and emotional reading of today's "dispersed sacredness". An urban element of the Festival was devised in partnership with the Spanish network A Cielo Abierto, which makes an annual selection of the best companies on the urban dance scene. From outside the EU, we're intrigued by the works of Israel's Gil Kerer, a young artist who won an award at the 35th International Choreographic Competition Hannover; South Korean Nanhee Yook, with a duet on the boundary between life and death inspired by traditional Korean funeral ceremonies (*Talk about death*); and from Taiwan, Chien-Chih Chang's work *Divergence*, for his acclaimed company B.DANCE, winner of the Jury Prize at the 26th Masdanza contest in 2021.



Above, B.Dance in "Divergence" by Chien-Chih Chang. Below, "Fight 2" by Spanish company Lasala (© Angelica Concarì)



NID, Round Two

SALERNO Following on from the Open Studios segment last September, the NID Platform 2021 – previously postponed due to Covid – is now preparing for its sixth edition. The showcase of contemporary Italian dance is set to take place from 13-15 May in Salerno, Campania. The ten shows being presented were selected by the commission, this year made up of Anna Cremonini (Torinodanza), Gemma di Tullio (Teatro Pubblico Pugliese) Mario Crasto De Stefano (Salerno Danza), Claire Verlet (Théâtre de la Ville), Samme Ryaemaekers (DanserHaus Oslo) Elisabetta Riva (Teatro Coliseo Buenos Aires). www.nidplatform.it



"Toccare_The White Dance" by Cristina Kristal Rizzo. Below, Olivier de Sagazan in his solo "Transfiguration" (© Solve Sundsbo)

Inteatro Festival

POLVERIGI Now in its 43rd edition, the Inteatro Festival has retained its original multidisciplinary feel, with a focus on research and new generations. From 15-18 June, in the enchanting setting of Villa Nappi and its formal gardens, the festival will be showing several new productions of performance dance. British duo Bert and Nasi are to perform two Italian premieres, the brand new *The Beginning*, and their multi-award-winning hit *The End*, created in 2019. In the latter, Bertrand Lesca and Nasi Voutsas dance the end of their relationship, imagining how a future without each other could be. Festival-goers can also look forward to the preview of Italian company Dewey Dell's *I'll do I'll do I'll do*, and a site-specific work by Ludovico Paladini and the Hardchitecture collective; then there's an intense duet between Claudia Caldarano and the live pianist Simone Graziano (*Piano solo corpo solo*) and the experiment to collectively reclaim the urban space, led by Salvo Lombardo, called *Let my body be!*

Another Italian premiere comes courtesy of Andrea Costanzo Martini, in the wake of its German debut: the ensemble piece *PayPer Play* tells stories of friendships, desires and deceit, built with plenty of excellent dancing and the customary disenchantment. There's much anticipation for *Transfiguration*, a performance work from Olivier de Sagazan that has so far been performed more than 300 times in 25 countries around the world. In a gesture of desperation, the artist sculpts clay onto his head, burying himself in the material, eradicating his identity and becoming a living work of art in the process. www.inteatro.it



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The explosive Andalusian choreographer and filmmaker is set to appear at the Festival dei Due Mondi in Spoleto and the Venice Dance Biennale

BLANCA LI

“A virtual dance in the city of light”

BY FRANCESCA PEDRONI

THE WHIRLWIND THAT IS AN IMAGINARY masked ball, performed in extremely elegant Chanel costumes, in a stunning ballroom complete with chandeliers and staircases. An unexpected walk through a labyrinth garden with joyful bursts of red flowers, and even surprising voyages on trains and magnificent ships. This is the world that Andalusian choreographer and filmmaker Blanca Li, with a thirty-year career in Paris and director of Teatros del Canal in Madrid since 2019, has conjured up for her new creation *Le Bal de Paris*. More than a show, it's an immersive experience in which virtual reality and in-the-flesh physicality together make up the invention's USP. Winner of the Prize for Best VR Experience at the 78th Venice International Film Festival, *Le Bal de Paris* – ideated, choreographed and directed by Blanca Li (with VP development by Blacklight) – opens its doors to the Italian public first at the Teatro Menotti for the Festival dei Due Mondi in Spoleto (between 24 June and 10 July), then at the 16th Venice International Festival of Contemporary Dance, *Boundary-less* directed by Wayne McGregor, in the Hall of Columns of Ca' Giustinian (22-31 July). We asked Blanca Li to tell us about this creation that has already been experienced by thousands of people across Europe.



Blanca Li (© Nico Bustos)



One of the virtual spaces for audience interaction in "Le Bal de Paris" (© Justine Cannarella)



Two dancers in "Le Bal de Paris" (© Bernabe Cordon)

Teasers of the settings and the audience reactions give the idea of a truly electrifying experience. How does it unfold? It's an immersive dance show in which two dancers actually meet. It all happens in a virtual space with audience interaction. You don't just watch the show; you take part in it. You enter in one small group of ten at a time, and in each virtual setting the two dancers adapt their movement to the people.

The two dancers play Adèle and Pierre, a young woman who is reunited with her first love at the ball her father has organised for her. Can the various groups of spectators also alter the story? No, it's a very simple love story created for original music by Vincent Chazal; it's the choreography that changes every time depending on the people involved.

How long does the experience last? About an hour in total. The group takes a while to get kitted out. They have sensors connected to their hands and feet, a backpack containing a computer on their backs and a visor. Each participant chooses their own virtual outfit. I asked Chanel to design clothes that would be suitable for a fabulous Parisian party. They all wear animal masks over their faces. I liked the idea of having another face. It's a really chic masked ball. The people have to feel beautiful; they take part in a dream and forget about everything else for an hour.

Was the creation of "Le Bal de Paris" in some way brought about by the pandemic, a period in which streaming, digital and virtual reality developed rapidly? No. I began thinking about this project two years before the outbreak of Covid. When the pandemic hit we were already quite far into our work on virtual reality. We did a preview in Madrid in December 2020 as a sort of test and then the official premiere was last



October. It was interesting to see how the show offered a welcome distraction, a moment for coming together. Entire families and groups of friends would show up.

What have you discovered from this work with VR? How to animate. It allows you to create a physical space that is very different from the stage or the cinema and create dances that are unrelated to gravity.

You're clearly an experimenter. In 2013 you created a performance in which the dancers appeared on stage with humanoid robots... Yes, the work's called *Robot*. It was an incredible experience. We had to work out how to make the live show the same every night. These robots aren't very easy to program, they have a mind of their own [smiling].

In June you're staging your "Nutcracker" at Teatros del Canal di Madrid. What's the approach this time? It's a hip-hop version. I really like street dance and it works well with Tchaikovsky. I don't use his whole score, I mix it with other music, but the relationship that's created with hip-hop is fantastic.

You've worked with a director of the calibre of Pedro Almodóvar. You, like him, possess an unusual sense of humour. Is it a Spanish trait? It's part of our culture, we Spanish aren't afraid to make fun of ourselves, we're extreme and intense, and we have a festive attitude to traditions. I come from Andalusia in the South of Spain; in my family any occasion is a good excuse for a party. Going back to cinema, I've worked on several films with Almodóvar and Michel Gondry; when they ask me to choreograph a scene I like the idea of getting inside someone else's mind, it's a great moment of exchange.

The virtual magical garden party scene from Blanca Li's VR performance "Le Bal de Paris". Right, spectators inside the performance with VR visors (© Justine Cannarella)



When you were seventeen you went to New York to study with Martha Graham. Have you retained anything from that time? I joined the Spanish national gymnastics team at a very early age and then I went to New York where I studied with Graham and encountered hip-hop. In my training I danced flamenco and I studied ballet, I never put limits on what I danced. It's also the cities I've lived in and the artists I've met that have contributed to making me what I am today.

Your next projects? I've been director of Teatros del Canal in Madrid since 2019. Next January I'll make my debut in Purcell's *Dido and Aeneas* with William Christie's Baroque Orchestra.

Have you already thought about how you'll work with dancers and singers? Of course! But it's too soon to talk about it. •

JULIE GUIBERT

The I in the Us: a performer at the centre of a large company.
The situation at the Ballet de Lyon

BY MARIA LUISA BUZZI

Having become director of the Lyon Opera Ballet after the sudden dismissal of Yorgos Loukos for discrimination (Loukos had run the company since 1991), since February 2020 – notwithstanding the pandemic – Julie Guibert has been changing the face of one of France's most prominent companies, with thirty dancers on the payroll.

Known for the captivating dynamism she gave to works by Maryse Delente and Mats Ek at the Cullberg Ballet, followed by a stint as an eclectic performer at the Ballet de Lyon in the early noughties, for several years Guibert has been presenting solo works created specifically for her. Among a handful of women around the world to become directors of major companies, namely Aurélie Dupont at the Paris Opera, Eleonora Abbagnato at the Rome Opera Ballet, Clotilde Vayer at the San Carlo Theatre Ballet in Naples and Tamara Rojo at the San Francisco Ballet, Guibert draws on her artistic expertise in this new role. She is passionate about this, underlining, “the performer is the heart of a company. Too often they are sacrificed in the name of ‘us’, and dominated by the choreographer.” We were intrigued, so we went to meet her in London, where she was presenting ‘her company’ in the iconic Lucinda Childs work *Dance*, at the Dance Reflections Festival.



Julie Guibert (© Susie Waroude)

Julie Guibert, you often point out that you are, and remain first and foremost a dancer. After two years at the helm of the Lyon Opera Ballet, does that still stand? Yes, absolutely. It does. For me, it's always vital to understand the gesture, before everything else. It is the place where I feel at my best, it's my identity. I am interested in directing the Ballet de Lyon whilst remaining the dancer that I am! And of course, I'm still dancing – mainly the piece that Christian Rizzo created for me several years ago [the magnificent solo *b.c., janvier 1545, Fontainebleau*, Ed.]. That's the spirit with which I'm tackling this new adventure as director; it allows me to invent things that have never been done before every day, with a sense of dedication and responsibility.

What is your attitude to the repertoire? How do you envisage the future for Ballet de Lyon? The relationship with the repertoire is alive – take Lucinda Childs' *Dance*, for example, which we're performing right here in London. It's a piece that doesn't posit the issue of yesterday-today. It's a masterpiece that inevitably undergoes a present-day 'rewrite' due to the fact that it is being performed by bodies that possess an entirely different legacy to when it was first created. Not all works from the past allow that: there are works that have such a dated gestural choreography.

Two solos from the project "Danser Encore". Right, Maeva Lassere in "Deepstaria bienvenue" by Mercedes Dassy. Below, Julia Carnicer in "Cuerpo Real" by Jone San Martin (© Ch. Bergeat)

The question is also relevant to the major premiere that awaits the company in June: a Stück by Pina Bausch. I'm delighted to be able to give the company a Pina Bausch work [1984's *Auf dem Gebirge hat man ein Gerschrei gehört*, which translates to *In the mountains a cry was heard*, Ed.]. Here, the question of transmission gets interesting. The key point is, "how to write a 'new original' with the Lyon dancers and without Pina?". We brought in several répétiteurs, all from the original cast. Jo Ann Endicott, Anne Martin, Jan Minarik and Beatrice



Kristina Bentz in Jan Martens' solo created for her (© Ch. Bergeat)

BALLET DE LYON WHERE AND WHEN

28 June -7 July, *Auf dem Gebirge hat man ein Gerschrei gehört* by Pina Bausch, Opéra de Lyon, Lyon, France

9-11,13 September, *The Collection* by Alessandro Sciarroni, Opéra de Lyon, Lyon, France

September-December, *Danser Encore* in partnership with the Biennale d'Art Contemporaine Lyon, Lyon, France

15,17-20,23,25 November, new work, *La Belle au bois dormant* by Marcos Morau, Opéra de Lyon, Lyon, France

18 November, Ballet de Lyon and Pockemon Crew, *Contrappunto*, Théâtre de Venissieux, Lyon, France

2-4 February 2023, *Dance* by Lucinda Childs + *Danser Encore*, Toboggan-Décines, Lyon, France

24-25,27-29 June 2023, *N.N.N.N/Quintett/ One Flat Thing*, reproduced by William Forsythe, Opéra de Lyon, Lyon, France

Libonati will bring us their vast knowledge and the idea of transmitting the piece to every dancer in an original way. Anne Martin has kept all the notebooks she used in 1984 to jot down the questions Pina asked her during the creation phase, and possible answers. Some of those questions will be reformulated and put to the new performers in Lyon. Interesting, don't you think?

It's also true that this rarely seen Stück of Pina's is as topical as ever, with its prescient denunciation of a world that is dying... Very true, it is definitely topical. But Pina was ahead of her time. I can't wait for the premiere on 28 June.

You've been given carte blanche when it comes to choosing the repertoire. Have you come under any pressure to guide the company towards 'more classical' titles? No, never. The Ballet de l'Opéra de Lyon has a contemporary-neoclassical tradition, with a set of titles ranging from Jiri Kylián to Mats Ek, from De Keersmaecker to Roland Petit's *Carmen*. My idea is to keep all of this alive, while at the same time focusing on creating fresh works and present-day choreography.

When you arrived in Lyon, at the height of the pandemic, your first project was to devise "Danser Encore", a mosaic of solos that is still taking shape. How many have been completed so far, and how will the project develop? We've produced twenty-two solos. In a company like ours, individual personalities often tend to get overlooked in favour of the group. Putting the attention back onto every individual dancer was my priority from day one. The dancer is the kernel of a creation: the choreographic writing begins with the dancer, not vice versa. When I watch a dance work, I concentrate on the dancer; the performer is the person binding a thread to me, between the stage and the audience. It's the performer who moves me, who blows my mind. Dancers get far too little credit compared to choreographers... I wanted to put them back at centre stage! When I accepted the position in February 2020, we were all in lockdown. As a first step towards getting to know my dancers, I thought it would be interesting to begin a written correspondence with each of them. Reflections, wishes, career prospects... we talked about everything in those letters. By expressing their desires about which choreographers they wanted to work with, they gave me hints about which direction to go in.

I immediately set to work to bring about these 'artistic marriages': I didn't even know some of the dancemakers they suggested. So I met them, and discovered them for myself. I felt it was necessary – especially at this particular time in history, when there has been so little dance and the world ground to a halt – to refocus on the desire for action, to follow their needs. The solo pieces last for a maximum of fifteen minutes and can be grouped into three families: solos created for the stage, site specific works, and multimedia creations such as films and photographs. They were presented in various settings, sometimes in partnership with institutions. Naturally, this project runs alongside our repertory pieces, but it was crucial for re-establishing unity within the company. It could be mistaken for a project aimed at breaking it up, but it's exactly the opposite: by appreciating the uniqueness of each member, celebrating the performer and the performance, we celebrate the uniqueness of a company.



Ballet de Lyon in Lukas Timulak's "Darkness Light Darkness" (© Agathe Popeney). Below, Leoannis Pupo-Guillen in "Jours effacés" by Rachid Ouramdane

The choreographers chosen include some Italians, such as Silvia Gribaudi... Oh yes, Silvia! The dancer Giacomo Luci suggested her. This wonderful encounter led to a tragic yet amusing solo that plays with the audience, on the theme of 'dying onstage'. The choreographers also include Alessandro Sciarroni, continuing the fruitful partnership set up by my predecessor; we'll also have Chiara Bersani. Overall, the project has a global reach, with pieces by Rachid Ouramdane, Jone San Martin, Ioannis Mandafounis, Marcos Morau, Jan Martins, Yuval Pick, Noé Soulier, Kylie Walters as well as visual artists, in collaboration with the Lyon Art Biennale.

Was it your life experience and career that pushed you towards this new focus on the performer, or did Covid make it inevitable? No, it comes from my experience. After many years spent in companies, I myself felt the urge for an autonomous path. I embraced Russell Maliphant's work in London, when I danced *Push*, originally created for Sylvie Guillem, then again in Paris for very personal projects, alongside choreographers who created them on me. I am now knitting together these two stages of my life in this experience, where I'm focusing on the dancers' relationship with their craft, so that they become responsible and autonomous with practice. Entering into an auteur's space means replacing passivity with thought. I want to give them a voice.

But doesn't that make it harder to direct a company? To direct means 'giving a direction'. That's what I'm in Lyon to do with these dancers. I won't say it's easy, but I love it when it works, everything is joyous: you're always inside the experience. •



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RICCARDO BUSCARINI

BY CARMELO A. ZAPPARRATA

A dancer of ŻfinMalta
in Riccardo Buscarini's
"Requiem for Juliet"
(© Alexandra Pace)

Riccardo, let's start with your newest creation. How did the collaboration with ŻfinMalta National Dance Company come about? I've known the company's director Paolo Mangiola for over ten years, back when he was dancing for Wayne McGregor. We were both regulars at The Place in London. My first experience of working with the Maltese company was in 2019 for the restaging of *Silk*, a work I'd created in Russia two years earlier for the Chelyabinsk Contemporary Dance Theater. In Moscow the show had been nominated twice for The Golden Mask award; it was then presented in Malta in a triptych, along with works by Jorge Crecis and Jacopo Godani, in the autumn of 2019. That resulted in the idea for the commissioning of a new work.



Riccardo Buscarini
(© Nicole Guarino).
Right, *Equilibrio Dinamico* Dance
Company in Buscarini's
"Suite Escape-Fuga dal
Passo a due" (© Stefano
Sasso)

Blessed with sensitivity and intelligence, his weightless choreography leaves its mark, evoking a love for culture and tradition in the background while at the same time keeping his distance from it. Born in Piacenza in 1985, Riccardo Buscarini has established himself as a choreographer more on the international scene than in Italy, with numerous UK and Russia-based creations to his name. Now he's getting ready to tackle new challenges. His new full evening creation commissioned by ŻfinMalta, Malta's national dance company founded in 2014, takes the title *Requiem for Juliet* and will premiere from 27 to 29 May at Teatru Manoel de La Valletta. We wanted to find out more about this close encounter with Shakespeare. In the meantime, we'll have the chance to see the artist's choreography on stage on 13 May in Salerno with *Suite Escape-Fuga dal Passo a due* – created for the Puglia-based ensemble *Equilibrio Dinamico Dance Company* – among the works selected for NID Platform.



Tell us about "Requiem for Juliet" that we'll see premiere soon. Mangiola suggested a creation that took the classics as a starting point and I chose *Romeo and Juliet*. My original idea was to take inspiration from Roman Polanski's film *Carnage* with the intention of staging an argument between parents who have lost their children. But then my focus turned to the mother/daughter relationship. In *Requiem for Juliet* the mother experiences the pain of losing her daughter. I removed Romeo from the title and replaced it with the "R" of "Requiem" to symbolise the mother deciding to cast aside her grief and accept that Juliet chose to commit suicide for love. The entire company of ten dancers will be on stage; it's a real international melting pot, just like Malta.

So you turned your attention to Shakespeare... Yes, I rewrote the Shakespearean drama to be performed by the Maltese actor Charlotte Stafrace in the role of Juliet's mother. She'll perform a new monologue that I wrote for the occasion with my dramaturge Mauro Barbiero. We delved into the character of Lady Capulet to open the story up to a sort of spin-off, which sees her replaying the ill-fated event in her mind over lonely, sleepless nights. Alessandro Baldessarri, sound engineer for the British electronic duo Goldfrapp, has reworked the music from Prokofiev's eponymous ballet. In particular, the music from the pas de deux on the balcony appears numerous times as part of the composition, and fully materialises in the final part.

THE DANCE SCENE



THE DANCE SCENE

SHECHTER II FREE FROM BOUNDARIES BETWEEN STYLES

MODENA What seems like a cacophony of choreography aims to lay bare the common denominators across all forms of dance. In *Contemporary Dance 2.0*, Hofesh Shechter puts the art form under the microscope. This show, which was actually created three years ago for GöteborgsOperans Danskompani, was given a new look when it was presented in Italy (at the Teatro Comunale in Vicenza and Teatro Pavarotti-Freni in Modena where we saw it) performed by eight energetic dancers from the choreographer's company of emerging artists Shechter II. *Contemporary Dance 2.0* launches the spectator on a five-stop journey to discover the essence of dance complete with formidable lighting and clever plot choices. Thanks to disorientating techniques, such as the display of a number of signs, it is the dancers who introduce the tableaux as they unfold to the adrenalin-filled music composed by Shechter himself. The first part, which takes the title *Pop*, sees them paraphrase moves taken from music videos, from the moonwalk to voguing, and then party in a club in a celebration of togetherness as they're swept up in a trance.

The second tableau *With Feelings* presents atmospheres that have an exotic, oriental flavour while in the third tableau, *Mother*, tribal attachment to one's homeland is expressed through hip hop. Then finally we come to the fourth part, *Contemporary Dance*. Here Shechter uses Bach's music to masterfully cool the stage down to present phrasing of the dance to provoke reflection. He brings back the movements that have previously been expressed, adding steps from Caribbean dances, ballet leaps and even African moves. By varying the energy and speed of execution he raises the temperature again to elevate a peace sign. The fifth and final tableau, *The End*, pays homage to the musical, set to melodies by Frank Sinatra. And so this cocktail of styles draws to a close; for Shechter the common ground is the state of ecstasy that is reached by the body as it expresses itself on stage, regardless of the type of dance or its labels.

Carmelo A. Zapparrata

ON TOUR

28 May, The Venue MK, Milton Keynes, UK

9 June, Salisbury Playhouse, Salisbury International Festival, UK

16-18 June The MAC, Belfast, UK

1 July, Arts Depot, London, UK

19 July, Pala De André, Ravenna Festival, Ravenna, Italy

4 August Wilderness Festival, Cornbury Park, Oxfordshire, UK

September-October, Torinodanza Festival, Turin, Italy



Below and opposite,
Shechter II in
two scenes from
"Contemporary Dance
2.0" by Hofesh Shechter
(© Tom Visser)

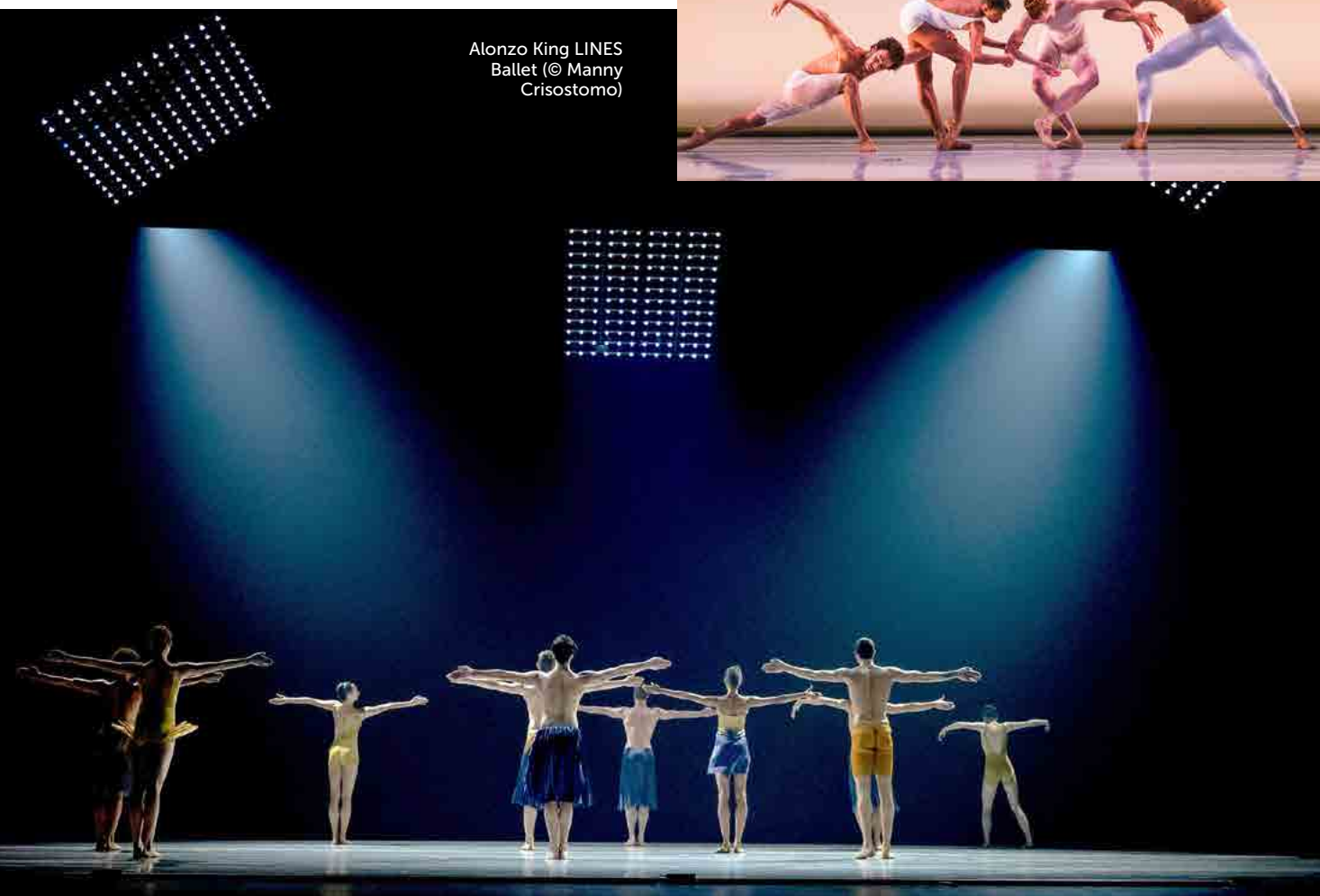
ALONZO KING TO THE MOODY JAZZ SOUNDS OF JASON MORAN

RAVENNA Alonzo King is a venerated master of contemporary ballet. Stateside, this charismatic, persuasive, sensitive man has already achieved iconic status, both as a teacher – including to established ballet stars – and a philosopher of dance. He has given neoclassical choreography the human touch which is so often lacking, especially in the US. That's what made him such an innovator. His ethos has been embodied in his company, LINES Ballet, which as far back as the 1980s pushed the aesthetic boundaries of ballet, bringing together stunning soloists of all ethnic backgrounds and physical types, and developing a choreographic language enriched with constant explorations, hybrids, changes and innovations. Now back in Europe after the darkness of the pandemic, the Alonzo King LINES Ballet performed its latest Italian premiere at the Teatro Alighieri, six years on from its appearance at the Ravenna

Festival. The audience was delighted, although actually we found this show, consisting of two meditative pieces – *The Personal Element* and *Azoth* – created by King at the beginning of the pandemic, somewhat mono-thematic in places. Both pieces focused heavily on introspective lyricism, rather than King's beloved, trademark dynamics, rich in fluid energy, seen in previous works. This, combined with Jason Moran's moody jazz score mostly for sax and piano, and a set repeatedly plunged into dreamlike darkness, meant the two pieces shared many similarities. That said, the first one stood out for its exaltation of individuality, with the women in wispy dresses and steel-tipped pointes (the stunning Adjii Cissoko stood out for her technique, lines and fluidity), and the men athletic and feline (albeit not on top form); while the second piece, longer and more structured, depicted the idea of individual and collective progress, striving after the harmonious co-existence of glorious diversities. **Silvia Poletti**



Alonzo King LINES
Ballet (© Manny
Crisostomo)



SAN CARLO THEATRE BALLET IN A NEOCLASSICAL MOOD

NAPLES The San Carlo Theatre Ballet is working well under the guidance of Clotilde Vayer, managing to overcome technical obstacles with soundness and precision. Proof came with the *Masters of the Twentieth Century* evening, a diptych of pure dance bearing the names of Kenneth MacMillan and George Balanchine that saw the San Carlo artists bring fresh allure in a softer and more elegant display than in the past. Set to music by the Russian composers Shostakovich and Tchaikovsky performed by the resident orchestra, the performance that we watched was staged in support of the Ukrainian refugees who are being received by the Red Cross Naples, with the organisation's flags adorning the front of the stage. It was a gesture that led us to reflect on the power that art has to go beyond any kind of divide. The notes of Shostakovich's *Concerto No. 2 for Piano and Orchestra* act as the backdrop to MacMillan's refined, one-of-a-kind *Concerto*. For the first movement the British master's immaculate work, which highlights the musical accents by the alternation of arabesques and retirés as well as small battements, clearly emerged in Giorgia Pasini and Salvatore Manzo's brilliant performance. Their display was juxtaposed by a lyrical Luisa Ieluzzi partnered with the statuesque Ertugrel Gjoni in the second movement, which focuses on the extension of the limbs in continuous changes of position. Acting as a mouthpiece for the choreographic themes right from the start, the ensemble took full possession of the stage in the third movement as they traced chain and cog formations, embellished with playful actions in a jazz style. Here the



company, energetic and self-assured, fully showcased its new global image complete with new artists. Tchaikovsky's *Orchestral Suite No. 3* brought with it a different kind of atmosphere as it enveloped Balanchine's *Theme and Variations*. The San Carlo Ballet presented the American master of neoclassical choreography with accuracy and a clear sense of the music. For the solo parts, however, we were disappointed not to see Alessandro Staiano, who was injured and had to be replaced by guest dancer Luis Valle from Ballet Nice Méditerranée. In any case, Claudia D'Antonio and Stanislao Capissi – partners both on and off stage – managed to capture our attention in their perfectly harmonious pas de deux, going on to shine in their respective solos with her gracefulness and his true elegance. The San Carlo Ballet is very much abuzz with fresh and exciting lifeblood. **Carmelo A. Zapparrata**

From the top:
Stanislao Capissi
and the San Carlo
artists in George
Balanchine's
"Theme and
Variations";
Salvatore Manzo
and Giorgia
Pasini in Kenneth
MacMillan's
"Concerto"
(© Luciano
Romano)



EQUILIBRIO FESTIVAL BALLET OF DIFFERENCE BRINGS EVENTS TO A RIP- ROARING CLOSE

ROME Equilibrio, the contemporary dance festival at the Auditorium Parco della Musica, drew to a rip-roaring close with Ballet of Difference in Rome for the first time and Pamela Z and Francesca Pennini's premiere of the weighty commissioned work *Carbon Song Cycle*. Composer and performer Pamela Z's existing music project inspired by scientific data relating to the carbon cycle took on a new form with the chamber music quartet Parco della Musica Contemporanea Ensemble led by Tonino Battista (bass clarinet, percussion, viola and cello) and the energy unleashed by Francesca Pennini's flexible and athletic body as well as the actual pedalling of two cyclists/dancers at the side of the stage. They were the first to appear from the stalls, making it clear to the audience that it would be their cycling that would illuminate the performance, an immediate reference to the need to optimise the planet's resources to make our future more sustainable, one that was echoed by the cello as it took up the rhythm, quickly followed by Pamela Z's deep and nostalgic singing. As the performance unfolded, the singing, warped live, became increasingly pervasive and threatening with its references to the altering of nature. Overwhelmed, Pennini's lone body attempted to defend itself, to manage light sources, to continue breathing naturally thorough the Hatha yoga movement and in the peace of the headstand position Shirshasana. Only one neon light source at the centre of the stage remained before everything was switched off and the words Live Sustainable Stop War appeared. A reminder that the war in Ukraine means that now humanity needs saving as well as the planet.

The brilliant Cologne-based American choreographer Richard Siegal tackles different – mainly gender related – themes by re-elaborating the academic dance code, pushed to the limit of balance and dynamics by his ever-surprising Ballet of Difference (the name says it all). His whirlwind choreography verges on danger, stoked by the alternation of sprints and fluid movement, rapid crossing of the stage with performers of all genders wearing pointe shoes and darting like laser beams across the space that is scenically organised to define their trajectories. In *All for One (aka SPIRAL)* an illuminated spiral structure, which proves to be dynamic



Ballet of Difference in "All for One (aka SPIRAL)" by Richard Siegal. Opposite Pamela Z and Francesca Pennini in "Carbon Song Cycle" at the Auditorium Parco della Musica in Rome (© Fondazione Musica per Roma-Musacchio/Ianniello/Pasqualini)

in the rhythmic illuminating of the lights, plays host to the dancers in beautiful structured and voluminous black and white costumes (by Flora Miranda), while for the central cameo *Mettric Dozen* the stage is spot-lit as the performers attempt to make themselves visible inside the beams of light, to the drumming electronic beats composed by Lorenzo Bianchi Hoesch. In closing is the flamboyant and rousing pop piece *My Generation*, the only work to have already been seen in Italy, at Bolzano Danza, the festival still directed by Emanuele Masi, but with a completely renewed cast performing AtomTM's score conceived as an ironic comment on the pop industry, which is referenced by Bernhard Wilhelm's fluorescent costumes. The virtuosity of still maturing teen Ian Sanford (just 17 but already sensational) and oriental dancer Long Zou with his long black hair and impeccable academic lines, Mason Manning's exuberant performance and the dynamism of the towering Brazilian dancer Livia Gil made for a performance that impressed the senses. In any case, every one of BoD's dancers is unique and incredibly talented. With the audience in raptures, it was a wonderful ending to an edition that leaves its mark both in terms of artistic offerings and attendance.

Maria Luisa Buzzi

PRECIOUS JEWELS AT LA SCALA

MILAN In the world of George Balanchine, music and choreography must resonate with each other. Like musical instruments or notes, the bodies become the conduit for expression and colour, just like the sounds in a symphony. As such, it's unthinkable that one of his ballets might be enjoyed without an impeccable musical performance. *Jewels*, one of his masterworks, was reprised in March by La Scala Theatre Ballet and Orchestra (conducted by Paul Connelly, with Roberto Cominati on the piano). In the performance we attended, on the 22nd, such resonance was sorely lacking: the orchestra seemed tired, sluggish, out of step, and this had a noticeable impact on the dancers' collective efforts to express the moods and characteristic styles of each act in this glittering trilogy. Moreover *Jewels* – in La Scala's repertory since 2011 – was a first time for many of these dancers: it's not easy to capture all its nuances immediately, even though it has been remounted under the expert guidance of Patricia Neary (for *Rubies*), who was in the original cast for the 1967 premiere, and former NYCB dancer Ben Huys (*Emeralds* and *Diamonds*), now a répétiteur for the Trust. For this title – inspired by the jewellery of Maison Van Cleef & Arpels – requires the dancers to adapt, from the lavish French romanticism of *Emeralds*, set



From top to the bottom: Martina Arduino and Nicola Del Freo in "Emeralds"; Nicoletta Manni and Timofej Andrijashenko in "Diamonds"; Virna Toppi and Claudio Coviello in "Rubies" at La Scala (© Brescia-Amisano)

respectively did not fully match the style; the crucial mistake lay in the couples' expressions and the 'true' meaning of this encounter. In *Rubies*, it was Claudio Coviello who stood out, with his superbly flexible and musical pelvis, arm and hand movements. He was joined by Virna Toppi, remarkably exuberant in her grands battements, floor splits and swaying hips. In the central solo role, Maria Celeste Losa drew out every facet of the ruby with

her long, clean, confident lines. Then came *Diamonds*, and with it Russia and a homage to Petipa and his masterpieces. Nicoletta Manni and Timofej Andrijashenko's formal perfection permeated the poignant, elegiac *Andante* from the Symphony's 3rd movement, when the couple move together with a slow, stately pace. The pair was resplendent in their traditional, 'old style' harmony, flanked by an equally harmonious corps de ballet. **Maria Luisa Buzzi**



to music by Gabriel Fauré (possibly the most difficult of the three acts to render in terms of style), to an energetic, syncopated American style for *Rubies*, set to Stravinsky's *Capriccio*, ending up with the adamant Russian school and Tchaikovsky's majestic, elegant 3rd *Symphony*, full of rhythm changes and twists, for *Diamonds*. While there were a few blurry edges overall, there were some sparkling performances too. We were particularly impressed in *Emeralds* by Martina Arduino for her romantic abandon in the first solo variation to cadenced music, and by Alice Mariani in the green act's second, lighter and 'bolder' variation. However, the pas de deux danced by Arduino and Mariani with Nicola Del Freo and Marco Agostino



LES BALLETS DE MONTE CARLO

SOUS LA PRÉSIDENCE DE S.A.R. LA PRINCESSE DE MONACO
JEAN-CHRISTOPHE MAILLOT

chorégraphie
Jean-Christophe MAILLOT

C O P P E L - I A

du 3 au 5 juin 2022
GRIMALDI FORUM

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A GENTLE AND MASTERFUL CHARMATZ

MILAN Whistling to reminisce. To reawaken desires, to tap into dreams. And to accompany a beautiful dance drawn from the depths of a semi-wakeful state. Boris Charmatz's one-hour solo *Somnole*, which made its Italian premiere at FOG Triennale Milano Performing Arts, is emotionally powerful, masterfully performed and exemplary in terms of its dramaturgy.

Having made a forced return to solo composition during the first lockdown after a number of large-scale pieces for which he did not appear on stage, Boris Charmatz, dressed

in a pleated patterned skirt and with a bare chest, loses himself in *Somnole*, taking the audience with him on an intimate journey. And the audience, in step with the protagonist, roams in a semi-conscious state, struck by suggestions and memories that

Here and opposite, two different scenes from Boris Charmatz's "Somnole" at FOG in Milan (© Lorenza Daverio)

are also conveyed through music, ranging from classical to pop, which Boris whistles live. After an initial display of small movements, which takes us back to a sense of confinement and the onset of sleep, comes a progressive expansion into the space of a dance composition, which taps in equal measure into both everyday gestures and strange positions with unexpected movements that perhaps emanate from dreams in the form of slides, rolls, runs and jumps. Calm yet active, in a state of abandonment yet conscious, Charmatz – at times with his eyes closed, at times in full light – hovers in the space with the constant accompaniment of his whistling of melodies from famous film soundtracks (Ennio Morricone's *The Good, The Bad and the Ugly*, Henry Mancini's *Pink Panther...*), Mozart arias and pop tracks such as *Reality* from *La Boum* that are unforgettable for those in their fifties. This last reference is a flashback that sends him sleepwalking into the stalls in search of a female spectator for a shy and gentle slow dance. As the boundary between whistling and movement becomes confused, thanks to a circular energy that makes the breath the mirror of the movement and vice versa, *Somnole* reaches a dreamlike state of unconsciousness. And just like a therapy session, it allows an outpouring from the depths. Stunning. **Maria Luisa Buzzi**



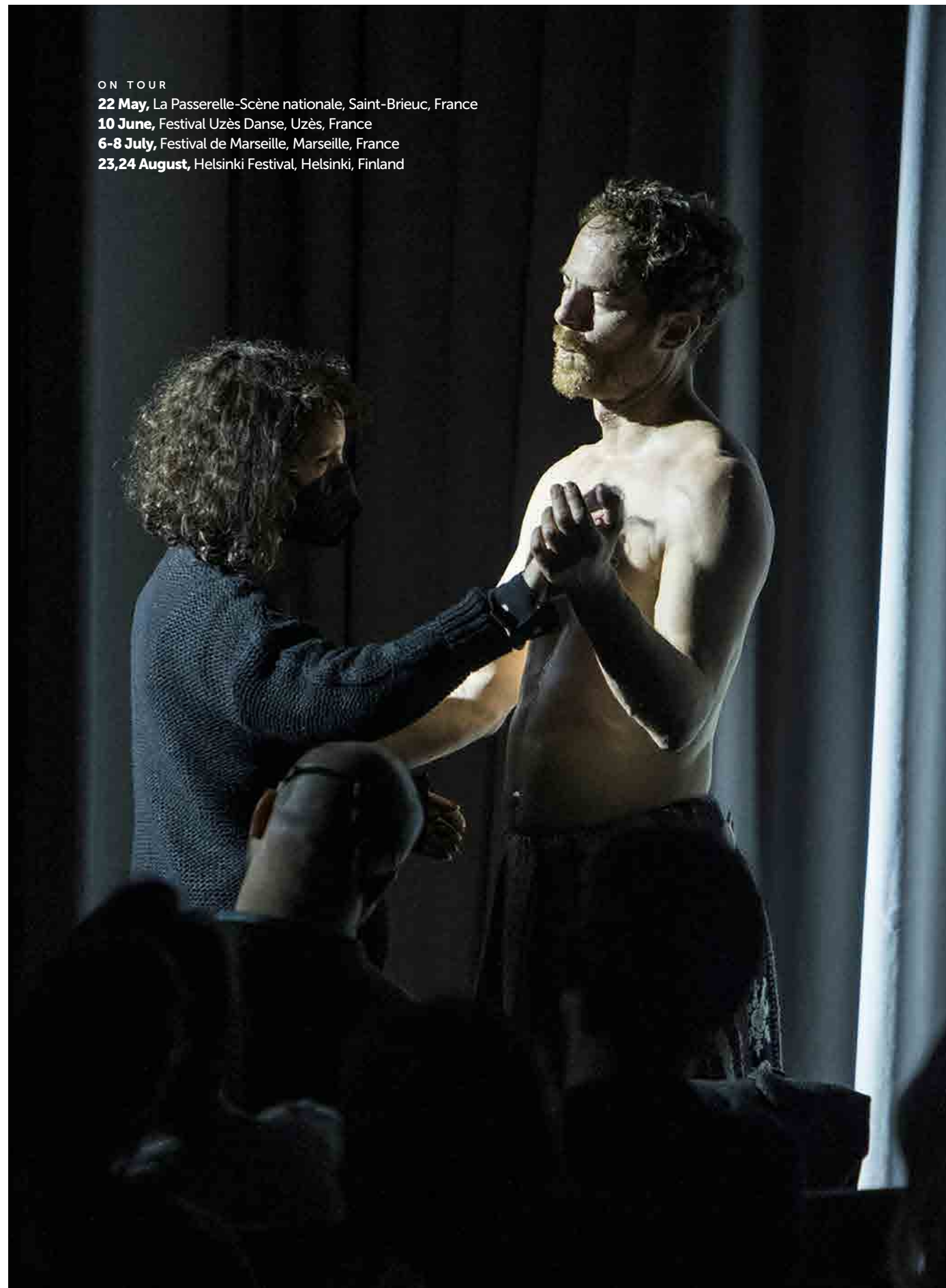
ON TOUR

22 May, La Passerelle-Scène nationale, Saint-Brieuc, France

10 June, Festival Uzès Danse, Uzès, France

6-8 July, Festival de Marseille, Marseille, France

23,24 August, Helsinki Festival, Helsinki, Finland



In May 2022 the first edition of the Lugano Dance Project will launch with three new dance performances, conceived by three leading contemporary choreographers from the international scene, site-specific performances, panel discussions, artists' workshops and an evening with Tanzfaktor devoted to the young choreography scene in Switzerland, at LAC cultural centre and in unconventional sites of the city.

New Productions Virginie Brunelle/Annie Hanauer/
Lea Moro Site-specific Performances Simona Bertozzi/
Lorena Dozio/Muhammed Kaltuk—Company MEK/
Caroline Laurin-Beaucage—Lorganisme/Ana Pi/
Cristina Kristal Rizzo & Megumi Eda/Cindy Van Acker
Tanzfaktor Alba Castillo—Company Snorkel
Rabbit/Lucas Del Rio/Lisa Laurent & Mattéo Trutat/
Luca Signoretti Dance Company

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LUGANO DANCE PROJECT 1st EDITION 25—29 MAY 2022



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ROME OPERA BALLET AMID OCEANS, WALLS AND SKIRTS

ROME With an 'attachment to the space' that envelops them, Marta Marigliani, Annalisa Cianci, Marianna Suriano, Alessio Rezza and Giacomo Castellana immediately captured the still whispering audience's gaze. From that moment on silence fell at the Teatro Costanzi where a rapt audience watched the dizzy feat of skill that William Forsythe demands of the dancers in his timeless title *Herman Schmerman*, a piece created for the New York City Ballet in 1992, performed by the Rome Opera Ballet for the very first time. A quintet, which also comprises a trio and solos, followed – after a play of changing lights on the backdrop – by a unisex duet dressed up in yellow Versace skirts, brought to life by Susanna Salvi and Michele Satriano as if it were an adagio in which the boundaries between male and female become blurred. In Forsythe's piece the display of academic technique combines with new dynamics of whirling port de bras, the Balanchine over cross, off-axis pelvises, the inverted épaulement and jumps and turns to make up an uninterrupted sequence that has become the rule and that the Ballet's dancers fully embraced with great artistry. Alessio Rezza, too, was faultless in the central solo. By way of contrast, subdued atmospheres and Anna Biagiotti's costumes in shades of light blue envelop Nicolas Blanc's highly anticipated evening creation *From Afar*. Formerly Principal of the San Francisco Ballet and now a choreographer, Blanc draws inspiration from the first two movements of Ezio Bosso's

Symphony no. 1 *Oceans*, which the late composer described as 'a man and the ocean, the cello and the orchestra'. Blanc has assembled a choral piece that is evocative in its involvement of the collective and lyrical in the creation of a wave-like movement that moves from the individual to the group that has been cast adrift from a shipwrecked wooden boat, which represents the only stage element (by Andrea Miglio), suspended on the left-hand side of the stage. However, in recounting this human adventure, Blanc is over-exacting in his conception of the choreography, citing Balanchine in the neoclassicism of the movement and *Serenade* in the spatial geometry, but also *The Infinite Ocean*, a recent creation by Edwaard Liang for the San Francisco Ballet. It was a test of style for Rome Opera's competent dancers led by the couple Susanna Salvi and Claudio Cocino. At the heart of the programme is a cameo in the shape of Johan Inger's *Walking Mad*. The company, headed by Eleonora Abbagnato (recently reconfirmed as director of the Roman ballet company), already has the piece in its repertoire and has found new leading couples capable of bringing new lifeblood. To the persistent notes of Ravel's *Bolero* a group of individuals faces life with its encounters and surprises punctuated by a moving grey wall, which produces constantly new situations and doorways. A barrier to climb over, vertigo to overcome, a wall to bang into or hang from, the perimeter of a room that plays host to a dance party. The nine performers move from euphoria to despair, bringing the Swedish choreographer's personal language to life as he relays the motions of the soul. The show reached its climax with the moving final duet set to Arvo Pärt's intimate work for piano *Für Alina*, with the argument between the couple Jacopo Giarda and Annalisa Cianci producing pure emotional intensity. **Maria Luisa Buzzi**

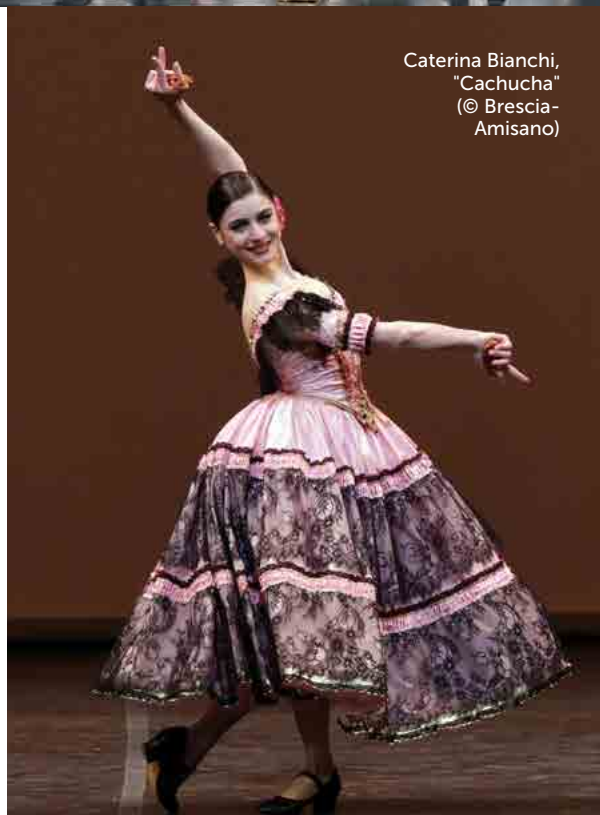


Rome Opera Ballet in
Nicolas Blanc's "From Afar"
(© Fabrizio Sansoni)

FRACCI FOREVER LA SCALA HONOURS THE STAR WITH AN ANNUAL GALA



MILAN What a wonderful idea to dedicate an annual Gala to Carla Fracci. Less than a year after the passing of the great Milanese ballerina who rose to stardom on the Piermarini stage, Manuel Legris, director of La Scala Theatre Ballet, decided to set up this appointment in her honour and stage thirteen different extracts from some of the most significant ballets from her long career. Each piece is introduced by stunning images of Fracci performing in the title and elsewhere, which appear on a big screen and are accompanied by the piano. And so the theatre bowed down once more to the divine Carla with heartfelt applause from the very first frame of video, which shows her in her preferred role as Giselle. The evening inevitably opens with an extract from the second act of Coralli-Perrot's romantic title and sees Alice Mariani, a self-assured Myrtha, introduce the Wilis in an enchanting display of the female ensemble dancing in unison. Also appearing on stage alongside La Scala's resident corps de ballet and principal dancers were resident étoile Roberto Bolle as well as guest dancer Marianela Nuñez and the couple Alessandra Ferri and Carsten Jung who performed an extract from *L'Heure exquise*, originally created by Maurice Béjart for Fracci and Micha van Hoecke and reprised by Ferri in 2021, the year in which Fracci and Hoecke passed away. Fracci's collaboration with Rudolf Nureyev, who put his



Caterina Bianchi,
"Cachucha"
(© Brescia-
Amisano)

name to a number of ballets for La Scala, was celebrated with the ensemble's elegant performance of the *Waltz of the Flowers* from *The Nutcracker* and by the couple Nicoletta Manni and Timofej Andrijashenko, who gave a wonderful performance of its intricate grand pas de deux, which La Scala Orchestra, directed by Valery Ovsyanikov, was unable to match. Staying with Nureyev, the evening also offered another two classics that are remembered for the performance Carla and Rudi gave together: the balcony scene from act one of *Romeo and Juliet*, rendered with intensity by Vittoria Valerio and Marco Agostino and *Sleeping Beauty*, which was represented by the *Rose Adagio* with a fearless Agnese Di Clemente tackling the balances (in a part initially intended for Nuñez before Zakharova and Smirnova's absence forced director Legris to reorganise). Among the real gems of the evening were the pas de deux from Jean Coralli's *La Péri* in which an ultra romantic Martina Arduino (in a slightly oversized starry crown) bewitched with her gentleness partnered with an equally sensitive Marco Agostino and a dazzling Caterina Bianchi in the passionate *Cachucha*, a solo

Curtain call at
the Gala Fracci.
Right, Emanuela
Montanari and
Nicola Del Freo
in Roland Petit's
"Chéri" (© Brescia-
Amisano)



Marianela Nuñez made two refined appearances alongside Roberto Bolle in a performance of the captivating waltz from Ronald Hynd's *The Merry Widow* and the mirror pas de deux from *Onegin*. Antonella Albano appeared as Gelsomina, the leading character in Mario Pistoni's *La Strada*, accompanied by Massimo Garon (the Madman) and Caterina Bianchi and Gioacchino Starace led the sparkling choral dances in the opening scene. Also on the roster was the inevitable, ultra Milanese title *Excelsior* with Camilla Cerulli and Mattia Semperboni who tackled the grand stage with virtuosity and the Balanchine piece *Symphony in C*, a title that Fracci performed wonderfully in 1960, to bring the evening to a delightful close.

Maria Luisa Buzzi

DUTCH NATIONAL BALLET RAYMONDA WITH OLGA SMIRNOVA

AMSTERDAM Olga Smirnova is the jewel of Russian Ballet and in Dutch National Ballet's *Raymonda*, she finds the perfect setting. This work, Marius Petipa's last full-length ballet, shows the master at the height of his powers shaping the classical form with skill and artistry. Rachel Beaujean, Assistant Artistic Director, has lovingly researched what is available of the original and reshaped the plot line with choreographic and dramatic skill to make a classic for today. It is a dream role for any ballerina and serendipitous that Smirnova joined the company at this time. Her performance is one to break your heart. The three acts are filled with dance and find integrity both through style and plot. Jérôme Kaplan's designs skilfully balance simplicity and fine detail to make a feast for the eye. *Raymonda* is the ballerina's ballet. Smirnova has a flawless ballet physique and the technique to position her limbs to textbook perfection, while melding authority with charm and passion with elegance. Her balance is

Olga Smirnova,
"Raymonda" with
Dutch National
Ballet (© Altin
Kaftira)

assured, enabling melting smooth fondus and razor-sharp retirés. Her sautés on point are featherlight and her bourrées magical, especially as she sweeps her hand behind her head

in Hungarian style to make an exquisite framing of her face. Managing the two love interests is effectively done. Jean de Brienne, Victor Caixeta, is a passionate suitor but reveals his immaturity when he chooses war games rather than remaining with his intended. Raymonda, now a Grand Duchess, is left with a beautiful scarf and doubts about her future. Into this lacuna steps Abd al-Rahman, Constantine Allen, excitingly different, strong and handsome. In her dream, in a haze of blue tutus, she dances with each man and awakes bewildered.

In act two, al-Rahman seeks to win his bride. With his entourage of fighters and Spanish dancers he proves his wealth and power and, in his dance, makes clear he is offering himself to her. De Brienne's unexpected return results in a fight and his dishonour. Raymonda takes her destiny into her own hands and the traditional third act celebrates her marriage to Abd al-Rahman. Caixeta made a strong impression in both technique – beautifully timed pirouettes – and considerable charm but from the moment Allen entered he is utterly entranced by Raymonda. He partners with devotion and dances with the full-hearted joy of a lover – a deserving winner.

A final word for a sterling corps, an exceptionally fine quartet of friends and a first-rate male quartet in act three.

Maggie Foyer

6-8 May, Raymonda: stream, €12.50 www.operaballet.nl



Olga Smirnova,
"Raymonda" with
Dutch National
Ballet (© Altin
Kaftira)



ROYAL BALLET THE WEATHERING

LONDON Knowing and admiring Kyle Abraham's provocative work for his A.I.M. Dance Company, the quiet classicism of *The Weathering* came as a revelation. It is the American's second commission for the Royal Ballet following his short quirky *Optional Family: A Divertissement* premiered in 2021. *The Weathering* is a poetic work that complements Ryan Lott's music in debate and musings rather than making bold statements. The result is an intelligent in-depth conversation told in movement and very welcome in a fractious world.

The loosely woven group of nine men and two women, in soft light dance clothes, range from across the ranks and praise for corps de ballet artist, Amelia Townsend, who stepped into Natalia Osipova's role at short notice due to illness and rose effortlessly to the maturity and presence required for this understated work. Hers is predominantly a solo role while Melissa Hamilton gets the lion's share of duets. Hamilton is a dancer who always brings subtext to the steps adding colour and meaning, her finely faceted technique bringing clarity to classical lines. Abraham shows affection for the ballet vocabulary, occasionally rising to virtuosity with spins and leaps but the duets, many between the men are tender, the emotions unforced and real. Dan Scully's lighting enhances the mood. Opening on a sea green stage, ringed by beacons of light that rise to hover above and leave their mark in shadows on the

stage, the lights follow the dancers adding their own drama to this moody, melancholic work that engages so powerfully. Completing the programme were other twenty first century works. Crystal Pite's *Solo Echo* is a soul mate, also a deeply reflective work, but darker and fiercer. The closing ballet, Christopher Wheeldon's *DGV: Danse à Grande Vitesse* to Michael Nyman's insistent eponymous music has the sassy drive to bring the evening to a vibrant finish. **Maggie Foyer**



Fumi Kaneko,
Royal Ballet's
Principal
dancer in "The
Weathering" by
Kyle Abraham
(© Andrej
Uspenski)



Liam Boswell in "The Weathering"
by Kyle Abraham (© Andrej Uspenski)

BELGRADE DANCE FESTIVAL LACARRA_GOLDING: A LONG PAS DE DEUX THAT PROVIDES HOPE

BELGRADE *Fordlandia* was created during the pandemic in 2020, working remotely between the Basque country and the Netherlands, the respective homes of its two creators Lucia Lacarra and Matthew Golding – both ballet stars now working freelance. They are a couple in art and life (they recently announced their marriage), yet they were isolated by circumstances, and were dreaming. They dreamt of devising a first joint project to try and get out of the tunnel that Covid had thrown them into. They set up a production company, Goldenlac, and that first project was *Fordlandia*, a utopian title that evokes the tragic destiny of the city founded by Henry Ford in Amazonia. The show has been touring for a year now, and was warmly received at the 19th Belgrade Dance Festival, where we saw it.

It's a long duet between Lacarra and Golding, heartfelt and engaging, somewhere between dance and cinematic exploration. Starting from a view of powerful, untouched nature, it opens up to emotional aspects as the bodies are moulded into experimental dances created by a team of renowned choreographers. The video projected on the backdrop provides a thread running through the show: it's a short film made by Golding himself, with footage of beaches, cliffs, untouched forests, as well as a desolate theatre in Dortmund closed to both audiences and professionals. *Fordlandia* opens with Golding sitting on a chair in the

sea, his back to the audience. A little later he appears again, sitting at the centre of an empty stage, watching the equally empty stalls, as Lucia walks through the rows of seats towards him. Here, the image dissolves, the bodies become three-dimensional, and they appear on the stage before us: then begins a first duet, airy and suspended, with lifts and Lucia's sinuous body twisting magnificently around Matthew's statuesque frame. This piece is by the talented Polish choreographer Anna Hop, set to a score by her fellow countryman, Chopin. This flows naturally into an image on the screen, showing a leafy wood gradually turning white beneath the snowflakes. It provides a contrast with the 'hot', passionate neoclassical love duet in elegant black costumes, choreographed for the couple by Yuri Possokhov, set to the neoromantic music of Russian composer Georgy Sviridov. Then once again, powerful, formidable nature becomes the protagonist: this time, the cliff in Zumaia (Lucia's hometown), shot from above by a drone; Lucia has climbed up to the furthest, most dangerous point of the cliff to gaze at the horizon. The sense of vertigo and dizzying emptiness is only partly softened by Juanjo Arques's choreography, which revolves around a seascape-canvas, with a score by Icelandic composer Jóhann Jóhannsson, from his album *Fordlandia*. Then, at last, the sky turns red, and clears after the storm, setting the scene for Christopher Wheeldon's *After the Rain* (the only pre-existing piece in the evening): this stunning pas de deux is performed with great intensity to Arvo Pärt's meditative *Für Alina*. Here, fear and suffering give way to hope. **Maria Luisa Buzzi**

ON TOUR
9,18,19 June Theater Dortmund, Dortmund, Germany



Lucia Lacarra and
Matthew Golding
in "Fordlandia"

DANCE REFLECTIONS FIRST EDITION THE NEW AND THE MEMORABLE PAST

Lyon Opera Ballet
in Lucinda Childs'
"Dance" (© Jaime
Roque de la Cruz)

LONDON A major new project that grew out of a journey permeated with a family history, established by the Maison Van Cleef & Arpels. *Dance Reflections*, the festival dedicated to contemporary dance and its influences, took place in London in the spring, hosted by the partners of this first edition: the Royal Opera House, Sadler's Wells and Tate Modern. Serge Laurent is the man behind the diverse line-up, in which pure performance pieces are flanked by large formats, and historic reconstructions rub shoulders with new trends. The opening night was at Sadler's Wells, with *Neighbours*, an intimate piece with global reach, created by and starring Brigel Gjoka and Rauf Yasit RubberLegz. Split into two parts – the first performed in silence, the second to live music by Ru an Filiztek – the duet was inspired by a piece developed at the William Forsythe company, where Brigel and Rauf met. *Neighbours* probes the question of closeness in diversity without oppression. It's highly relevant in these bellicose times,

and the search for possible shared roots between Albanian Brigel and Kurdish-German Rauf turns into mesmerisingly simple interlaced movements. The 'neighbours' of the title is actually a reference to the meeting between two artistic styles (classical/contemporary dance for Brigel and street dance for Rauf) that are assimilated and spill smoothly from one body to the other, in search of a connection, symbolised by the reiterated movement of interlinked arms. And the grafting of the typical "breathing" of the postmodern movement, applied to the dynamic poses of breakdance (greatly softened here), signifies the fusion of minds and consciousness, as well as bodies. In the silent half, intermittent finger clicks, breaths, sighs, and a few whistles, accompany the dynamic between these two fantastic performers; in the second half, the live sounds from Kurdish musician Rušan, who blends folk traditions from West Asia and Slavic countries, add an element of communion despite differences: Brigel's dance turns

into leaps, he dons a veil, and sings as though in a traditional ceremony. Meanwhile, Rauf takes back the floor (almost entirely ignored thus far) and his main identity as a b-boy, with some impressive contortions. It's an hour of superb dance, of complicity without superfluous elements, which is a breath of fresh air for the audience.

The grey, industrial underground space of the Tate Modern Tanks were the stage for the young performers of Rambert, with their production of Trisha Brown's masterpiece *Set and Reset*, here performed in the original version by an external company for the very first time. Brown would certainly have approved of this stunning setting, with its simplicity and quirky atmosphere; the black and white videos and the Robert Rauschenberg costumes seem almost site-specific. In fact, forty years have passed and Brown's structured improvisation has influenced generations. The eight Rambert dancers appear to have mastered it, offering

Rauf Yasit Rubber-Legz and Brigel Gjoka in "Neighbours" (© Brian Ca)

a fresh and rigorous revival of this unemotional yet 'organic' piece. Now to another revival: at Sadler's Wells the Ballet de l'Opéra de Lyon performed *Dance* by Childs/Glass/Lewitt. Here, in contrast to Brown's souplesse, Lucinda Childs' clean lines take the lead, with ultra-precise crossings of the stage with jumps and glissades from metronome-like bodies that seem swept along on the obsessive Philip Glass score. This is a demanding choreography that leaves no space for the slightest mistake of the head or leg movements, and the company takes on the challenge with zeal.

Overlong and dramaturgically woolly is how we'd describe *Bombyx Mori* by Ola Maciejewska, a trio created by the Polish choreographer a few years ago in collaboration with the Caen CCN, inspired by Loïe Fuller's serpentine dances. In this work, presented at the Linbury Theatre, Maciejewska tries to expand the concept of the cocoon (a black silk cloth) as a metaphor for hybrid forms of nature and sculpture, playing with shapes, slow-motion and acceleration; the result is a pretentious déjà vu.

After London, *Dance Reflections* is headed for new collaborations, and has announced a joint venture with the Romaeuropa Festival in Italy. Anne Teresa De Keersmaeker and Sasha Waltz will be kicking off the festival in the Italian capital, in the Cavea of the Auditorium Parco della Musica, while at Villa Medici the Maison will be supporting and unveiling a new work from Noé Soulier. **Maria Luisa Buzzi**

ON TOUR *Neighbours*

1-15 July, Julidans, Amsterdam, Netherlands
18 July, Kalamata Festival, Athens, Greece
15-16 September, Torinodanza Festival, Turin, Italy
21 September, Maison de la Danse, Lyon, France
4 October, TAP, Poitiers, France
6-7 October, MC2, Grenoble, France
17-19 November and 22-24 November, Théâtre de Chaillot, Paris, France



From Kyiv to St. Petersburg, Paris and Montecarlo

BRONISLAVA NIJINSKA

LIFE, SCHOOL AND ART

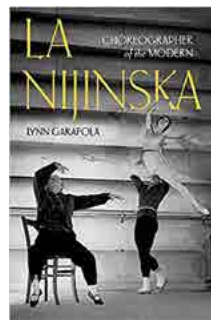
BY SERGIO TROMBETTA

Kyiv, at the end of World War I, under the Ukrainian People's Republic. The battle rages on among the occupiers, trying to chase each other out: Petliura's men, the Bolsheviks, the White Russians. The city was teeming with fighters, and formed the backdrop to Mikhail Bulgakov's *The White Guard*. It was teeming with artists and intellectuals too. A milieu of personalities from all over the region; particularly Moscow, where people were driven to flee the cold and starvation. They included the director Alexander Tairov and his Kamernyj Teatr, the director Nikolaj Evreinov, Mikhail Mordkin and his dance school, and the painter Aleksandra Ekster. When asked about the goals of contemporary Ukrainian art, Ekster replied, "As much free art as possible, with as little provincialism as possible". These artists also included Bronislava Nijinska (1891–1972), sister of the great Vaslav Nijinsky and director of the École de Mouvement in Kyiv. She started as a dancer (she was cast as the first ever Chosen One in the *Rite of Spring* but couldn't do it, as she became pregnant), before becoming a choreographer.



"Les Noces" (rehearsals on the roof of the Montecarlo Opera) by Bronislava Nijinska (© Joseph Enrietti). The cover of the book by Lynn Garafola. Pablo Picasso's curtain for Nijinska's "Le train Bleu" (oil on canvas, 1924)

Kyiv is the right place to begin telling Bronislava Nijinska's story. Lynn Garafola describes her life and art in her newly published, weighty tome *La Nijinska. Choreographer of the Modern*, a sweeping biography with a broad timeframe, including her Early Memoirs section with research into the choreographer's diaries and writings, which offers insight into her and her brother Vaslav's lives.



It's also useful to begin by mentioning the lives of the sibling's parents, travelling Polish dancers Fomà and Eleonora, in the provinces of Imperial Russia. Eleonora's sacrifices to make ends meet, having been left by her husband. The years that the two children spent at the Imperial School of St Petersburg. Then Nijinsky's success as a ballet dancer in Paris, the sensational reception of the *Rite of Spring*, *Jeux*, *Après-midi d'un Faune*. The golden years, then Vaslav's turbulent marriage to Romola De Pulszky, until the outbreak of World War I and his descent into insanity in 1919. Only after this did Nijinska seem to feel she had permission to create dance herself, and she rose to prominence as a modernist choreographer. While Stravinsky's *Les Noces* and Poulenc's *Les Biches* are still in the repertoire, other titles such as *Le Train Bleu* (costumes by Chanel, music by Milhaud) have had to be reconstructed; the first version of *Boléro*, created in 1928 for Ida Rubenstein with the protagonist performing on the table surrounded by male dancers, provided inspiration for Maurice Béjart's famous piece.



Nijinska was a pioneer. She took Vaslav's brilliant yet vague intuitions and expanded them, organised them and arranged them into an elaborate system.

We can draw comparisons between the pagan Russians dancing jerkily as though drawn to the earth in *Rite*, and Nijinska's *Les Noces* a decade later. "Forget lightness... This ballet speaks of heaviness, of the force that keeps us down. The bodies bend beneath the weight of effort. Of destiny". Bronislava



Nijinska's speech to her dancers at the opening night of *Les Noces* in Montecarlo in 1923 could have come straight out of Vaslav's mouth at the 1913 premiere of *The Rite of Spring*. Because both siblings were on the same wavelength, they gave 20th century dance new directions, bid farewell to the academic ballet world, and paved the way for contemporary dance. After them (and a handful of other pioneers), nothing would ever be the same again.

Take Bronja's views on painting: "Let's set aside naturalism; on the canvas the artist must feel the power of his idea, the state of mind he's trying to convey. We don't need images of the human body or of flowers, it doesn't matter how they're painted. I wanted to approach a painting and just see a symphony of colours".

Similarly, she considered movement the primary element of dance, the thing that gives it life and allows it to make an impression on the spectator.

In 1919, Nijinska opened her École de Mouvement in Kyiv, not far from Ekster's house. While the two did not collaborate directly, they shared a clear similarity of vision. Ekster was struck not only by the productions, but also by everything that went on in the school; she was impressed by Nijinska's determined

Costume project for a peasant woman by Natalia Gontcharova (black ink pencil and watercolor on laid paper, 1916). Right, Vadim Meller's "Mephisto Valse" (Nijinska portrait)



sense of purpose, and unusual choreographic vocabulary. Above all, by the fact that she embraced many of the principles of modern art.

The school's subjects spanned theory and practical topics. The practical side consisted of ballet, as well as character, mime, expression; some subjects were taught by Bronja's husband, Alexandr Kochetovsky.

During this period, the choreography of Liszt's *Twelfth Rhapsody* was developed at the school, described by Nijinska in her diaries as "completely abstract". This reflected her idea that "the notion of the libretto should not be in the theatre", because "in a true ballet, the libretto is expressed through movement and not through mimicry or imitation of words with gestures".

The *Rhapsody* was performed by the students at the École de Mouvement. Even more radical was her version of *Mephisto Waltz*, which was accused of 'bolshevism' and of lacking grace.

After the war, Nijinska divided her time between Vienna and Paris, where she returned to the 'court' of Sergei Diaghilev. In her diaries she wrote, "Sergei Pavlovich kept assuring me that he loved me as a daughter, and appreciated me as an artist. I think he saw some of Vaslav in me."

It was with Diaghilev's company that the choreographer



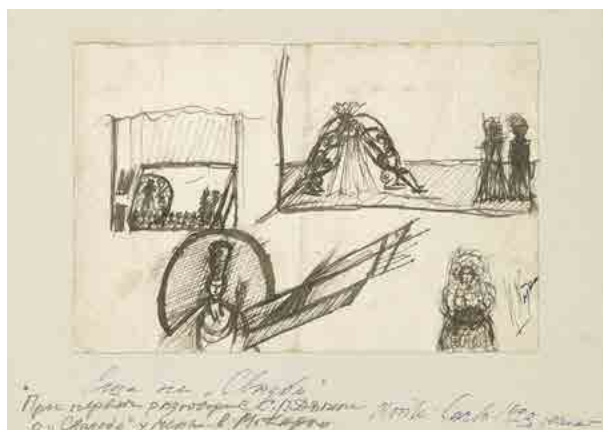
would produce her *Les Noces* in 1923. Scenes of a wedding in rural Russia, with folk songs and a musical group made up of four pianos, xylophone, four timpani drums, bells, two snare drums, two marching drums, a basque drum, a bass drum, two crotales, cymbals and a triangle.

For years, this ballet title had been repeatedly announced, promised in contracts and then postponed. Stravinsky had got the idea before the opening of *Rite*. It was to be the new modernist hit, after the academically classical *Sleeping Beauty*. And a hit it was; the title is still performed today by countless companies, and Nijinska was asked to remount it several times over the decades.



The ballet is divided into four scenes: at the bride's house; the groom's house; the bride's departure, and the wedding feast. Cheerful it is not. A sense of impending doom hangs over it all: the bride is heading towards a destiny and a husband-to-be she doesn't know. The first scene, when the girls dress the bride's hair with long braids, wrapping them around her neck, is unforgettable and premonitory.

Writing about the ballet in her memoirs, Nijinska says she identified a dramatic element in the couple's destiny: "The choice is made by the parents, to whom they must be completely obedient. The young girl knows nothing about her future family or what awaits her. Not only must she submit to



From the top to the bottom: Design for announcement for École de Mouvement (watercolor, 1919). Nijinska's choreographic diagrams for "Les Noces" (undated). Nijinska's choreographic design for "Demons" (1920)

her husband, but to his parents too. It is likely that she'll merely become another pair of hands to work."

There are orthodox religious allusions: hands touch the heart as in the sign of the cross, bodies bow to the floor. But they are only allusions, there is no specific sacred reference on stage. Nijinska's dance is secular and profane and, like the score, the choreography is also constructed in blocks. The gestural vocabulary comes from academic ballet (the women wear pointe shoes), and

much is borrowed from traditional Russian folk dances. The men do squat dancing reminiscent of the Ukrainian hopak.

After moving to Paris, the choreographer set up several dance companies including the Théâtre Chorégraphiques Nijinska, where Ekster also collaborated.

In 1939 she emigrated to the United States, but left most elements of her art behind her. This vanishing creativity could, perhaps, be put down to the death of her son, and her brother's declining mental health. •

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Lucienne - Ballet Rosa



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Chor. H. van Manen,
Vv. Aa.
New Moves (26,27)
Chor. Vv. Aa.

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La Luna dei Borboni
Chor. F. Franzutti

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12, 15, 19, 25, 26,
28, 29)
Chor. N. Hübbe
Hübberiet 2 (17,18)
Chor. N. Hübbe

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Amala Dianor (17,18)
Sigufin
Chor. A. Dianor
Lia Rodrigues
(20,21)
Encantado
Chor. L. Rodrigues
Catherine Young
Dance (20,21)
A call to you
Chor. C. Young
Rocio Molina (24,25)
Fallen from Heaven
Chor. R. Molina
Takeshi Matsumoto
(24,25)
Club Origami
Chor. T. Matsumoto
Junk Ensemble
(25,26)
Dances like a Bomb
**Jan Martens|GRIP &
Dance On Ensemble**
(27,28)
*Any attempt will end
in crushed bodies
and shattered bones*
Chor. J. Martens
Zebra|Silvia
Gribaudo (27,28)
Graces
Chor. S. Gribaudo
**Onai Tafuma|Jessie
Thompson|Jessie
O'Reilly** (27-29)
DanceScapes
Chor. O. Tafuma,
J. Thompson, J.
O'Reilly
Laura Murphy
(28,29)
The Shake
Chor. L. Murphy

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Gilles Viandier
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Anna Karenina
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Chor. J. Neumeier
Sylvia (20,21)
Chor. J. Neumeier
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T. Saarinen, K.
Kvarnström

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Flight Pattern (1-22
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*Scènes de ballet/A
Month in the
Country/Rhapsody*
(2)
Chor. F. Ashton
Swan Lake (4-28)
Chor. M. Petipa
*Next Generation
Festival* (31 –
Lindbury theatre)
Chor. Vv. Aa.

LUGANO LAC

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Company** (7)
*Portraits in
Otherness*
Chor. A. Khan

Lugano Dance Project

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Tanfaktor 2022 (25)

Ana Pi/Simona Bertozzi/ Lorganisme

(26)
*Le tour du monde
des danses urbaines
en dix villes/Suite*
Zero/Rebo(u)nd
Chor. A. Pi, S.
Bertozzi, C. Laurin-
Beaucage
**Cristina Kristal
Rizzo/Ana Pi/
Simona Bertozzi/
Cindy Van Acker/
Virginie Brunelle/
Lorganisme** (27)
*Monumentum the
second sleep/The
Divine Cypher/Suite*
Zero/Shadowpieces
*I-V-VI-IX/Fables/
Rebo(u)nd*
Chor. C. Kristal
Rizzo, A. Pi, S.
Bertozzi, C. Van
Acker, V. Brunelle, C.
Laurin-Beaucage
**Cristina Kristal
Rizzo/Cindy
Van Acker/
Annie Hanauer/
Lorganisme/
Company MEK** (28)
*Monumentum
the second sleep/
Shadowpieces I-V-
VI-IX/A space for
all our tomorrows/
Rebo(u)nd/Ta Fête. A
Cypher ritual*
Chor. C. Kristal
Rizzo, C. Van Acker,
A. Hanauer, C.
Laurin-Beaucage, M.
Kaltuk
Lea Moro (29)
Another breath
Chor. L. Moro

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(11,12)
Chor. M. Savagin
Swan Lake (21,22)
Chor. V. Burmeister
La Sylphide (26,27)
Chor. L. Hilaire

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M. Goecke, A.
Ratmansky
*A Midsummer night's
dream* (17,18,20)
Chor. J. Neumeier
Coppélia (22,25)
Chor. R. Petit
Swan Lake (28)
Chor. R. Barra, M.
Petipa, L. Ivanov

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Giselle
Chor. J. De Luz

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Œil pour œil
Chor. J.-C. Maillot

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La Fille du Pharaon
(1)
Chor. P. Lacotte
Nureyev (6-8)
Chor. Y. Possokhov
Onegin (10,11)
Chor. J. Cranko
Coppelia (13-15)
Chor. M. Petipa
La Sylphide (17,18)
Chor. J. Kobborg
after A. Bournonville
*The Taming of the
Shrew* (20-22)
Chor. J.-C. Maillot
Don Quixote (25,26)
Chor. M. Petipa
Swan Lake (27-29)
Chor. Y. Grigorovich

NEW YORK
DAVID KOCH
THEATER

Ph. +1 212 4960600
New York City Ballet
Stravinsky Festival I
(3,4,6,7)
Chor. G. Balanchine,
J. Peck
Spring Gala
performance (5)
Chor. J. Robbins, G.
Balanchine, S. Farley
Stravinsky Festival
II (7,8)
Chor. G. Balanchine,
J. Peck, S. Farley
Stravinsky Festival III
(10,11,14,15)
Chor. G. Balanchine
Stravinsky Festival IV
(12-14)
Chor. J. Robbins, G.
Balanchine
All Robbins (17-20)
Chor. J. Robbins
A Midsummer night's
dream (21-29)
Chor. G. Balanchine

PARIS
PALAIS GARNIER
Ph. +33 1 71252423
Ballet de l'Opéra de
Paris
La Bayadère (3,6 –
Opéra Bastille)
Chor. R. Nureyev
Carmen/Another
Place (6-28)
Chor. M. Ek

THÉÂTRE DE
CHAILLOT
Ph. +33 1 53653000
Batsheva Dance
Company (11-27)
Venezuela
Chor. O. Naharin
CCN de Tours (17-
25)
Dans ce monde
Chor. T. Lebrun

STOCKHOLM
ROYAL SWEDISH
OPERA
Ph. +46 (0)8
7914400
Royal Swedish
Ballet (26,28,30,31)
Cinderella
Chor. T. Rojo

ST. PETERSBURG
MIKHAILOVSKY
THEATRE
Ph. +7 812 5954305
Mikhailovsky Ballet
Le Corsaire (1)
Chor. J. Perrot, M.
Petipa, P. Gusev
Romeo and Juliet
(4,5)
Chor. N. Duato
Spartacus (8,9)
Chor. G. Kovtun
La Fille mal gardée
(13,14)
Chor. F. Ashton
Giselle, ou Les Wilis
(15)
Chor. J. Coralli, J.
Perrot, M. Petipa
La Bayadère (19,20)
Chor. N. Duato
Laurencia (21)
Chor. V. Chabukiani
Swan Lake (25,26)
Chor. N. Duato
Don Quixote (28,29)
Chor. M. Petipa, A.
Gorsky

MARIINSKY
THEATRE
Ph. +7 812 3264141
Mariinsky Ballet
La Sylphide (1,19,20)
Chor. A.
Bournonville
The Bronze
Horseman (3)
Chor. R. Zakharov
Don Quixote (5,7)
Chor. A. Gorsky
Swan Lake (6)
Chor. M. Petipa, L.
Ivanov
The Young Lady
and the Hooligan/
Leningrad
Symphony (9)
Chor. K. Boyarsky, I.
Belsky
Giselle (10)
Chor. J. Perrot, J.
Coralli, M. Petipa
The Fountain of
Bakhchisarai (12,17)
Chor. R. Zakharov
Paquita (13,14,15)
Chor. Y. Smekalov
At the wrong time/
Russian overture/
Violin Concerto No
2 (18)
Chor. A. Sergeev, M.
Petrov, A. Pimonov
Le Parc (21,22)
Chor. A. Preljocaj

STUTTGART
OPERNHAUS
Ph. +49 711 202090
Stuttgart Ballet
The Taming of the
Shrew (7,13,14,15,22)
Chor. J. Cranko
Creations VII-IX (29)
Chor. R. Novitzky, S.
Heller, L. Stiens, V.
Girelli

VIENNA
STAATSOPER
Ph. +43 1 514442250
Wiener Staatsballett
(5,7,10,13,17,25)
The Seasons
Chor. E. Schöpfler

ZURICH
OPERNHAUS
Ph. +41 44 2686666
Ballett Zürich
(21,24,26,27,29)
Peer Gynt
Chor. E. Clug

JUNE

AMSTERDAM
DUTCH NATIONAL
OPERA
Ph. +31 20 6255455
Dutch National
Ballet
Hans van Manen
Festival (8-29)
Chor. H. van Manen
60th Anniversary
Gala (30)
Chor. Vv. Aa.

ANTWERP
OPERA OF
FLANDERS
Ph. +32 70 220202
Royal Ballet of
Flanders (21-28)
Mozart/Concert
Arias.
Chor. A. T. De
Keersmaeker

ATHENS
Ph. +30 213 0885700
FND/Aterballetto
(17)
MicroDanze – Urban
setting
Chor. Vv. Aa.

BERLIN
STAATSOPER
Ph. +49 30 206092630
Staatsballett Berlin
(17)
Onegin
Chor. J. Cranko
COPENHAGEN
ROYAL DANISH
THEATRE
Ph. + 45 33 696969
Royal Danish Ballet
(2,4)
Don Quixote
Chor. N. Hübbe

DRESDEN
SEMPEROPER
Ph. +49 351 4911705
Semperoper Ballett
(5,7,9,17,22)
Peer Gynt
Chor. J. Inger

HAMBURG
STAATSOPER
Ph. +49 40 356868
Hamburg Ballett
John Neumeier
The Sleeping Beauty
(2,3,24)
Chor. J. Neumeier
The Winter's Tale
(19,21)
Chor. C. Wheeldon
The Glass Menagerie
(22)
Chor. J. Neumeier
Sylvia (23)
Chor. J. Neumeier
Hamlet 21 (25)
Chor. J. Neumeier
Beethoven Project
II (26)
Chor. J. Neumeier
Liliom (30)
Chor. J. Neumeier

LONDON
ROYAL OPERA
HOUSE
Ph. +44 20 73044000
The Royal Ballet
(2-17)
Like Water for
Chocolate
Chor. C. Wheeldon

MONTPELLIER
Montpellier Danse
Ph. +33 04 67608360
Bouchra Ouizguen
(17,18)
Elephant
Chor. B. Ouizguen
Philippe Decouflé
(17-20)
Stereo
Chor. P. Decouflé
Danish Dance
Theatre (18,19)
The Seven Deadly
Sins/Roaring
Twenties
Chor. P. Lidberg
Marcelo Evelin
(19,20)
Uirapuru
Chor. M. Evelin
Robyn Orlin
In a corner the
sky surrenders...
unplugging archival
journeys...#1 (for
Nadia) (21,22)
We wear our wheels
with pride and slap
your streets with
color... we said
'bonjour' to satan in
1820... (25,26)
Chor. R. Orlin
Emanuel Gat Dance
(22,23)
Act II&III or The
Unexpected Return
of Heaven and Earth
Chor. E. Gat
Pol Pi (23,24)
It's in your head
Chor. P. Pi
Batsheva Dance
Company (24)
2019
Chor. O. Naharin
Hooman Sharifi
(24,25)
Sacrifice while lost in
salted earth
Chor. H. Sharifi
Eszter Salomon
(25,26)
Monument 0.7: M/
others
Chor. E. Salomon
Raimund Hoghe
(26,27)
An evening with
Raimund
Chor. R. Hoghe
Noah Soulier (27,28)
First memory
Chor. N. Soulier
Nacera Belaza
Flight (28,29)
The Procession (30)
Chor. N. Belaza

Michele Murray
(29,30)
Empire of Flora
Chor. M. Murray
Anne Teresa De
Keersmaeker &
Amandine Beyer
(29,30)
Mystery Sonatas/for
Rosa
Chor. A. T. De
Keersmaeker
Muriel Boulay (30)
Dancer
Chor. M. Boulay

MONTE-CARLO
GRIMALDI FORUM
Ph. +377 99993000
Les Ballets de
Monte-Carlo (3-5)
Coppél-i.A.
Chor. J-C. Maillot

MOSCOW
BOLSHOI THEATRE
Ph. +7 495 455555
Bolshoi Ballet
Spartacus (1-3)
Chor. Y. Grigorovich
Ivan The Terrible
(4,5)
Chor. Y. Grigorovich
Swan Lake (8)
Chor. Y. Grigorovich
Anyuta (14,15)
Chor. V. Vasiliev
The Winter's Tale
(17-19)
Chor. C. Wheeldon
Master and Margarita
(24-26)
Chor. E. Clug
Jewels (28-30)
Chor. G. Balanchine

MUNICH
STAATSOPER
Ph. +49 89 218501
Bayerisches
Staatsballett
Swan Lake (1)
Chor. R. Barra, M.
Petipa, L. Ivanov
The Blizzard (8,10)
Chor. A.
Kaydanovskiy
A Midsummer night's
dream (18,29)
Chor. J. Neumeier
Today is tomorrow
(24,25,26,27)
Chor. Vv. Aa.

NEW YORK
METROPOLITAN
OPERA HOUSE
Ph. +1 212 3626000
ABT
Don Quixote (13-18)
Chor. K. McKenzie,
S. Jones after M.
Petipa and A. Gorsky
Of Love and Rage
(20-25)
Chor. A. Ratmansky
Swan Lake (27-30)
Chor. K. McKenzie
after M. Petipa

PARIS
PALAIS GARNIER
Ph. +33 1 71252423
Ballet de l'Opéra de
Paris (1-5)
Carmen/Another
Place
Chor. M. Ek

THÉÂTRE
DE CHAILLOT
Ph. +33 1 53653000
Kor'sia (1-4)
Giselle
Chor. A. de Rosa, M.
Russo
Ballet de l'Opéra de
Lyon (2-10)
Sheela Na Gig/
Quintett/One Flat
Thing, reproduced
Chor. F. Mazliah, W.
Forsythe
Mylène Benoit (8-
17)
Archée
Chor. M. Benoit
Rachide Ouramdane
(16-24)
Corps extrêmes
Chor. R. Ouramdane

SINGAPORE
ESPLANADE
THEATRE
Ph. +65 63459454
Compagnia Zappalà
Danza (24,25)
Caino e Abele #1
(corpo a corpo)
Chor. R. Zappalà

STOCKHOLM
ROYAL SWEDISH
OPERA
Ph. +46 8 7914400
Royal Swedish
Ballet (2,3,8,9,11,14)
Cinderella
Chor. T. Rojo

ST. PETERSBURG
MIKHAILOVSKY
THEATRE
Ph. +7 812 5954305
Mikhailovsky Ballet
Cinderella (1,2)
Chor. R. Zakharov
The Nutcracker (4,5)
Chor. N. Duato
Victor Lebedev
Ballet Stars Gala (9)
Chor. Vv. Aa.
Romeo and Juliet
(10,11)
Chor. N. Duato

STUTTGART
OPERNHAUS
Ph. +49 711 202090
Stuttgart Ballet
The Taming of the
Shrew (1,5,7)
Chor. J. Cranko
Creations VII-IX
(2,4,11,12,19,20)
Chor. R. Novitzky, S.
Heller, L. Stiens, V.
Girelli
Mayerling
(14,17,21,24,26)
Chor. K. MacMillan

Colours
International Dance
Festival
Ph. +49 711 4020720
Emanuel Gat Dance
(30)
Lovetrain2020
Chor. E. Gat
Gauthier Dance//
Dance Company
Theaterhaus
Stuttgart (30)
Kamuyot
Chor. O. Naharin, E.
Gauthier

VIENNA
STAATSOPER
Ph. +43 1 514442250
Wiener Staatsballett
Mahler, Live (1,5)
Chor. H. van Manen,
M. Schläpfer
Nureyev Gala (26)
Chor. Vv. Aa.

ZURICH
OPERNHAUS
Ph. +41 44 2686666
Ballett Zürich
Peer Gynt
(2,3,16,17,18,24)
Chor. E. Clug
Dornröschen
(6,11,12)
Chor. E. Clug

ITALIAN CALENDAR
May-July

MAY

ARGELATO
CAMPO TIRO
CON L'ARCO
Ph. +39 333 8839450
Kinkaleri/Le Supplici/
mk (8)
U.F.O. and the Vikings
Chor. F. Favale

BERGAMO
Festival Danza Estate
Ph. +39 351 5295951
Zebra|Silvia
Gribaudi (7)
Monjour
Chor. S. Gribaudi

BITONTO
TEATRO TRAETTA
Ph. +39 080 5580195
Akira Yoshida|Chey
Jurado (15)
Hito
Chor. A. Yoshida,
C. Jurado

BOLOGNA
TEATRO COMUNALE
Ph. +39 051 529019
Gala Les Étoiles (17,18)
Chor. Vv. Aa.

ARENA DEL SOLE
Ph. +39 051 2910910
Teatro La Ribalta –
Kunst der Vielfalt (13,14)
Il paradiso perduto
Chor. A. Viganò
Compagnia
Abbondanza/
Bertoni (15)
C'è vita su Venere
Chor. M. Abbondanza,
A. Bertoni

CASALECCHIO
DI RENO
TEATRO LAURA BETTI
Shift
Ph. +39 051 570977
D.R.O.P./CPRB
Contemporary Project/
Fre3 Bodies (20)
Chor. A. Tudisco, Vv. Aa.
D.R.O.P./Human Bodies
(21)
Inside/La Pancia della
Balena
Chor. L. Ayguadè,
E. Pagani

CASTIGLION
FIorentino
TEATRO MARIO
SPINA
Invito di Sosta
Ph. +39 0575 630678
Igor X Moreno (7)
Concerto
Chor. M. Solinas,
I. Urzelai

CATANIA
SCENARIO PUBBLICO
Ph. +39 095 2503147
CZD2 (21,22)
Trittongo/Forte
Chor. M. Laudani,
C. Scalia, A. Di Stefano

COLLEGNO
LAVANDERIA A
VAPORE
Festival Interplay
Ph. +39 011 6612401
Jacopo Jenna/
Gile Kerer/
Lookathingsdifferent
(24)
Alcune coreografie/
Concerto for
mandolino and string
in C major by Vivaldi/
Cuando Somos
Chor. J. Jenna, G.
Kerer, C. Cervantes
Caro,
S. Egido Ibañez

Adriano Bolognino/
Lorenzo Morandini/
Nan-Hee Yook (25)
Gli Amanti/dillio/Talk
about death
Chor. A. Bolognino,
L. Morandini, N-H.
Yook
NOD/COB
Compagnia Opus
Ballet|C&C
Company (30)
Squeeze/Right
Chor. M. Loehr,
C. Massari

CREMONA
TEATRO PONCHIELLI
Ph. +39 0372 022001
Les Ballets Jazz de
Montréal (11)
Dance me
Chor. A. Foniadakis,
A. Lopez Ochoa,
I. Rustern

DANZALGHERO

Summer 2022 — EDITION 0

ALGHERO (SS)



INTERSEZIONI

INCROCIDIA RTI PERFORMATIVE

&

NEXT GENERATION/PARMA

FROM 19 JUNE TO 31 JULY
FROM 10 TO 18 SEPTEMBER

PARMA
COLLECCHIO
FONTANELLATO
FORNOVO TARO
MEDESANO
NOCETO
SALSOMAGGIORE TERME

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Art direction MONICA CASADEI

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The company is supported by MINISTERO DELLA CULTURA and REGIONE EMILIA ROMAGNA

GENOA

TEATRO DEL PONENTE

Ph. +39 010 2470793
Sanpapié (14,15)
Dancing Bruno
Chor. L. Guidetti

LECCE

TEATRO APOLLO

Ph. +39 0832 453556
Balletto del Sud (14,15)
Stràviolin / Wassily b3
Chor. F. Franzutti

MILAN

TEATRO ALLA SCALA

Ph. +39 02 88766112
La Scala Theatre Ballet
(11,13,20,21,24,25,26)
Sylvia
Chor. M. Legris
La Scala Theatre Ballet School (15,17)
Défilé/Largo/Canone Allegro/Serenade
Chor. F. Olivieri, M. Levaggi, V. Zucchetti, G. Balanchine

PICCOLO TEATRO STREHLER

Ph. +39 02 21126116
DorkyPark (4)
The Future
Chor. C. Macras
Marco D'Agostin (9,10)
Best Regards
Chor. M. D'Agostin
Faso Danse Théâtre (14,15)
Wakatt
Chor. S. Aimé Coulibaly
Compagnia Virgilio Sieni (17,18)
Nudità
Chor. V. Sieni
Marlene Monteiro Freitas (30,31)
Mal-Embriaguez Divina
Chor. M. Monteiro Freitas

TRIENNALE MILANO TEATRO

Fog
Ph. +39 02 72434208
Dance On Ensemble (12,13)
Deep Song/Works in silence/MARMO
Chor. M. Graham, M. Orihara, L. Childs, G. Panzetti, E. Ticconi
Ariella Vidach-AiEP (14 – Parco Sempione)
Improvvisazioni
Chor. A. Vidach

PIMOFF

Ph. +39 02 54102612
Ajarlot (8)
Digital Sabbath
Pavleheidler (26)
Why are you apologising?

SPAZIO FATTORIA

Quasi solo
Ph. +39 030 8084751
Sosta Palmizi/Fattoria Vittadini (28)
Dodi/So close so far
Chor. S. Nappi, C. Arneglio, P. Ciulli

TEATRO FONTANA

Festival Exister
Ph. +39 02 69015733/02 36515997
Compagnia Naturalis Labor (7)
Stabat/Prélude/Night wolves
Chor. L. Padovani
Spellbound Contemporary Ballet (8)
Unknown woman/Kovac/Áffi

IVONA/DANCEHAUS COMPANY

Ph. +39 02 21126116
T.R.I.P.O.F.O.B.I.A./Jose Pasqual/Roots
Chor. P. Girolami, M. Priuli
Duo Nux/Dancehauspiù/Vidavé crafts (11)
Delicious Overdose/Hansel & Gretel alteration
Chor. A. B. Carrino, C. Cucco, N. Dalla Vecchia, M. Vignali
Nina/Adriano Bolognino (12)
Who is Josef?/Gli amanti
Chor. D. Valrosso, A. Bolognino
Nina (13)
Variazione #2 Elogio alla Gentilezza/Idillio
Chor. L. De Simone, L. Morandini
Dancehaus Company (19,20 – Dancehaus)
Io non sono di questo mondo
Chor. P. Lattanzi
Sonenalé (21,22 – Dancehaus)
Lo spazio delle relazioni
Chor. R. Fusiello

ADRIANO BOLOGNINO/GIORGIA LOLLI/VIDAVÉ CRAFTS

(2)
Gli amanti/Eufemia/Another with you
Chor. A. Bolognino, N. Dalla Vecchia, M. Vignali
COB Compagnia Opus Ballet (3)
White Room
Chor. A. Bolognino
Compagnia Ottavo Giorno (4)
Portami con te/Sei personaggi più uno, in cerca d'autore
Chor. M. Giacometti

ASMED (22 – Dancehaus)

Zatò e ychi
Chor. S.G.B. Dattena

TEATRO ARCIMBOLDI

Ph. +39 02 641142212
Gala Omaggio a Nureyev (7)
Chor. Vv. Aa.

MODENA

TEATRO COMUNALE PAVAROTTI-FRENI

Ph. +39 059 2033010
Teatro Massimo Ballet (4)
Romeo e Giulietta
Chor. D. Bombana
Les Ballet Jazz de Montréal (8)
Dance me
Chor. A. Foniadakis, A. Lopez Ochoa, I. Rustern
FND/Aterballetto (13)
Don Juan
Chor. J. Inger
Gala Les Italiens de l'Opéra (18)
Chor. Vv. Aa.

NAPLES

TEATRO DI SAN CARLO

Ph. +39 081 7972331
San Carlo Theatre Ballet (22-28)
Romeo e Giulietta
Chor. K. MacMillan

PADUA

Festival Prospettiva Danza

Ph. +39 337 1332298
Ocrum Dance Movement/Compagnia Soralino (1)
Amuninni/YOUME site specific – progetto BelInternational/InBox
Chor. M. Laudani, C. Malin, C. Sorana
Adriano Bolognino/Giorgia Lolli/Vidavé Crafts (2)
Gli amanti/Eufemia/Another with you
Chor. A. Bolognino, N. Dalla Vecchia, M. Vignali
COB Compagnia Opus Ballet (3)
White Room
Chor. A. Bolognino
Compagnia Ottavo Giorno (4)
Portami con te/Sei personaggi più uno, in cerca d'autore
Chor. M. Giacometti

LORENZO MORANDINI/ROBERTO TEDESCO/CIA SILVIA BATET

(5)
Idillio/Punch 24/Oblivion
Chor. L. Morandini, R. Tedesco, S. Batet
Nuovo Balletto di Toscana (6)
Bayadère, il Regno delle Ombre
Chor. M. Di Stefano
Collettivo MINE (7)
Corpi elettrici
Chor. F. S. Cavaliere, S. Guglielmi, F. Novembrini, R. Racis, S. Sisto
Compagnie Linga (8)
Flow
Chor. K. Gdaniec, M. Cantalupo

PARMA

TEATRO REGIO

Ph. +39 0521 203999
Balletto di Parma (6)
Contemporaneamente
Chor. N. C. Nwagw, F. Gammino
Nuovo Balletto di Toscana (28)
Quatuor pour la fin du temps
Chor. M. Bermúdez Gil

PIEVE DI CENTO

TEATRO ALICE ZEPELLI
Ph. +39 333 8839450
Marco D'Agostin (28)
Best regards
Chor. M. D'Agostin

PISA

TEATRO DI PISA

Ph. +39 050 941188
Lindsay Kemp Company (7)
Kemp Dances ancora
Chor. L. Kemp

RAVENNA

TEATRO RASI

Ph. +39 0544 36239
Compagnia Virgilio Sieni (14)
Nudità
Chor. V. Sieni

REGGIO EMILIA

FONDERIA

Ph. +39 0522 273016
Agora Coaching Project (7)
Made in Italy 26.0
Chor. P. Mohovich, G. Spota

STUDIO XL (12)

Next stop palcoscenico
Chor. G. Insaudo, N. Perricone, L. Matano, D. Bianco
Stefania Tansini (21,22)
My body trio
Chor. S. Tansini

ROME

TEATRO COSTANZI

Ph. +39 06 48160255
Rome Opera Ballet (10-15)
Il Corsaro
Chor. J. C. Martínez

SALERNO

Nid Platform

Ph. +39 081 7345210
Nuovo Balletto di Toscana/Compagnia Körper/Equilibrio Dinamico/Kinkaleri (13)
Bayadère, il Regno delle Ombre/Party Girl/Suite Escape/Alcune coreografie
Chor. M. Di Stefano, F. Marilungo, R. Buscarini, J. Jenna
Codeduomo/Marco D'Agostin/Collettivo MINE/Tir Danza (14)
Pastorale/Best Regards/Esercizi per un manifesto poetico/Toccare-the white dance
Chor. D. Ninarello, M. D'Agostin, F. S. Cavaliere, F. Novembrini, S. Guglielmi, R. Racis, S. Sisto, C. Kristal Rizzo
Compagnia Körper/Zebra (15)
Zoé/Monjour
Chor. L. Cenere, S. Gribaudo

TURIN

TEATRO ASTRA

Festival Interplay
Ph. +39 011 6612401
No bautizados/Marcat Dance/Ertza Sorkuntza Artistikoa/Sa.Ni (21 – via Baltea)
GNJMC (26)
Set of Sets
Chor. G. Nader, M. Campos
NOD/Viadanse (27 – Politecnico)
Squeeze/Ex-Pose(s)
Chor. M. Loehr, H. Fattoumi, E. Lamoureux

MM Contemporary Dance Company/ Giselda Ranieri (28)
Round trip/Brutal Love Poems/Re-play
Chor. R. Tedesco, T. Noone, G. Ranieri
MP.ideograms/Ambra Senatore (31)
Totemica/A Posto
Chor. M. Perego, A. Senatore

TRENTO
TEATRO SOCIALE
Ph. +39 800 013952
Compagnie Hervé Koubi (11)
Ce que le jour doit à la nuit
Chor. H. Koubi

TREVISO
TEATRO DEL MONACO
Ph. +39 0422 1520989
Compagnia Virgilio Sieni (31)
Paradiso
Chor. V. Sieni

VICENZA
TEATRO COMUNALE
Ph. +39 0444 324442
Les Ballets Jazz de Montréal (4)
Dance me
Chor. A. Foniadakis, A. Lopez Ochoa, I. Rustem

BERGAMO
Festival Danza Estate
Ph. +39 351 5295951
Compagnia Abbondanza/ Bertoni (16)
Erectus
Chor. M. Abbondanza, A. Bertoni
Nicola Galli (17)
Genoma scenico
Chor. N. Galli
Jacopo Jenna (18)
Alcune coreografie
Chor. J. Jenna
Opera Bianco (19)
Playground
Tommaso Serratore/ Adriano Bolognino/ Michela Priuli/ Collettivo Vitamina (21)
Domino/Gli amanti/ Primo movimento/ Never stop scrolling baby
Chor. T. Serratore, A. Bolognino, M. Priuli, Collettivo Vitamina
Ofir Yudilevitch (24)
Gravitas
Chor. O. Yudilevitch

JUNE

Aakash Odedra Dance Company (25)
Little murmur
Chor. A. Odedra
Komoco/Sofia Nappi (25)
Ima
Chor. S. Nappi
Aina Alegre/Alessandro Sciarroni (28)
Fandango et autres cadences/Don't be frightened of turning the page
Chor. A. Alegre, A. Sciarroni
Sosta Palmizi|Qui e ora (29)
Vertigine della lista
Panzetti | Ticconi (30)
Ara! Ara!
Chor. G. Panzetti, E. Ticconi

BITONTO
TEATRO TRAETTA
Ph. +39 080 5580195
CollettivO Cinetico (5)
Insitu
Chor. F. Pennini

BOLOGNA
ARENA DEL SOLE
Ph. +39 051 2910910
Balletto Civile (15,16)
Loose dogs
Chor. E. Serra
Cristiano Fabbri (29,30)
Natura morta con gioco
Chor. C. Fabbri

CASTELLARANO
ORATORIO SAN GIOVANNI BOSCO
Ph. +39 331 2433412
Sanpapié| Alma Rosé (5)
Stabat Pater
Chor. L. Guidetti

COLLEGNO
LAVANDERIA A VAPORE
Festival Interplay
Ph. +39 011 6612401
Collettivo MINE/B. Dance (8)
Esercizi per un manifesto poetico/ Divergence
Chor. F. S. Cavaliere, F. Novembrini, S. Guglielmi, R. Racis, S. Sisto, C.-C. Chang
EgriBiancoDanza/ Zerogrammi/ Codeduomo/Balletto Teatro di Torino (10)
Swans Never Die: Bright Feathers/Momento/ WHAT I AM IS ALREADY GONE - per corpo affaticato/Peso Piuma (Solo)/Peso Piuma (Collective)
Chor. R. Bianco, S. Mazzotta, D. Ninarello, S. Gribaudi

SPAZIO FATTORIA
Quasi solo
Ph. +39 030 8084751
Chiasma/Nina (11)
Plubel/Symposium
Chor. F. d'Intino, D. Valrosso
Cornelia (18)
Chat-keep in touch
Chor. N. Grimaldi
Capitello
Oplas/Fattoria Vittadini (25)
After all/Lingua
Chor. G. Careccia, C. Ameglio

MILAN
TEATRO ALLA SCALA
Ph. +39 02 88766112
La Scala Theatre Ballet (24,28,29)
AfteRite/Les Noces
Chor. W. McGregor

TEATRO ARCIMBOLDI
Ph. +39 02 641142212
Gala Roberto Bolle and Friends (18-20,22-26)
Chor. Vv. Aa.

TEATRO LA CUCINA
Ph. +39 02 66200646
Compagnia Abbondanza/ Bertoni|Nerval Teatro (18,19)
Doppelgänger
Chor. M. Abbondanza, A. Bertoni, M. Lupinelli

PIMOFF
Ph. +39 02 54102612
Góbi Dance Company (9)
Our lockdown spaces

DANCEHAUS Festival Exister
Ph. +39 02 36515997
Cult of magic/Sanpapié/ Déjà
Donné (13)
Questo è il mio corpo/ Incontro con una rana/ Duediuno
Chor. G. Vailati, S. Casprini, R. Altamura
Esklan/Dancehauspiù (14)
Cinderella reloaded
Chor. E. Silgoner
Igor X Moreno (15)
Concerto
Chor. M. Solinas
Adarte/Compagnia Bellanda (16)
Perdutamente/Simposio
Chor. P. Vezzosi, G. Leonarduzzi, C. Latini

MONCALVO
Orsolina 28
Ph. +39 141 916532
Batsheva Dance Company (18,19)
2019
Chor. O. Naharin

PARMA AND OTHER CITIES
Intersezioni
Ph. +39 346 1307815
Spettacoli, laboratori, incontri (from 19 June to 31 July)
Le stelle di Cigognola Summer Festival
Chor. Vv. Aa.

PIEDICAVALLLO
Teatro in Valle
Ph. +39 380 2138351
Sonenalé (24)
Lo spazio delle relazioni
Chor. R. Fusiello

PIETRASANTA
Dap Festival
www.dapfestival.com
Cannes Jeune Ballet Rosella Hightower (28)
Chor. C. Carlson, J.-C. Maillot, T. Malandain
Ksenya Mikheeva Dance Project (29)
Don't fall
Chor. K. Mikheeva

Spellbound Contemporary Ballet (30)
The real you
Chor. M. Astolfi

POLVERIGI
InTeatro Festival
Ph. +39 071 52525
Bert and Nasi/Ludovico Paladini/Dewey Dell (15)
The beginning/titolo in via di definizione/I'll do, I'll do, I'll do
Chor. B. Lesca, N. Voutsas, L. Paladini, Dewey Dell
Nina (16)
Piano solo, Corpo solo
Chor. C. Caldarano
Chiasma (17,18)
Let my body be!
Chor. S. Lombardo
Van (18)
Payper play
Chor. A.C. Martini

RAVENNA
Ravenna Festival
Ph. +39 0544 249244
Gala Les Italiens de l'Opéra (12)
Chor. Vv. Aa.
Artemis Danza (14)
Inferno
Chor. M. Casadei
Gruppo Nanou (17-30)
Paradiso
Chor. M. V. Amico, R. Bracci

REGGIO EMILIA
CHIOSTRI SAN PIETRO
Ph. +39 347 4416833
Fattoria Vittadini (18)
Lingua
Chor. C. Ameglio

SPAZI URBANI
Ph. +39 0522 273011
FND/Aterballetto (10,11,12)
MicroDanze-Urban setting
Chor. Vv. Aa.

SASSARI
ESTEMPORADA
Ph. +39 079 281129
Ariella Vidach-AIEP (30)
Kinexa studio
Chor. A. Vidach

SCANDICCI
Festival Nutida
Ph. +39 055 055
FND/Aterballetto (23)
Another story
Chor. D. Tortelli

SESTRI LEVANTE
CENTRO STORICO
Ph. +39 0185 478530
Sanpapié (10)
Amigdala
Chor. L. Guidetti

SPOLETO
Festival dei Due Mondi
Ph. +39 0743 222889
Blanca Li (24-30)
Le Bal de Paris
Chor. B. Li
Pina Bausch|Germaine Acogny|Malou Airaud (24,25,26)
Le Sacre du Printemps common ground[s]
Chor. P. Bausch, G. Acogny, M. Airaud

TURIN
Festival Interplay
Ph. +39 011 6612401
Marcat Dance/ Proyecto Larrua (4)
Emanuele Rosa|Maria Focaraccio/Lasala/RE-ACTION Integrated Dance Company (9)
How to...just another Boléro/Fight/Brani multipli da repertorio
Chor. E. Rosa, M. Focaraccio, J. Argomaniz, E. Bollati

VELLETRI
CASA DELLE CULTURE E DELLA MUSICA
Ph. +39 06 96155290
Ariella Vidach-AIEP (11)
ELLEvive
Chor. A. Vidach

JULY

BERGAMO
Festival Danza Estate
Ph. +39 351 5295951
Camilla Monga|Emanuele Maniscalco (1)
Conversazioni sull'attimo
Chor. C. Monga

BOLOGNA
ARENA DEL SOLE
Ph. +39 051 2910910
Simone Zambelli|Fillippo Porro (6)
Ombelichi tenui
Chor. S. Zambelli, F. Porro

Aldes (7)
Dance concert
Chor. R. Castello

CESENA
EX CHIESA DEL SANTO SPIRITO
Ph. +39 095 2503147
Compagnia Zappalà Danza (2)
Performative speech/ Studio sul fauno
Chor. R. Zappalà

FLORENCE
LIMONAIA DI VILLA STROZZI
Ph. +39 389 0387299
COB Compagnia Opus Ballet (7)
Pasolini
Chor. G. Leonarduzzi

RIVA DEL GARDA
PIAZZA DEL MUNICIPIO
Ph. +39 041 5074711
MM Contemporary Dance Company (2)
Love Poems
Chor. M. Bigonzetti, M. Merola

MILAN
TEATRO ALLA SCALA
Ph. +39 02 88766112
La Scala Theatre Ballet (1,4,6,7)
AfteRite/Les Noces
Chor. W. McGregor

PIETRASANTA
Dap Festival
www.dapfestival.com
La Veronal (1)
Equal elevation
Chor. M. Morau

SHAHAR BINYAMINI
Lochner (2)
Evolve
Chor. S. Binyamini
Lochner
Flock works Dance (3)
Familiar
Chor. A. Klock
The Italian Factory (5)
Chor. A. Bolognino, A. Egarese, R. Ferrara, T. Fragale, M. Mascolo
Subjazz/Saltmarsh Dance (6)
Wild wind/The watchmaker
Chor. Vv. Aa.
MN Contemporary Dance Company (7)
De-set
Chor. N. Bremec, M. Riniya

Dap Festival College of the Globe (8)
MM Contemporary Dance Company/ New Dance Drama/ Flock (9)
Chor. Vv. Aa.

RAVENNA
Ravenna Festival
Ph. +39 0544 249244
Gruppo Nanou (1,2)
Paradiso
Chor. M. V. Amico, R. Bracci
FND/Aterballetto (8,9)
Never odd or even
Chor. F. Melo

REGGIO EMILIA
CHIOSTRI DI SAN DOMENICO
Ph. +39 0522 273011
MM Contemporary Dance Company (5)
Gershwin Suite/ Schubert frames
Chor. E. Morelli, M. Merola

ROME
TEATRO BRANCACCIO
Ph. +39 344 1455127
Compagnia Zappalà Danza (16,17)
Rifare Bach
Chor. R. Zappalà

CASTEL SANT'ANGELO
Ph. +39 06 6819111
FND/Aterballetto (1,2,3)
MicroDanze
Chor. Vv. Aa.

SPOLETO
Festival dei Due Mondi
Ph. +39 0743 222889
Blanca Li (1-10)
Le Bal de Paris
Chor. B. Li
Trisha Brown Dance Company
Astral Converted/ Working Title (1,2)
Trisha Brown: In Plain Site (3)
Chor. T. Brown
Rosas|Gli Incogniti (7,8,9)
Mystery Sonatas/for Rosa
Chor. A. T. De Keersmaeker



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SUMMER LAB

CONTEMPORARY CAMP

from August 25th to September 10th, 2022 - Rovereto (TN)

MODULE A

from August 25th to 29th

Nico Monaco

Akram Khan Company

Vittoria De Ferrari Sapetto

SEAD - Salzburg Academy of Dance

Yael Cibulski

Vertigo Dance Company

Roberta Nebulone

Danza Classica

MODULE B

from August 31st to September 4th

Adi Salant

Batsheva Dance Company

Fabian Thomé

Eastman | Full Time Company

Philippe Kratz

Aterballetto

Compagnie Käfig

Hip Hop Masterclass

Damiano Artale

Contemporary Ballet

MODULE C

from September 6th to 10th

Koen Augustijnen &

Rosalba Torres Guerrero

les ballets C de la B

Guy Nader & Maria Campos

Partnering Masterclass

Jieying Nah

T.H.E. Dance Company

Maud de la Purification

Compagnia Zappalà Danza

Lia Courrier

Contemporary Ballet & Yoga

CLASSES

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Artistic Direction

Nicolò Abbattista | Christian Consalvo

contact & info: info@centroartemente.it - www.centroartemente.it - 391/3009917