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Kreatur

Sasha Waltz & Guests

Directed and choreographed by Sasha Waltz

BAM Howard Gilman Opera House

Nov 2, 3 & 5 at 7:30pm; Nov 4 at 3pm

Running time: approx. 1 hour 30 minutes, no intermission

Costume design by **Iris van Herpen**

Sound design by **Soundwalk Collective**

Lighting design by **Urs Schönebaum**

Season Sponsor:

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Leadership support for dance at BAM provided by The Harkness Foundation for Dance

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LIZA ALPÍZAR AGUILAR



JIRÍ BARTOVANEČ



DAVIDE CAMPLANI



CLÉMENTINE DELUY



CLAUDIA DE SERPA SOARES



PEGGY GRELAT-DUPONT



HWANHEE HWANG



ANNAPOALA LESO



NICOLA MASCIA



THUSNELDA MERCY



VIRGIS PUODZIUNAS



ZARATIANA RANDRIANANTENAINA



COREY SCOTT-GILBERT



YAEL SCHNELL

DANCE/CHOREOGRAPHY

Liza Alpizar Aguilar

Jirí Bartovanec

Davide Camplani

Clémentine Deluy

Claudia de Serpa Soares

Peggy Grelat-Dupont

Hwanhee Hwang

Anna Paola Leso

Nicola Mascia

Thusnelda Mercy

Virgis Puodziunas

Zaratiana Randrianantenaina

Corey Scott-Gilbert

Yael Schnell

ADDITIONAL PRODUCTION CREDITS

Sasha Waltz & Guests

Assistant Direction **Steffen Döring**

Dancer's Training **Ori Flomin**

Assistant Technical Director **Leonardo Bucalossi**

Lighting **Martin Hauk**

Assistant, Lighting **Olaf Danilsen**

Sound **Jan Gieseke**

Stage Technican **Brad Hwang**

Props **Gabi Bartels**

Direction, Costume **Jasmin Lepore**

Wardrobe **Nina Janßen-Braje**

Hair & Make-up **Stefanie Kinzel**

Tour Management **Karsten Liske**

Technical direction **Reinhard Wizisla**

General Management

Sasha Waltz & Guests

Jochen Sandig

Sasha Waltz

Bärbel Kern

“Je t’aime ... moi non plus” by Jane Birkin & Serge Gainsbourg
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A production by Sasha Waltz & Guests in coproduction with Festspielhaus St. Pölten, Les Théâtres de la Ville de Luxembourg and Opéra de Dijon. Made in Radialsystem.

Sasha Waltz & Guests is funded by the Berlin Senate Department for Culture and Europe and Hauptstadtkulturfonds.

The performances are part of the German Year in the US 2018/2019 initiative and supported by the German Federal Foreign Office.

NOTES

For *Kreatur*, Sasha Waltz, with her 14 dancers, examines the phenomena of existence against the background of a disrupted society—power and a lack of power, dominance and weakness, freedom and control, community and isolation.

Kreatur is the first collaboration by Sasha Waltz with Iris van Herpen, Urs Schönebaum, and Soundwalk Collective. All of them make interdisciplinary work and seek exchange across artistic and academic fields. The Dutch artist and fashion designer Iris van Herpen combines traditional craftsmanship with innovative digital technologies to produce her visionary art. Her sculptural creations, which are simultaneously organic and technological, sometimes appear to combine with the body like a second skin, and at other times cover the body like a suit of armor or a shell. With his lighting designs, Urs Schönebaum creates spaces for theater and opera productions, exhibitions, performances, and installations around the world for Marina Abramovic, Robert Wilson, Michael Haneke, and others. The international art and music trio Soundwalk Collective (Berlin/New York) combines anthropology, ethnography, psycho-geography, the observation of nature, and explorations in recording and synthesis in their genre-bending sound compositions—for *Kreatur*, from Berghain Berlin and the Gedenkstätte Berlin-Hohenschönhausen. The Collective was part of Documenta 14 in Athens/Kassel, its recent work among others are a collaboration with Patti Smith in the acclaimed album *Killer Road, Before Music There Is Blood*, featuring Max Loderbauer, and the soundtrack of Sasha Waltz's *Kreatur*.

NOTES ON THE CREATION PROCESS

COSTUMES

The strong physical and emotional shifts between power and powerlessness were intensively palpable for me when watching *Kreatur* rehearsals.

Sasha and her dancers inspired me to translate these hallucinating shifts of energy, to create moments where the dancers move frangibly in “balls of energy,” expanding their bodies outward to oppose a dark and aggressive shelter of spikes that seductively moves from power to powerless.

—*Iris van Herpen*

MUSIC

Soundwalk Collective's composition for Sasha Waltz's *Kreatur* uses recordings from inside various factories and iconic re-appropriated buildings as source sound. These landmarks of 20th-century architecture embody power, control, and mass production, while being the first witness of the radical change in our social and sonic landscape. The resulting composition is a musical abstraction derived from the resonance of these buildings, industrial machinery, and factory acoustics, shifting the atmosphere of sound from industrial to post-industrial; exploring a discourse over the human and the artificial.

The production of these soundscapes is less about organizing musical time and rather about recreating space, landscape, and memories. The Collective records and composes with the idea that the movement that falls into this space reveals elements of musicality within the dissonance and atonality inherent in the sound.

The composition features recordings from the Alcantara factory in Nera Montoro (Italy), Berghain (Berlin), Arna17 (Moscow), and Gedenkstätte Berlin-Hohenschönhausen (former Stasi prison).

—*Soundwalk Collective*



SASHA WALTZ & GUESTS was founded by Sasha Waltz and Jochen Sandig in Berlin in 1993. To date, more than 300 artists and ensembles—architects, visual artists, choreographers, filmmakers, designers, musicians, singers, and dancers—from 30 countries have collaborated as “Guests” on over 80 productions, “Dialoge” projects, and films. Sasha Waltz & Guests works in an international and constantly evolving network of production and guest performance partners, showing parts of its current repertoire of 20 pieces in about 70 performances around the globe each year. In Berlin, the company cooperates with a wide range of institutions such as municipal theaters, opera houses, and museums and has contributed to the establishment of innovative production sites for artistic dialogue such as Sophiensaele (1997) and Radialsystem, Space for Arts & Ideas (2006). In 2013 the company was named European Cultural Ambassador by the European Union. In 2014 Sasha Waltz & Guests was awarded the George Tabori Ehrenpreis by the Fonds Darstellende Künste. In 2018 the company celebrates its 25th anniversary. The prelude to this special year was the restaging of repertoire such as *Aller der Kosmonauten* (1996) in Berlin as well as abroad. Around the anniversary date in September, the company premiered a new production and presented various other performances at Berlin venues with which Sasha Waltz & Guests share long-standing partnerships: Radialsystem, Staatsoper Unter den Linden, Deutsche Oper Berlin, and Haus der Berliner Festspiele. Sasha Waltz & Guests are working towards new productions for 2019 and beyond. Besides the artistic direction of her own company, Sasha Waltz will take over the artistic direction of the Berlin State Ballet in 2019 with co-director Johannes Öhman. Apart from her leading role in Berlin stagings and international guest performances, Waltz has been increasingly committed to educational and social projects. In 2007 she founded the Children's Dance Company (Kindertanzcompany) in Berlin and in 2016 the interdisciplinary and open exchange platform ZUHÖREN, which serves as a “third space for art and politics.” Alongside these

initiatives, Sasha Waltz continues to propose diverse projects for professional dancers. Sasha Waltz & Guests is funded by the Berlin Senate Department for Culture and Europe and the Capital Cultural Fund.

SASHA WALTZ (direction/choreography) is a choreographer, dancer, and director. After her first studies at the School of New Dance Development in Amsterdam she joined the postmodern-oriented New York City dance scene that worked in close exchange with other arts. In 1986 and 1987 she danced in the New York-based companies of Pooh Kaye, Yoshiko Chuma & School of Hard Knocks, and Lisa Kraus & Dancers. Driven by the spirit of that scene, she developed the improvisational format Dialoge in the early 1990s in Berlin. She chose the young German capital as the center of her activities where she practiced new choreographic approaches in self-developed infrastructures. With Jochen Sandig, she founded the dance company Sasha Waltz & Guests in 1993 and in 1996, opened the Sophiensaele as a venue for dance and more—now an international center of the independent dance and theater scene. From 2000—04 she was a director of the Schaubühne am Lehniner Platz. During this first decade in Berlin she created internationally renowned and influential dance pieces such as the trilogies *Travelogue* and *Körper* as well as the immersive dance installation *insideout*. She applied the language and strategies of contemporary dance to vitalize and explore historical and new operas and ballets. With *Dido & Aeneas* (2005), *Medea* (2007), and *Matsukaze* (2011) she realized three pieces about women and at the same time established the genre of the choreographic opera. In 2007 she directed *Roméo et Juliette*, interpreting the dramatic symphony of Berlioz, for the Opéra National de Paris. From this followed *Sacre* in 2013, set to the music of Stravinsky, commissioned by the Mariinsky Theatre in St. Petersburg and in 2014, *Tannhäuser* at the Staatsoper Berlin conducted by Daniel Barenboim. Simultaneously Sasha Waltz has been pursuing the sharing and teaching of dance knowledge and promoting dance as a medium of social and sociopolitical communication. As part

of this endeavor, she founded the Berlin-based Kindertanzcompany (Children's Dance Company) in 2007 and, following an invitation from the Berlin Philharmonic Orchestra, developed a choreography with over 100 pupils to dance Shchedrin's *Carmen-Suite*. In 2016 she founded the event format ZUHÖREN, with which she opened a third space for art and politics. She expanded the Dialogue concept to incorporate danced responses to architecture wherein the audience is invited to act as an equal part of the choreographic happening. Examples of this are Dialogue 09 performed in the still-vacant interior of the Neues Museum in Berlin after the renovation by David Chipperfield (2009) and the choreographic installation *Figure humaine* for the inauguration of the Hamburg Elphilharmonie (2017). In her present choreographic work, Waltz is focusing on the intensification of collaborative processes, such as the synchronic development of choreography and music. In collaboration with Soundwalk Collective and the costume designer Iris van Herpen (among others) she created her piece *Kreatur* which premiered in 2017 at the Radialsystem V in Berlin. Her latest work, *Exodos*, a collaboration with Soundwalk Collective and Urs Schönebaum, premiered in August 2018. In parallel with the artistic direction of her dance company for which she creates pieces on a regular basis, Waltz will take over the direction of the Berlin State Ballet in 2019 with co-director Johannes Öhman. For her special services Sasha Waltz was granted the German Federal Cross of Merit. Since 2013 she is a member of the Academy of Arts Berlin.

IRIS VAN HERPEN (costume design) is a Dutch fashion designer known for continuously pushing the boundaries of fashion design. She has been preoccupied with inventing new forms and methods of sartorial expression by combining traditional and radical materials and garment construction methods into her aesthetic vision, her New Couture. The designer's intent is to blend the past and the future into a distinct version of the present by fusing technology and traditional couture craftsmanship. Her work has been exhibited at various museums such as the High Museum of Art in Atlanta and the

Metropolitan Museum of Art in New York, the Victoria & Albert Museum in London, the Cooper Hewitt Museum in New York, and Palais de Tokyo in Paris, among others. Because of van Herpen's interest in multidisciplinary approach, she has often collaborated with various artists such as Jan van der Wiel and Bart Hess and architects such as Philip Beesley and Benthem and Crouwel Architects. The designer's interest in science and technology has led to ongoing conversations with CERN (European Organization for Nuclear Research) and MIT (Massachusetts Institute of Technology). She invented outfits for musicians and actresses such as Björk, Tilda Swinton, Scarlett Johansson, and Beyoncé, and she created costumes for Paris Opera Ballet/Benjamin Millepied and New York City Ballet. Van Herpen has received numerous awards since 2009. These include the Johannes Vermeer Award, state prize for the arts (2017), the ANDAM Grand Prix Award (2014), and the Grand Prize of the European commission-STARTS (2016). Iris van Herpen lives and works in Amsterdam. *Kreatur* is her first collaboration with Sasha Waltz.

SOUNDWALK COLLECTIVE (sound) is an international art and genre-bending music group based between New York City and Berlin. Founded by Stephan Crasneanscki, including members Simone Merli, and Kamran Sadeghi, it formed in Manhattan to create concept albums, sound installations, and live performances. The Collective's approach to composition combines anthropology, ethnography, non-linear narrative, psycho-geography, the observation of nature, and explorations in recording and synthesis. The source material of their works is always linked to specific locations, natural or artificial, and requires long periods of investigative travel and field work. Over the years, they performed live, among other places, at Opéra de Lyon, CTM Festival, KW Institute of Contemporary Art, Arma 17, Barbican Centre, Berghain, Centre Georges Pompidou, Florence Gould Hall, Mobile Art by Zaha Hadid in Hong Kong, Tokyo, New York; MUDAM, MuCEM, Museo Madre, National Museum of Singapore, New Museum, Palazzo Reale in Milan, La Triennale, Radialsystem



V, and Documenta14 in Athens and Kassel. Its latest body of work, *Transmissions*, is published as a numbered edition box of 4 x 12" LPs, and featured as part of Documenta14 in Athens and Kassel. Soundwalk Collective is currently collaborating with Patti Smith towards creating two art and music projects, respectively titled: *Illuminations*—featuring text from Arthur Rimbaud alongside Sufi rituals from Harar; and *The Peyote Dance*—featuring text from Antonin Artaud over the period he spent with the Raramuri Indians of the Sierra Tarahumara in northern Mexico. The radio artwork *Illuminations*, released in February 2018, features Patti Smith, Abel Ferrara, Gudrun Gut, Hanns Zischler, Charlotte Rampling, Melvil Paupaud, and Mulatu Astatke.

URS SCHÖNEBAUM (lighting design) studied photography in Munich and worked from 1995 until 1998 with Max Keller as a part of the lighting department of Münchner Kammerspiele. After being assistant director for productions at Grand Théâtre de Geneve, Lincoln Center in New York, and Münchner Kammerspiele, in 2000 he started to work as a lighting designer for opera, theater, dance, installations, and performances. He participated in over 130 productions at major theaters including Covent Garden London; Opéra Bastille, Opera Garnier, La Comédie Française and Théâtre du Châtelet in Paris; La Monnaie Bruxelles; Opera de Lyon; Metropolitan Opera, New York; Staatsoper Unter den Linden, Schaubühne and Deutsches Theater in Berlin; Bayerische Staatsoper and Residenztheater in Munich; Dramaten Stockholm; Det Norske Teatret Oslo; Teatro dell'Opera Roma; Festival d'Avignon; Teatro Real Madrid; Festival d'Aix en Provence; Bolshoi Theater, Moscow; Salzburger Festspiele; NCPA and Poly Theater Beijing; Sydney Opera House; Dutch National Opera, Bayreuth Festival, and Wiener Festwochen. He regularly works with stage artists such as Thomas Ostermeier, La Fura dels Baus, William Kentridge, Pierre Audi, and Michael Haneke, and is a longtime collaborator of Robert Wilson. His works include also lighting designs for art projects with Vanessa Beecroft, Anselm Kiefer, Dan Graham, Taryn Simon, and Marina

Abramovic. Schönebaum also designed works for installations in Krakow, Munich, Salzburg, and New York. In 2012 he directed and designed the two operas, *Jetzt* and *What Next?*, and in 2014 *Happy Happy*, composed by Mathis Nitschke at the Opera National de Montpellier. In April 2017 he designed the set and lighting for the opera *Bommarzo* at the Teatro Real Madrid. With Marina Abramovic, Sidi Larbi Cherkaoui, and Damien Jalet he collaborated on their adaptations of Ravel's *Boléro* (2013) and Debussy's *Pelléas et Mélisande* (2018). The latest choreography, *Exodos* by Sasha Waltz, is his second collaboration with her after *Kreatur* in 2017.

DAVIDE DI PRETORO (rehearsal master) of Colleferro, Italy studied ballet and contemporary dance at the Accademia Nazionale di Danza Rome, Balletto di Roma, and Cunningham Dance School, New York. He has danced with Thierry Smits/Compagnie THOR, Ballet Prejocaj, and Wayne McGregor, for whom he also works as an assistant and re-stager. Since 2015 he has worked with Sasha Waltz as a performer, rehearsal director, and teacher. He also teaches his own classes across Europe.

JOCHEN SANDIG (dramaturgy) was born in Esslingen, Germany. In 1990 he moved to Berlin to study psychology and philosophy. Following the founding of the Tacheles Art Centre in 1990, with Sasha Waltz he founded Sasha Waltz & Guests in 1993. In 1996 he co-founded Sophiensaele, an independent venue for dance and theater productions in Berlin-Mitte, which he directed until 1999. From 2000—04 Sandig was a member of the artistic direction as well as a dramaturg at the Schaubühne am Lehniner Platz. Since 2004 he has been the director of the independent Sasha Waltz & Guests GmbH. In 2006, with Folkert Uhde, Sandig founded Radialsystem V. In 2010 he was awarded the Chevalier dans l'Ordre des Arts et des Lettres. In February 2012 he directed his first work, *human requiem*, a staging of Johannes Brahms' *Ein Deutsches Requiem* in cooperation with the Rundfunkchor in Berlin and Simon Halsey. The production traveled to Hamburg, Amsterdam, Paris, Granada, Rotterdam, Athens, Hong Kong,





and New York. The production was awarded with the Classical Next Innovation Award 2016. In 2020, Sandig will become executive director of the Ludwigsburger Schlossfestspiele.

PERFORMERS

LIZA ALPÍZAR AGUILAR, born in San José, Costa Rica, studied dance at Conservatorio El Barco in her hometown. Since 2006 she has worked with Sasha Waltz, and also with Losdenmedium Dance Company, Lemi Ponifasio, and Vanessa Enríquez. She can be seen in dance films and projects with cinematographer Christian Möller and gives workshops worldwide.

JIRÍ BARTOVANEC was born in Marienbad, Czech Republic and studied at the Dance Duncan Center Conservatory in Prague. Since 2003 he continually has been working with Sasha Waltz & Guests. Among others, he has worked with Jochen Roller, Toula Limnaios, Petra Hauerova, Mirela Weingarten, Tiger Lillies, Spitfire Company, J.A. Pitínsky, Jochen Sandig, Helga Davis, and Robert Wilson. His own choreographic work is presented internationally. Bartovanec has given workshops worldwide and has taught at the Duncan Center Conservatory in Prague.

DAVIDE CAMPLANI was born in Marone, Italy. After studying contemporary dance with Giulia Gussago and at Folkwang Universität der Künste, he has worked with Malou Airaudo and, since 1999, with Sasha Waltz, among others. Also he realized film projects with Gianluca Vallero and Karsten Liske. He leads Sasha Waltz & Guests' children's dance company and directs choreography of his own—among others, for Frank Krug's *Lilith's Return* and *Drei Schwestern*, and *Amal* with Medhat Aldaabal.

CLÉMENTINE DELUY was born in Marseille, France and studied at the school of Ballet National de Marseille, at CNSMD, Lyon, and at Folkwang Universität der Künste, Essen. Since 2002 she has worked with Sasha Waltz. In 2006 she became a member of the ensemble of Tanztheater Wuppertal Pina Bausch. Since 2014, she has performed in works by Pascal

Merighi, Fabien Prioville, and Juan Kruz Diaz de Garaio Esnaola and realizes projects of her own.

CLAUDIA DE SERPA SOARES was born in Lisbon, Portugal. She studied with Isabel Merlini and Luis Xarez at the Conservatório Nacional Lisboa, the Escola Superior de Dança, and the CNDC d'Angers. She has worked with Iztok Kovac, Paulo Ribeiro, Luc Dunberry, Benoît Lachambre, Isabelle Schad, Grayson Millwood, Eve Sussmann, Lilo Baur, and since 1999 with Sasha Waltz. She also choreographs.

PEGGY GRELAT-DUPONT was born in Evreux, France and studied at the ballet school of the Opéra National de Paris. She has worked in the ensemble of the Opéra National de Paris, Ballett Frankfurt with William Forsythe, La La Human Steps with Édouard Lock, Lyons Opéra Ballet, with Maguy Marin, Carolyn Carlson, Fearghus O'Conhuir, Ben Aim, Boris Charmatz, and since 2013 with Sasha Waltz.

HWANHEE HWANG was born in Busan, South Korea and studied dance performance at the School of Dance of the Korea National University of Arts. She has worked with the Korean dance company LDP, Toula Limnaios, Colette Sadler, Felix Landerer, Veronika Riz, Eric Trottier, and since 2012 with Sasha Waltz. She develops her own projects and teaches.

ANNAPAOLA LESO was born in Verona, Italy and studied at the Academy of Contemporary Dance and Theatre in Milan. She was long-standing assisting choreographer to Shang-Chi Sun, worked with Adrienne Hart and the Neon Dance Company, the Kammerensemble Neue Musik Berlin, and at the Klangwerkstatt Berlin Festival. With Natascha Roy she developed the improvisation-based workshop series *Movements for the Moment*. Since 2015 she has worked with Sasha Waltz & Guests in many productions.

NICOLA MASCIA was born in Turin, Italy. In 1996 he moved to Berlin to work with Sasha Waltz & Guests. Since, he has been a part of many productions of the company, for which he also works as a rehearsal director and trainer. He has collaborated with Benoît Lachambre,

Jeremy Wade, and Meg Stuart, among others, as a dancer and choreographer. With Matan Zamir he co-founded the duo *matanicol* whose productions have been performed internationally.

THUSNELDA MERCY, born in Marseille, France, grew up in Wuppertal and studied at Folkwang Universität der Künste Essen. Among others she has worked with Juan Kruz Diaz de Garaio Esnaola, Joachim Schlömer, Wim Wenders, and Florence Minder. She was a member and assistant at the Tanztheater Wuppertal Pina Bausch and still works there as a guest. She is an associate artist with Pascal Merighi PRODUCTIONS, and teaches and creates her own projects. She has worked with Sasha Waltz since 2002.

VIRGIS PUODZIUNAS was born in Kaunas, Lithuania. He studied dance there at the Modern Dance Theater AURA, at Tisch School of Arts (New York), Bennington College, and London Contemporary Dance School. He worked as a dancer for the Erick Hawkins Dance Company in New York, as a dancer and choreographer at Nationaltheater Weimar and Staatstheater Kassel, and also develops his own multimedia projects. He has worked with Sasha Waltz since 1999.

ZARATIANA RANDRIANANTENAINA was born in Antananarivo, Madagascar and studied

music theory and dance at the Conservatoire in Dijon and the CNSMDP in Paris. She danced and choreographed with Ballet Preljocaj, develops her own choreographic pieces, teaches, and is involved in many projects and artistic collaborations with the Konzerthaus Berlin or artists such as Pierre Coulibeuf and Olivier Assayas, among others. Since 2010 she has worked with Sasha Waltz & Guests.

COREY SCOTT-GILBERT was born in Washington, DC. After his graduation from The Juilliard School he worked with Lyon Opera Ballet, Alonzo King LINES Ballet, and Cirque du Soleil, among others. Currently he is collaborating with Richard Siegal and Eszter Salamon in Berlin. He has worked with Sasha Waltz since 2006.

Yael Schnell was born in Haifa, Israel. 1994—2002 she was a member of Batsheva Dance Company and collaborated with Amanda Miller, Tero Saarinen, and William Forsythe, among others. Since 2002 she has been working as a freelance dancer in Berlin. There she has worked with various choreographers including Paul Selwyn Norton and Sharon Paz, as well as the company Sasha Waltz & Guests since 2007. She also develops and performs her own works, such as *O'Sullivan* and *it looks like it's going to be a long day*.