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Continu

BAM Howard Gilman Opera House

Dec 4 & 5 at 7:30pm

Running time: one hour & 35 minutes, including intermission

Sasha Waltz & Guests

Directed and choreographed by Sasha Waltz

Set design by **Thomas Schenk, Pia Maier Schriever,**
and **Sasha Waltz**

Costume design by **Bernd Skodzig**

Light design by **Martin Hauk**

Dramaturgy by **Jochen Sandig**

Music by **Edgard Varèse**

Additional music by **Iannis Xenakis, Claude Vivier,**
and **Wolfgang Amadeus Mozart**

Season Sponsor:

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*Leadership support for dance at BAM provided
by Doris Duke Charitable Foundation and
The Harkness Foundation for Dance.*

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The SHS Foundation.*

*Support for the Signature Artist Series provided
by The Howard Gilman Foundation.*

CHOREOGRAPHY

Liza Alpízar Aguilar
Ayaka Azechi
Jirí Bartovanec
Davide Camplani
Maria Marta Colusi
Juan Kruz Diaz de Garaio
Esnaola

Luc Dunberry
Edivaldo Ernesto
Delphine Gaborit
Hwanhee Hwang
Florencia Lamarca
Sergiu Matis
Thomas Michaux

Virgis Puodziunas
Sasa Queliz
Zaratiana Randrianantenaina
Orlando Rodriguez
Mata Sakka
Michal Mualem
Joel Suárez Gómez
Idan Yoav

Drums **Robyn Schulkowsky**
Rehearsal direction **Renate Graziadei**
Assistant director **Steffen Döring**
Sound technician **Lutz Nerger**
Stage technician **Daniel Herrmann**
Props **Brad Hwang**
Wardrobe **Federico Polucci**
Hair and make-up **Stefanie Kinzel**
Assistant technical direction **Leonardo Bucalossi**
Lighting technician **Olaf Danilsen**
Tour management **Karsten Liske**
Technical direction **Reinhard Wizisla**
Direction, Sasha Waltz & Guests **Jochen Sandig**

Iannis Xenakis (1922—2001)
Concret PH, 1958
Rebonds B, 1989
(will be performed live by Robyn Schulkowsky)

Edgard Varèse (1883—1965)
* *Arcana*, 1927
* *Hyperprism*, 1923
* *Ionisation*, 1929—31

Claude Vivier (1948—83)
** *Zipangu für 13 Streicher*, 1980

Wolfgang Amadeus Mozart (1756—91)
Oboe Quartet, KV 370, 2. Adagio

MUSIC

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A production of Sasha Waltz & Guests in collaboration with Schauspielhaus Zürich/Zürcher Festspiele, spielzeit|europa|Berliner Festspiele and Sadler's Wells London.

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Sasha Waltz & Guests is supported by Hauptstadtkulturfonds and Land Berlin.



SASHA WALTZ (direction, choreography) was born in Karlsruhe, Germany. She studied dance and choreography in Amsterdam and New York. In 1993 she founded her company Sasha Waltz & Guests with Jochen Sandig in Berlin. In 1996 she opened the critically-acclaimed Sophiensaele, a theater she co-founded with Sandig. From 2000—05, Waltz was named one of the artistic directors of Berlin's Schaubühne am Lehniner Platz where she created pieces such as the *Körper* trilogy (2000—02) as well as *insideout*, *Impromptus* (2005 Next Wave), and *Gezeiten* (2010 Next Wave), among others. In 2004 Sasha Waltz & Guests once again became an independent company, with Sandig as artistic director. During the following years various works by Waltz—among them *Dido & Aeneas* (2005), *Medea* (2007), *Roméo et Juliette* (2007), and *Passion* (2010)—constituted a new genre: the choreographic opera. She also implemented various *Dialogue* projects: *Dialogue 09—Neues Museum* at the Neue Museum Berlin and *Dialogue 09—MAXXI* at the new MAXXI Museum in Rome, for example. In 2013 Waltz created choreography to Stravinsky's *Le Sacre du Printemps*, a collaboration between Sasha Waltz & Guests and the Mariinsky Ballet, St. Petersburg. *Sacre* premiered at the Mariinsky Theatre in St. Petersburg in May 2013 under the musical direction of Valery Gergiev. The German premiere followed in October 2013 at Berlin's Staatsoper under the musical direction of Daniel Barenboim and performed by the dancers of Sasha Waltz & Guests. With Peter Weibel, Waltz curated the exhibition *Sasha Waltz. Installationen. Objekte. Performances*, which presented her work for the first time in the context of visual arts. In April 2014 she continued her artistic collaboration with Barenboim at the Berliner Staatsoper by staging Wagner's *Tannhäuser*. In September 2014 Claudio Monteverdi's *Orfeo*, choreographed by Sasha Waltz with the Freiburger Barockorchester directed by Pablo Heras-Casado, premiered in Amsterdam. In 2015 her choreographed work, *Roméo et Juliette*, had its German premiere at the Deutsche Oper Berlin. Waltz was awarded the Caroline-Neuber-Preis as well as the French cultural recognition of Officier de l'Ordre des Arts et des Lettres (2010) and the Order of Merit of

the Federal Republic of Germany (2011). Since June 2013, Sasha Waltz has been a member of the Academy of Arts, Berlin. For its anniversary year of 2013, the company was named European Cultural Ambassador by the European Union. Most recently Sasha Waltz & Guests was awarded the 2014 George Tabori Ehrenpreis by Fonds Darstellende Künste.

BERND SKODZIG (costumes) was born in Datteln, Germany, and studied stage and costume design with Jürgen Rose at the Staatlichen Akademie der Bildenden Künste in Stuttgart. After graduation, he assisted Rose and freelance curated for the Textiles and Dress Department of the Victoria and Albert Museum (London). Skodzig has created costumes for theater, dance, and opera productions in Berlin at the Deutsches Theater, Sophiensaele, Jüdisches Museum, Schaubühne am Lehniner Platz, and in Düsseldorf at the Schauspielhaus. In 2006 he created costumes for Tankred Dorst's new production of *Der Ring des Nibelungen* at Bayreuther Festspiele and designed costumes for the world premiere of Hans Werner Henze's concert opera *Phaedra* (2007, dir. Peter Mussbach, designed by Olafur Eliasson) at Berliner Staatsoper Unter den Linden. He created the wardrobe for Falk Richter's production of *Kabale und Liebe* (2008, Berliner Schaubühne am Lehniner Platz) and Oscar Wilde's *Salomé* (2009, dir. Ulrich Rasche, Staatsschauspiel, Stuttgart). Skodzig designed costumes for *Wilhelm Meister* (Schauspielhaus, Frankfurt, 2010). He worked on Marie-Louise Bischofberger's production of Corneille's *Illusion Comique* (2011 premiere, Düsseldorf Schauspielhaus), and Roland Schimmelpfennig's *Hamlet* (dir. Oliver Reese, Frankfurter Schauspielhaus). Skodzig has collaborated with Sasha Waltz & Guests since 1999. He designed costumes for *Dialogue 99/1*, *Dialogue 99/2*, and for *Körper*, *noBody*, and *insideout* (Schaubühne am Lehniner Platz). He worked on her production of Berlioz's *Roméo et Juliette* (2007, Opéra National de Paris) with which he made his Teatro alla Scala (Milan) debut in 2012. In 2009 he created the costumes for Waltz's latest *Dialogue* projects *Dialogue 09—Neues Museum* (Berlin) and *Dialogue 09—MAXXI* (Rome), and

in 2010 for *Métamorphoses* and *Continu* at Schauspielhaus, Zürich and Festspieltage, Salzburg, among others. In 2014 he created costumes for Waltz's production of Wagner's *Tannhäuser* (musical dir. Daniel Barenboim) at Staatsoper im Schiller Theater, Berlin. Skodzig lives and works as a freelance artist in Berlin and London Spitalfields and regularly speaks as guest professor at the Universität der Künste Berlin.

THOMAS SCHENK (set design) was born in Mainz where he studied architecture. He has collaborated with Sasha Waltz to develop staging for her works since 1995. Among these collaborations: *Travelogue III—All Ways Six Steps*, *Allée der Kosmonauten*, *Zweiland*, *Na Zemlje*, *Körper*, *noBody*, *insideout* (2004 OPUS Prize winner, stage design), *Dido & Aeneas*, *Gezeiten*, *Medea*, and *Continu*. He has designed sets for *anything else* and *Don't we* by Luc Dunberry and *d'avant* by Diaz de Garaio Esnaola, Cherkaoui, Dunberry, and Jalet. In 2007 with Pia Maier Schriever, he developed staging for Waltz's *Roméo et Juliette* for the Paris Opera, and for *Continu* (2010 world premiere, Zurich Festival) and *gefaltet* in 2012 (world premiere, Mozartwoche, Salzburg). He was significantly involved in the scenography for the 2013 exhibition *Sasha Waltz—Installationen. Objekte. Performances* (ZKM, Karlsruhe).

PIA MAIER SCHRIEVER (set design) was born in Stuttgart and studied architecture at Staatliche Akademie der Bildenden Künste Stuttgart and Bartlett School of Architecture in London. She has worked as an architect in the offices of hg merz architekten and Sauerbruch Hutton Architekten (both Berlin) and 1100 Architect in New York. In 2004, she opened her own Atelier for Architecture and Set-Design in Berlin. Her ongoing collaboration with Waltz on stage installations for opera and dance started in 2007 with *Roméo et Juliette* at Opéra National de Paris/Opera Bastille, *Continu* (2010, Schauspielhaus Zurich), *Matsukaze* (2011, Théâtre Royal de la Monnaie, Brussels) and in 2012—13, working on repertoire at Staatsoper Berlin and *Roméo et Juliette* (2013, Teatro alla Scala, Milan). In 2013 Schriever received an

artist's scholarship from the Deutsche Akademie Villa Massimo, Rome. In 2014 she created the stage design for Waltz's *Tannhäuser* at Staatsoper im Schiller Theater Berlin. Schriever lives and works in Rome and Berlin.

MARTIN HAUKE (lighting design) was born in Berlin. He studied theater and event technology. While employed by Art Lab Studios, Berlin, he produced events for Shell, Skoda, and IBM, and created lighting for Cora Frost, Gayle Tufts, Tim Fischer, and Alex B. He has worked with Sasha Waltz since 1996, lighting *Zweiland*, *Körper*, *S*, *noBody*, *insideout*, *Impromptus*, *Jagden und Formen* (Zustand 2008), *Gezeiten*, *Continu*, and *Matsukaze* (2011). For Waltz's *Métamorphoses* he was responsible for lighting and stage design. In 2012 he participated in the dance project *MusicTANZ—Carmen*, an education project of the Berliner Philharmoniker, creating the lighting as well. In 2013, he lit the project *Dialoge 2013—Kolkata* in India. Hauke created the lighting for the latest choreographic opera by Waltz, *Orfeo* by Claudio Monteverdi, which premiered in September 2014 in Amsterdam.

JOCHEN SANDIG (dramaturgy) was born in Esslingen. In 1990, he started his psychology and philosophy studies in Berlin. He became involved with the foundation of the Kunsthaus Tacheles and became its artistic director in 1990. In 1993, with Sasha Waltz he co-founded Sasha Waltz & Guests. In 1996, he co-founded the Sophiensaele Theatre in Berlin Mitte and was artistic director until 1999. From 1999 to 2004, Jochen Sandig was a member of the artistic direction of the Schaubühne am Lehniner Platz Berlin and was also responsible for the dramaturgy of the dance section. Since September 2004, he has been artistic director of Sasha Waltz & Guests. He is now the founder of a new production and training center for music, dance, and the visual arts in Berlin called RADIALSYSTEM V, which opened in September 2006. In 2010 Sandig was awarded the French cultural honor of Officier de l'Ordre des Arts et des Lettres. In February 2012 he made his directing debut with *human requiem*, a staging of Johannes Brahms' *Ein Deutsches Requiem* in

cooperation with the Rundfunkchor in Berlin and Simon Halsey.

LIZA ALPÍZAR AGUILAR (dancer) was born in 1983 in San José, Costa Rica. She studied dance at the Conservatorio El Barco, Costa Rica with Jimmy Ortíz and Verónica Yáñez. She performed *Soffio* by Paco Decina, *Corazón de Azufre* by Fernando Hurtado, and *Hay un Tiempo* by Stephan Brinkman. Aguilar worked for Costa Rican dance companies such as 4pelos/Losdenmedium (Jimmy Ortíz), DiquisTiquis (Alejandro Tossatti), and Rosaval Gaspard (Milena Rodríguez). In Europe, she has danced with MAU Company (Lemi Ponifasio). She is an independent dancer, choreographer, and teacher with her own projects in dance and film, among others *Aquel día, cual día?*; *Child of Light*; *Tanz, Cello, Bach*; *Sand*; and *Unentrinnbar*. Since 2011 she has organized an Iberoamerican dance festival, *Plataforma Berlin*, and is the director of *SurReal* (a film-dance competition). Since 2006 Aguilar has worked with Sasha Waltz & Guests. She was seen in *Dialogue 06—Radial System*, *Dialogue 09—Neues Museum*, *Dialogue 09—MAXXI*, and *Dialogue 2013—Kolkata*. With Sasha Waltz & Guests, Aguilar also performs in *Medea*, *Jagden und Formen* (Zustand 2008), *Métamorphoses*, *Continu*, *MusicTANZ—Carmen* (a choreographic and pedagogical education project of the Berliner Philharmoniker with more than 100 students), and in *Sacre*. In 2013 she also taught a repertoire workshop in Guayaquil, Ecuador around *Medea* and *Jagden und Formen*. In 2014 she took part in the new production of *Tannhäuser* by Sasha Waltz and Daniel Barenboim at the Staatsoper Berlin.

AYAKA AZECHI (dancer) was born in Tokyo. She started her dancing education at Miyako Kato at an early age and participated in a project with Miyako Kato in Brazil. From 2001—02, she studied at the Asagaya College of Art and Design, where she choreographed her solo *Ashi* (Leg). She was a member of Kim Itoh + the Glorious Future from 2002—05 and danced in all company productions. In 2006 she performed in Akira Kasai's *Fuyu no tabi* (Winter Journey), and then studied at Kasai's Butoh School (2006—07) in Japan, participating in the graduation

performance. In 2007, Azechi won the second prize in the Saitama National Dance Competition for her solo *Eine Kleine Nachtmusik: Mozart and a Sleepless Night* in Japan and received a grant from the Japanese Government Overseas Study Program for Artists (2008—10). Azechi dances in Waltz's *Dialogue* projects: *Dialogue 09—Neues Museum* and *Dialogue 09—MAXXI*, and in *Continu*.

JIRÍ BARTOVANEC (dancer) was born in Marienbad, Czech Republic. At seven, he joined the Folk-Dance Ensemble Stazka in Tepla. From 1994—97, he studied at the Ballet School of J. Dolecek in Karlsbad and from 1998, at the Duncan Centre Conservatorium in Prague. His own choreographic works, *A.M.F.—Arbeit macht frei* (2001) and *She created beauty so scary* (2002), premiered in Prague. In Berlin, he worked on *Jack & Harun* and *Irrsinn*. In 2004 he collaborated on *Mindgarden* and danced in *Combattimento di Tancredi e Clorinda* and the dance film *Circulatura*, and participated in *Mayim Mayim* (2007, Stadttheater Nürnberg/Fürth). He has worked with Sasha Waltz since 2003 and has danced in *noBody*, *insideout*, *Dido & Aeneas*, *Medea*, *Jagden und Formen*, *Continu*, and *Matsukaze*, and took part in Waltz's *Dialogue* projects. His first solo, *When my mind is rocking I know it's 7*, premiered in 2008 in a program presented by Sasha Waltz & Guests. His solo *Aného* premiered in 2010 in Ludwigshafen. The documentary film *Africké koreny—Ceske tancení* (dir. Nenad Djapic/Pavla Frydlova) about Bartovanec's search for his African family roots was presented by Czech television. The second part of this documentary, *Kodjo*, was seen on TV. He participated in *MusicTANZ—Carmen*, a 2012 educational project of the Berliner Philharmoniker. Bartovanec danced in Waltz's *Sacre* and *L'Après-midi d'un faune*, and in the 2014 exhibition *Sasha Waltz. Installations. Objects. Performances* at ZKM Karlsruhe. In 2014 he presented his recent work *GLOBE* in Prague.

DAVIDE CAMPLANI (dancer) was born in Marone, Italy. He studied contemporary dance with Giulia Gussago and Claudio Gasparotto and at Folkwang-Hochschule, Essen, where he graduated in 1999. Among others he has

danced with Gussago in Italy, Mark Sieczkarek Company, Malou Airaud, and Bonn Opera. Camplani worked on the film *Arie* (2003, dir. Gianluca Vallero) as choreographer and dancer, and danced in the film *história* (2007, dir. Karsten Liske). He has worked with Sasha Waltz & Guests since 1999, dancing in *Körper, noBody, Gezeiten, Medea, Travelogue I—Twenty to eight, Jagden und Formen, Continu, Métamorphoses*, and Waltz's new choreographic opera *Matsukaze; The rest of you* by Juan Kruz Diaz de Garaio Esnaola and Luc Dunberry, and *Don't we* by Dunberry. He participated in the *Dialogue* projects by Waltz and works as rehearsal director for Sasha Waltz & Guests, among others in the choreographic concert *gefaltet* by Waltz and Mark Andre which premiered at the Mozartwoche Salzburg 2012. Since 2008 Camplani has directed the Children's Dance Company of Sasha Waltz & Guests with Mata Sakka and Gabriel Galindez Cruz. In 2009 he started work on his project *From...To* in the program *Choreographen der Zukunft* by Sasha Waltz & Guests. In 2012 he participated in the dance project *MusicTANZ—Carmen* as rehearsal director and coordinator within the education project of Berliner Philharmoniker, working with 100 students. Camplani dances in Waltz's *Sacre* and *L'Après-midi d'un faune*. In 2013—14 Camplani danced in the exhibition *Sasha Waltz. Installations. Objects. Performances.* at the ZKM Karlsruhe, and in 2014 he took part in the production *Tannhäuser* by Waltz and Daniel Barenboim at Staatsoper Berlin. Camplani dances in Sasha Waltz's latest choreographic opera, *Orfeo* by Monteverdi, which premiered in September 2014 in Amsterdam.

MARIA MARTA COLUSI (dancer) was born in Buenos Aires. She studied dance at the dance school of Teatro San Martin. She was a member of the Contemporary Ballet Teatro San Martin and worked with Roxana Grinstein, Ana Maria Stekelman (Compania Tangokinesis), and Oscar Araiz. She has performed at festivals in Brazil, Argentina, Europe, and North America. In the US she studied contemporary dance and composition at the American Dance Festival. In 2001, she earned a scholarship with the Fondation Antorchas in France. Her first piece,

Doigt couleur Carmin, premiered in Buenos Aires in 2001. In Berlin, she studied with David Moss at the Institute of Living Voice. Colusi has been working with Sasha Waltz & Guests since 2002 dancing in such pieces as *insideout, Impromptus, Gezeiten, Dido & Aeneas, Medea, Travelogue—Twenty to eight, Jagden und Formen* (Zustand 2008), *Continu*, and *Métamorphoses*, and she participates in various *Dialogue* projects by Waltz. Since 2010 she has taught and choreographed in collaboration with Edgardo Rudnitzky. The piece *Witness* premiered at Dock11 in 2013. She has been also participated in the performance series *Taktstelle DIE Musiktanzreihe* at Studio LaborGras and Theaterkapelle Berlin. In 2013 Colusi danced in *Sacre* by Sasha Waltz and in the exhibition *Sasha Waltz. Installations. Objects. Performances* at ZKM Karlsruhe, 2013—14.

JUAN KRUIZ DIAZ DE GARAIO ESNAOLA

(dancer) was born in Legazpi, Spain and completed his musical studies in San Sebastián and Amsterdam. He joined Sasha Waltz & Guests in 1996 and is one of its core group. Within the company and Waltz's work, besides his contribution as a dancer and performer, he has been responsible for the musical direction and musical compositions for various pieces, and is rehearsal director and artistic assistant to Waltz. Other important collaborators have included Luc Dunberry, Sidi Larbi Cherkaoui, Damien Jalet, Joanna Dudley, Akademie für Alte Musik Berlin, loscorderos.sc, MOPA, and Stephanie Thiersch.

LUC DUNBERRY (dancer) was born in Valleyfield, Canada in 1969. He studied music at the Collège de Sherbrooke, drama at the UQAM (Université du Québec à Montréal), and dance at LADMMI (Les Ateliers de Danse Moderne de Montréal). In the Groupe de la Place Royale he worked with various choreographers, among them Sasha Waltz, whose company he joined in 1996. Parallel to this, he has developed his own work, including the duet *No thanks I'm fine* (1997) and *anything else* (1998). From 1999 to 2004, Dunberry was a member of the dance ensemble at the Schaubühne as dancer and choreographer. There he developed *The rest of you* with Juan Kruz Diaz de Garaio Esnaola

in 2000, and *Seriously* (2001) with six actors and two dancers. In 2002, with choreographers de Garaio Esnaola, Sidi Larbi Cherkaoui, and Damien Jalet, Dunberry developed *d'avant*, performed at home and abroad (Festival Internacional de Buenos Aires; Tanzplattform Deutschland 2004, Düsseldorf). In 2004, he shot his first film, (*Left*) *between us*, presented at the Video Dance Festival (Greece) and ReelDance Film Festival (Australia). His dance *Don't we* premiered in 2005. His film *just me* may be screened at RADIALSYSTEM V Berlin and Video Dance Festival (Greece, 2007). That year he was assistant choreographer for Waltz in *Roméo et Juliette* (Ballet de l'Opéra National de Paris), and in 2008 he choreographed *Mi-un ni d'eux* for PPS Danse (Montreal) and *Mond... Days* for Tanztheater Osnabrück. In 2009 his piece *Aliens!* premiered in Berlin. Dunberry has danced in Waltz's works: *Zweiland*, *Allee der Kosmonauten*, *Körper*, *noBody*, *insideout*, *Impromptus*, *Dido & Aeneas*, *Medea*, *Continu*, *Sacre*, *L'Après-midi d'un faune*, and *Orfeo*. Dunberry danced in the exhibition *Sasha Waltz. Installations. Objects. Performances* at ZKM Karlsruhe. He has also worked as a rehearsal director for *Gezeiten* and *Matsukaze* and took part in the mounting of *Roméo et Juliette* for the ballet of Teatro alla Scala, Milan and for *Sacre* at the Mariinsky Theatre in St. Petersburg.

EDIVALDO ERNESTO (dancer) was born in Maputo, Mozambique. He began to dance in 1997 with the tsemba dance group, where he studied Mozambican traditional dance for four years. In 2001, he joined Ussoforal, a western African traditional dance group. In 2003, he joined Esculturas Humanas, focusing on contemporary dance. That year, he was accepted into a choreographic development project—a six-month training program organized by CulturArte (Maputo-Mozambique) and Dances na Cidade (Lisbon-Portugal). Through this program he attended several workshops with Boyzie Cekwana and Desire Davids (South Africa), David Zambrano and Mat Voorter (Venezuela-Holland), and Faustin Linyekula (Congo). In 2005, he participated in the DanceWeb Scholarship six-week intensive

workshop in Vienna. He performed in *twelve flies went out at noon*, *soul project*, *SHOCK*, and *land in love* directed by David Zambrano. He has been performing improvisation duets with David Zambrano and also as soloist. He has been working with Sasha Waltz since 2007. Ernesto has danced in the productions *Travelogue - Twenty to Eight*, *Jagden und Formen* (Zustand 2008), *Continu*, *Métamorphoses*, *Passion*, *gefaltet*, *Sacre*, and *L'Après-midi d'une faune*. He also took part in various *Dialogue* projects by Waltz and danced in the exhibition *Sasha Waltz. Installations. Objects. Performances* at ZKM Karlsruhe. In 2010 he participated in the 50 Days program (Costa Rica) directed by David Zambrano, and in 2012 began working with Judith Sánchez Ruíz in spontaneous improvisation performances; they created a duet (*There is a name for it*). Since 2008 he has been collaborating with Performing Arts Research and Training Studios (P.A.R.T.S.) in Brussels as assistant to Zambrano. Since 2013 Ernesto has been collaborating with dance studios and festivals such as Deltebre Dansa (Spain), RADIALSYSTEM V (Berlin), and DansCentrumJette (Brussels).

DELPHINE GABORIT (dancer) was born in Challans, France. She studied contemporary dance at the Conservatoire National de Région de Nantes. After completing the exams she moved to London and graduated from Trinity Laban Conservatoire of Music and Dance with a BA (hons) in dance theater. She has worked as a dancer with companies such as Retina Dance Company, Carol Brown Dances, New Art Club, Lost Dog, Jasmin Vardimon Dance Company, Frantic Assembly, Ben Wright, and Hofesh Schechter. She is a founding member of Bonachela Dance Company. Gaborit was featured in *There will be something later*, a winning entry of Dance Film Academy. In 2011 she worked with British visual artist Martin Creed on the production *Work No 1020* at Sadler's Wells. 2013 she joined Adam Linder in his latest production *Parade*, premiering in Hebbel am Ufer, 2013. Gaborit first danced for Sasha Waltz & Guests in 2009 in *Dialogue 09—Neues Museum*. Since then she has also taken part in

Dialogue 09—MAXXI, Impromptus, Continu, Métamorphoses, the choregraphic opera *Matsukaze*, and *Sacre by Waltz*.

HWANHEE HWANG (dancer) is a dancer, choreographer, and teacher born in Busan, South Korea. She studied dance performance at the School of Dance, Korea National University of Arts. While studying at KNUA she worked as a dancer at LDP, a prominent dance company in Korea, and as a teacher at KNUA and many art high schools. After graduating KNUA with bachelor's and master's degrees in 2005, she worked on her own projects and on productions and with theaters such as Theatre Troupe Georipae, Seoul Metropolitan Theatre, and Ulsan Metropolitan Arts Theater as a guest choreographer. Based in Berlin since 2009 she has performed in works by choreographers such as Colette Sadler, Felix Landerer, Veronika Riz, Eric Trottier, and Toula Limnaios. She participated in the 2012 *MusicTANZ—Carmen* (an education project of Berliner Philharmoniker). In 2013 she won the title of Korean famous dance star at the Korea World Dance Stars festival. Besides the work with Sasha Waltz & Guests Hwang is creating projects in Berlin and Seoul.

FLORENCIA LAMARCA (dancer) was born in Uruguay. Between 1995—99 she studied at Menashe Regional School for Dance, and 1999—2001 at Mateh Asher School of Performing Arts in Israel. After earning her degree Lamarca joined Batsheva Ensemble with which she toured Europe, Japan, and the US until 2004. In addition to working with Sasha Waltz, Lamarca took part in numerous projects by T.R.A.S.H. Dance Company (Netherlands) and with Nir De Volff, Yui Kawaguchi, Gabriel Galindez Cruz, and Paul Gazzola in Berlin. She performed in *Ein Sommernachtstraum* by Constanza Macras and Thomas Ostermeier at Schaubühne am Lehniner Platz. Lamarca has worked with Sasha Waltz & Guests since 2007 dancing in *Medea, Travelogue I—Twenty to eight, Continu, Métamorphoses, Matsukaze*, and in various *Dialogue* projects. She participated in the dance project *MusicTANZ—Carmen*, an education project of the Berliner Philharmoniker.

SERGIU MATIS (dancer) was born in Cluj-Napoca, Romania. From 1991—2000 he studied dance at Liceul de Coregrafie in his hometown and then Akademie des Tanzes Mannheim on scholarship (Tanzstiftung Birgit Keil). He started his professional career at Tanztheater Nürnberg where he worked with Daniela Kurz, Stijn Celis, Jo Strömngren, Catherine Guerin, Rodolfo Leoni, Russell Maliphant, Lionel Hoche, Jo Kanamori, Rui Horta, Javier de Frutos, Andre Gingras, and Jorma Elo. He attended workshops with William Nadylam (Peter Brook Company), Duccio Bellugi-Vannuccini (Théâtre du Soleil), Compagnie Alias-Geneva, Julien Hamilton, Susan Klein, and Jeremy Nelson. Since 2008 Matis has lived in Berlin and worked with Colette Sadler-Stammer Productions, Yossi Berg, and Oded Graf. He is completing the master's program Solo/Dance/Authorship (SODA) at Universität der Künste (University of the Arts) Berlin. With Sasha Waltz he has worked on *Dialogue 09—Neues Museum, Dialogue 09—MAXXI, Continu, Métamorphoses, and Matsukaze*. He also participated in the dance project *MusicTANZ—Carmen* (an education project of the Berliner Philharmoniker). Additionally he choreographed *Human Nature, Landing, ThreeDoors.Search, Crossover Dreams, 89.Grenzenlos, Ploaie de vara*, five short pieces for *Tanzkunst* at Neues Museum Nürnberg, and *Ending-dong*. Matis danced in *Sacre by Waltz*, and in 2013—14 he danced in the exhibition *Sasha Waltz. Installations. Objects. Performances* at ZKM Karlsruhe.

THOMAS MICHAUX (dancer) was born in Châteaudun, France. From 1997—99 he studied contemporary dance at the Superior National Conservatoire of Music and Dance in Lyon. The following two years he was a member of the ballet of the Superior National Conservatoire of Music and Dance and worked with numerous choreographers, including Christian Bourgaud, Mani Marina Blandini, Gaetano Battezzato, and Dominique Bagouet. Between 2000—02 he was a member of the company Cie 47-49 in Grenoble, where he danced in, among others, *Certains plus que d'autres* and *Prospero*. Afterwards Michaux joined Ballet Preljocaj in Aix-en-Provence; between 2002 and 2008 he

was dancing in *Centaures*, *Un trait d'union*, *Eldorado*, and also in the film *Pavillon noir*, directed by Pierre Coulibeuf. Then he became a member of the company Loge 22 Collective and danced in *Compresse*, *Sur Faces*, and *I Meant to Move*. Since 2009 Michaux has collaborated with Sasha Waltz & Guests and has been involved in the productions of *Dialogue 09–Neues Museum*, *Dialogue 09–MAXXI*, and *Continu*.

VIRGIS PUODZIUNAS (dancer) was born in 1973 in Kaunas, Lithuania. He studied at the Modern Dance Theatre AURA in Kaunas, Eric Hawkins Dance School (New York), Tisch School of Arts (New York), Bennington College, and London Contemporary Dance School. After his studies, he continued to collaborate with some of these establishments. From 1996–99 he danced and choreographed at the Deutsches Nationaltheater Weimar. Since 2001 he has been working as a dancer and artistic associate for the dance department at Staatstheater Kassel where he also works as a multi-media artist. He has directed several films, of which *25 cent* and *mad butterfly* were screened at the festival *dance on screen* at RADIALSYSTEM V in Berlin in 2007. Since 1999 Puodziunas has been working with the company Sasha Waltz & Guests and has performed in *Körper*, *noBody*, *S*, *Gezeiten*, *Dido & Aeneas*, *Medea*, *Jagden und Formen* (Zustand 2008), *Continu*, the choreographic opera *Passion*, *gefaltet*, and more. He participated in the dance project *MusicTANZ—Carmen* within the education program of the Berliner Philharmoniker. He can also be seen in *Sacre* and *L'Après-midi d'un faune* by Waltz. Puodziunas danced in the exhibition *Sasha Waltz. Installations. Objects. Performances* at ZKM Karlsruhe. In 2014 he took part in the new production of *Tannhäuser* by Waltz and Daniel Barenboim at Staatsoper Berlin as well as in the latest choreographic opera by Waltz, *Orfeo*, which premiered in September 2014 at the Dutch National Opera Amsterdam.

SASA QUELIZ (dancer) was born in 1971 in Santo Domingo, Dominican Republic. She studied classical ballet at the Dance Academy Articentro Miriam Bello and theater at the

National Art Academy for Drama, Bellas Artes Santo Domingo. From 1990–92, she was a member of the Ballet Classico Nacional studying modern dance at the Dance Academy Lourdes Ramirez. She danced for the companies Danzahoy and Neodanza in Caracas, the Public Eye–Sara Gebran in Copenhagen, and Compagnie Angela Guerreiro, Hamburg. From 1997–99 she worked with LaborGras in Hamburg. Her own choreographies include *A-Des Tiempo* (1999, Santo Domingo), *Why is this reality?* (2003, Choreographisches Zentrum NRW Essen), *O, Würfel, 1* (2000, Kampnagel Hamburg and Ljubljana, Slovenia), plus a collaboration with Jan Pusch, *Who knows, Maybe Tennessee* (2000, Lübeck). She took part in *Reverse me not* Benoit Lachambre. In 2013 she also worked as a teacher, including at a workshop in the context of ProDanCo in Santo Domingo. In 2001 Queliz first worked with Sasha Waltz and since 2005 has been a company member of Sasha Waltz & Guests. She dances in *noBody*, *insideout*, *Impromptus*, *Dido & Aeneas*, *Medea*, *Gezeiten*, *Continu*, *Métamorphoses*, *Matsukaze*, and the choreographic concert *gefaltet* by Waltz. She also participated in the dance project *MusicTANZ—Carmen* within the education project of the Berliner Philharmoniker. Queliz dances in *Sacre* and *L'Après-midi d'un faune* by Sasha Waltz, as well as in her latest choreographic opera, *Orfeo*, which premiered in September 2014 in Amsterdam. Queliz also danced in the exhibition *Sasha Waltz. Installations. Objects. Performances* at ZKM Karlsruhe.

ZARATIANA RANDRIANANTENAINA (dancer) was born in Antananarivo, Madagascar. From 1996–2000 she studied contemporary dance at the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP) where she obtained her degree with high honors. After graduation she joined the junior Ballet of the CNSMDP where she performed pieces of Quentin Rouillet, Hervé Robbe, Jo Stromgren, Lucinda Childs, and Merce Cunningham. In 2001 she led workshops on tours in France and internationally. The same year she was awarded the “jeune espoir” prize of the ninth international dance competition of Paris where

she performed her own choreography, *mal de soi*. Randrianantenaina became a member of Ballet Preljocaj in 2002, participating in film productions with directors such as Olivier Assayas and Pierre Coulibeuf. She made two projects with Hervé Chaussard: *foot loose* and *Un sanglier...*, and *tryptique* with Bruno Péré. She first danced for Sasha Waltz & Guests in 2009 in the production *Dialogue 09—Neues Museum*. Since then she has also taken part in *Dialogue 09—MAXXI*. Of the repertoire of Sasha Waltz & Guests Randrianantenaina also performs in *Zweiland*, *Impromptus*, *Continu*, *Métamorphoses*, and the choreographic operas *Passion*, *Matsukaze*, *gefaltet*, and *Dialogue 2013—Kolkata* by Waltz. In 2012 she participated in the dance project *MusicTANZ—Carmen* within the education project of the Berliner Philharmoniker. Randrianantenaina dances in *Sacre* by Waltz and is part of the ensemble of Sasha Waltz's latest choreographic opera, *Orfeo*, which premiered in September 2014 at Dutch National Opera in Amsterdam.

ORLANDO RODRIGUEZ (dancer) was born in Caracas, Venezuela. He began in theater and dance at the Escuela Superior de Artes Escénicas Juana Sujo and the Taller Permanente de Danza de la Escuela Técnica de Artes Visuales Cristóbal Rojas. In 2002 he graduated from the Instituto Universitario de Danza in Caracas (IUDANZA). Between 2004—07 he benefited from a DAAD scholarship to study at the Folkwang-Hochschule, Essen. In Venezuela he was a dancer of DRAMO—Dramaturgia del Movimiento. Rodríguez is now a freelance performer and choreographer in Europe and collaborated with MOUVOIR/Stephanie Thiersch, Davide Camplani, Helena Botto, and Vincent Bozek, among others. With Sasha Waltz he first danced in 2009 in the project *Dialogue 09—Neues Museum*, followed by *Dialogue 09—MAXXI*, *Impromptus*, *Continu*, *Métamorphoses*, *Matsukaze*, and *Dialogue 2013—Kolkata*. In 2012 he participated in the dance project *MusicTANZ—Carmen* within the education project of the Berliner Philharmoniker. He also dances in *Sacre* by Waltz, and danced in the exhibition *Sasha Waltz. Installations. Objects. Performances* at ZKM Karlsruhe. In 2014 he took part in the new

production of *Tannhäuser* by Waltz and Daniel Barenboim at the Staatsoper Berlin, and dances in the latest choreographic opera by Waltz and Claudio Monteverdi, *Orfeo*, premiering in September 2014 at the Dutch National Opera in Amsterdam.

MATA SAKKA (dancer) was born in Larisa, Greece. She finished her dance degree at the Center of Performing Arts in Athens. With a scholarship from the National Scholarship Foundation-IKY and Cunningham Dance Foundation, she continued her studies in New York at Merce Cunningham studio, where she received her degree, danced repertory work, and started teaching the technique. She performed works from Horeftes, Metakinisi, Stephan Koplowitz, Bryan Hayes, Liz Gerrin, Veronika Riz, Editta Braun, MS Shrittmacher, Jan Pusch, Cocoon dance, La Fura dels Baus, Ingo Reulecke and Felix Ruckert in New York and various European cities. In New York she presented two of her choreographies and since 2003 she has created work in Berlin with Joris Camelin. She joined Sasha Waltz & Guests in August 2005. She dances in *Gezeiten*, *Medea*, *Jagden und Formen* (Zustand 2008), *Continu*, *Métamorphoses*, the choreographic opera *Matsukaze*, *Dialogue 2013—Kolkata*, as well as in *Sacre* and *L'Après-midi d'un faune* by Waltz. She participated in the dance project *MusicTANZ—Carmen* within the education project of the Berliner Philharmoniker. Sakka directs with Davide Camplani and Gabriel Galindez Cruz the children's dance company of Sasha Waltz & Guests in the RADIALSYSTEM V. In 2014 she took part in the production of *Tannhäuser* by Waltz and Daniel Barenboim at the Staatsoper Berlin.

MICHAL MUALEM (dancer) was born in Israel. From 1982—89 she studied professional gymnastics. She started studying dance at the Kibbutz contemporary dance company in 1991. Between 1994—99 she danced at the Liat Dror Nir Ben-Gal Dance Company, where she took part in projects with Inbal Pinto and Niv Sheinfeld. Between 1999—2001 she danced with Noa Dar Dance Company, with which she collaborated on the piece *Arnica* in 2007—08.

Since 2004 she has given workshops on contemporary dance and contact improvisation in Italy, Germany, and Israel. In 2005 Mualem created the dance duet *In Between* with Giannalberto de Filippis, shown at several international festivals. In 2006 the trio *Here and not*, their second work, was presented. In the next couple of years they created more pieces, among others *Silenzio Cucito* and *Piccola, Piccola* (2007), *And after all that*, a production for Ha Dance Company in Haifa, Israel and *Drops of memory* (2008), *Uno Uno* (2010), *Broken Allright Broken Allright*, and *Mister Moon and Miss Luna* (2011). In 2008 she worked with choreographer Roberto Zappala and danced his solo *Instrument 2*. Since 2001 Mualem has worked with Sasha Waltz and besides dancing in various pieces she also collaborates with Sasha Waltz & Guests as an assistant and rehearsal director, and set *noBody* on Goteburg Ballet.

JOEL SUÁRES GÓMEZ (dancer), an artist and performer, was born in Holguín, Cuba. At the age of nine, he started studies at the Escuela Elemental de Ballet Alejo Carpentier and graduated as a dancer from the Escuela Nacional de Ballet de La Habana in the disciplines of classical ballet, Cuban modern technique, and Cuban folklore. After graduation he joined the National Ballet of Cuba (BNC), and worked with Alicia Alonso, Loipa Araujo, Aurora Bosh, Azari Plisetski, Lázaro Carreño, Fernando Pi, and Goyo Montero. Because of artistic interests, in 2008 he left BNC and started working with the Cuban company Danza Contemporanea de Cuba (DCC) as a first solo dancer. As a member of DCC, he worked among others with Julio Cesar Iglesias Ungo, George Céspedes, Mats Ek, Ana Laguna, and Rafael Bonachela. He participated in the creation workshops and performances of Juan Kruz Diaz de Garaio Esnaola, with whom he has collaborated as choreographic assistant, and also danced in *Casí*. During his time with the DCC, Gómez has toured through Latin America, the US, Australia, and Europe, plus national tours in Cuba performing in theaters like Gran Teatro de La Habana, Auditorium Nacional de Mexico, and Teatro Opera Nova (Bydgoski, Poland), Sadler's Wells, Mercat de les Flors, Teatro Real de Madrid, and Joyce Theater. He has given body

techniques workshops in DCC and in the dance school in Havana. In the last years, he has explored some other directions and disciplines parallel to dance. He has been invited to the 11th Bienal de Artes Plásticas de La Habana and worked as director's assistant and performer for a project at Hamburg Media School. He has danced with Sasha Waltz & Guests since 2013.

IDAN YOAV (dancer) trained at Patricia Needleman Dance Studio in Jerusalem, and graduated from the Academy High School for Music and Dance in Jerusalem and studied multidisciplinary arts at Tel-Aviv University. Cited as an Outstanding Dancer by the Israeli Ministry of Culture, he received second prize at the Mia Arbatova Ballet Competition and Scholarships from the America-Israel Cultural Foundation for excellence in dance. He was a member of DanceWeb program at the Impulstanz Dance Festival in Vienna and danced with Batsheva Ensemble, Inbal Pinto & Avshalom Polak Dance Company, Norrdans, Gallim Dance, Zuhkov Dance Theatre, and De De Dance. He was a guest Movement Research teacher at Tanzfabrik Berlin, Chung-Ang University Seoul and Korea National University of Arts, Seoul. Since 2009 Yoav has choreographed and presented work in several festivals. He danced for the first time with Sasha Waltz in *Roméo et Juliette*.

ROBYN SCHULKOWSKY (drums), a South Dakota born percussionist, has been an innovator and collaborator throughout her life. Since her studies in Iowa and Germany, Schulkowsky has dedicated herself to revealing the wonders of percussion to people around the world. As founder of Rhythm Lab, Schulkowsky has brought drumming workshops to cities worldwide, incorporating unique drumming styles and patterns from around the globe, and involving students, professionals, and aficionados alike in workshops, study, and concerts. An active musician on five continents, Schulkowsky moved to Germany during a heyday of experimental and adventurous classical composition. She has premiered and recorded some of the most important works in the 20th and 21st centuries, working with composers such as Sofia Gubaidulina, Karlheinz

Stockhausen, Christian Wolff, John Cage, Morton Feldman, and Iannis Xenakis, presenting their works around the planet. Schulkowsky's virtuosity has been captured on more than 20 recordings, including CDs with violist Kim Kashkashian and trumpeters Reinhold Friedrich and Nils Petter Molvaer, and seminal recordings of compositions by Christian Wolff and Morton Feldman. She is also the subject of the film *Think about Wood, Think about Metal* by Brussels-based artist Manon de Boer, released in February 2011. Schulkowsky's talents have been recognized by numerous music awards.

RENATE GRAZIADEI (rehearsal direction) was born in Austria and began her dance training in Switzerland. She then went to New York for three years to study, live, and work, most notably as a dancer for Nina Wiener Dance Company. Upon her return to Europe, she worked with Rui Horta at the S.O.A.P. Dance Theatre Frankfurt and then the dance group COAX in Hamburg. In 1994 she established the LaborGras collective with Arthur Stäldi. Since then she has created 15 productions/projects with Arthur Stäldi and

was involved in countless productions with other artists. In 1997 and 1998 she received a grant from the danceWEB program during the International Weeks of Dance in Vienna. In 1997 she was additionally profiled in the critic's survey of the magazine *Ballet Tanz International* as upcoming female dancer. Since 2005 she has been teaching contemporary technique at various institutions internationally: as the training director for Sasha Waltz & Guests, at the Folkwang Hochschule, PARTS Brussels, Opéra National de Paris, and offering workshops in Germany, Switzerland, Denmark, Columbia, and Croatia, among others. Since 2004 she has been working as rehearsal director for Sasha Waltz & Guests for *Impromptus*, *Dialoge 06—Radiale System*, *Medea*, *Continu*, and *Roméo & Juliette*. As a dancer she took part in Waltz's *Jagden und Formen (Zustand 2008)*, *Dialoge 09—Neues Museum*, *Dialoge 09—MAXXI*, and *Métamorphoses*. Her closest and longest collaboration has been with choreographer David Hernandez. Since 1999 she has been closely involved in many of his productions and projects.

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