

DANZA

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NO.12 MARCH/APRIL 2019

DANZA & DANZA INTERNATIONAL
ENGLISH LANGUAGE

FROM THE WORLD TO BELGRADE

BELGRADE This year marks the sixteenth edition of the Belgrade Dance Festival, an event that keeps on growing. And the 2019 edition bears witness to the fact that the festival's artistic director Aja Jung intends to carry on thinking big. From 22 March to 12 April a cross section of the best international contemporary choreography will be on display. The opening event is reserved for Sidi Larbi Cherkaoui's Eastman with *Fractus V*, a trio that explores the fracture between the individual and society, information and manipulation, which takes inspiration from texts by Jewish American linguist and philosopher Noam Chomsky. On 24 March the festival, which will be held at the Sava Centar as always, will welcome Nederlands Dans Theater 2 for a performance of a triptych of works by Sol León & Paul Lightfoot and Marco Goecke. The company will perform the indestructible duo's *Sad Case* (1998), a brilliant piece for five dancers to the rhythm of mambo and Latin dance and *Subtle Dust* set to Bach's enduring music, while Goecke's piece *Wir sagen uns Dunkles* (2017) unfolds to Schubert's romanticism and Schnittke's expressive experimentalism. From Israel comes the Batsheva Ensemble with *Sadeh 21* (the show that was awarded the D&D prize for Best Company, this time restaged with the young dancers) while from South Africa comes Dada Masilo and her extraordinary *Giselle*, another D&D prize winner. Not to be missed is Eun-Me Ahn's new piece created for her company; the South Korean artist has chosen to move her attention north beyond the border in light of the easing of political tensions between the two Koreas, as she explains: "As a choreographer I am compelled to understand how movement has developed over more than 60 years within a completely different ideology. Of course there are some obvious differences but probably some elements in common with dances in the South. The people all hope for peace between the two countries. Maybe now is the time to get to know each other a little better". From France come two directors of Choreography Centres who present their creations: Rachid Ouramdane with the duet *Tordre* and Ambra Senatore with *Passo*. Germany is represented by the Gauthier Dance Stuttgart with the solo created by Itzik Galili for Eric Gauthier's farewell to the stage, while from across the pond come BalletX from Philadelphia and Marie Chouinard with her company. The only Italian presence is Spellbound with *Rossini Ouvertures* by Mauro Astolfi. www.belgradedancefestival.com

BalletX of Philadelphia guests at Belgrade Dance Festival. Right, Daphnis Kokkinos.

GREEK NATIONAL BALLET DEEP INTO DIAGHILEV

ATHENS The Greek National Opera Ballet has the universe of Diaghilev set firmly in its sights. From 6 to 21 April at the GNO-Stavros Niarchos Hall the company directed by Konstantinos Rigos will present *From Russia with Love*, a triptych to music by Stravinsky that offers new creative approach to the Ballets Russes. The evening's trump card is the world premiere of *Le Sacre du Printemps* by Cretian Daphnis Kokkinos, member of the Wuppertal Tanztheater since 1993 and one of its rehearsal directors. "Choreographing *Le Sacre du printemps* was a big challenge for me" – states Kokkinos, who acted as Bausch's assistant in the 2000s – "It is the first performance I ever saw from the Tanztheater Wuppertal Pina Bausch. It is the piece I have been dancing with Pina's group for 28 years. It is a great challenge to think and feel this piece in a completely different way than I have up to now. We live in a time when it is not enough to sacrifice just one



girl to appease the god of Spring, but many more and for more gods. Another challenge is to dance with the Greek National Opera Ballet. Although it is a group whose repertory is very different to mine, what we do have in common is that we both have a wide range of dancers, starting from very young ones who are at the start of their career, to others with years of experience". Completing the programme for the evening are *Le Chant du Rossignol* by German choreographer Marco Goecke created in 2009 for the Leipzig Ballet and *Les Noces* choreographed by director Rigos himself, a piece developed in 1993 for his group Oktana Dance-Theatre that has now been expanded on.

TWENTY-FOUR YEARS OF TEXAN SALAD

HOUSTON Dance Salad is 24 years old and to mark this important anniversary it will be hosting companies from all over the world from 18 to 20 April at the Wortham Center, Cullen Theater in Houston, Texas. The Royal Danish Ballet will be in the States with a new *Carmen* by Marcos Morau that was created last year in Copenhagen to music by Bizet alongside *Unravel* by Krisitan Lever set to Ravel's *Pavane pour une infante défunte* that will be performed live by Walentin & McKenzie. Ashley Boudier and Joaquin De Luz, world famous Pnow freelance artist after several years with San Francisco Ballet (he is now in retirement) will perform in Victor Ullate's pas de deux *De Triana a Sevilla* while Russian dancer Maria Kochetkova, Principal guest artist at the Norwegian Ballet, and Sebastian Kloborg, guest dancer with the Royal Danish Ballet, will tackle a series of William Forsythe's early works as well as Benjamin Millepied's *Closer*. Certainly of note among the Italian companies with an international reach is Mauro Astolfi's *Spellbound*, returning to the American event for the fifth time – a good indicator of its popularity – with the director's most recent creation *Full Moon* set to a musical collage that brings together Ryuichi Sakamoto, Dave Porter, Jed Kurzel, The Netherland Quartet Ter Veldhuis Suites of Lux and Max Richter among others, in which the vision of the full moon leads the nine dancers through strange anxieties and odd moments of instinctiveness that are hard to control towards a new awareness. Another return guest is the Susanna Leinonen Company: the Finnish ensemble will present *Shame/less*, a work commissioned by the Festival that is based on Susanna's earlier success *Nasty* and set to music by Arvo Pärt and Max Richter. An extremely topical piece that concentrates on the expectations, limits and attacks that our society places on women. The 2019 programme closes with Donlon Dance Collective Berlin's *Strokes Through the Tail* by Irish choreographer Marguerite Donlon to music by Mozart: the Salzburgerian's *Symphony No. 40* facilitates a perfect osmosis of notes and movement. Then on the 17 April there will be a choreographer's forum coordinated by our collaborator Maggie Foyer. www.dancesalad.org



"Carmen" by Marcos Morau with the Royal Danish Ballet (© Klaus Vedfelt).



Theilaia

18^e STAGE INTERNATIONAL

BALLET

CHARACTER - BAROQUE

Répertoire - Pas de deux

13 - 17 JULY 2019 LYON FRANCE

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