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## Figure a Sea

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**Peak Performances**

2016 | 2017 SEASON

Large  
Print

**American Premiere!**  
**Cullberg Ballet**  
***Figure a Sea***



Photo by Urban Jörén

**October 6–9, 2016**  
Alexander Kasser Theater



**MONTCLAIR STATE**  
UNIVERSITY

Dr. Susan A. Cole, President

Daniel Gurskis, Dean, College of the Arts

Jedediah Wheeler, Executive Director, Arts & Cultural Programming

# **American Premiere!** **Cullberg Ballet** ***Figure a Sea***

Choreography and Direction **Deborah Hay**

Composer **Laurie Anderson**

Sound Design **Martin Ekman**

Lighting Design **Minna Tiikkainen**

Assistant Lighting Design **Heikki Paasonen**

Costumes **Marita Tjärnström**

Choreographic Assistants **Mira Mutka, Laurent Pichaud**

Rehearsal Director **Lisa Drake**

Dancers **Darío Barreto Damas, Ulrika Berg,\* Anand Bolder, Barry Brannum,\* Eleanor Campbell, Jac Carlsson, Eszter Czédulás, Samuel Draper, Unn Faleide, Dasha Hlinkina,\* Katie Jacobson, Eva Mohn, Gesine Moog, Vera Nevanlinna,\* Camille Prioux, Adam Schütt, Daniel Sjökvist, Simon Tanguy,\* Vincent Van der Plas, Tiran Willemse**

\*Guest artist

Co-commissioned by Zodiak, Center for New Dance, Helsinki, Finland;

Peak Performances @ Montclair State University, NJ; Balletto di Roma, Rome, Italy;

Centro per la Scena Contemporanea—Comune di Bassano del Grappa, Bassano del

Grappa, Italy; CCAP, Stockholm, Sweden.

World premiere at Dansens Hus, Stockholm 24 September 2015.

Cullberg Ballet is represented by Key Performance, Koen Vanhove.

Cullberg Ballet is part of Riksteatern—The Swedish National Touring Theatre.

The US tour is made possible with support by The Embassy of Sweden, Washington, DC; The Swedish Arts Council; and Barbro Osher Pro Suecia Foundation.

Duration: 60 minutes, no intermission.

In consideration of both audiences and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

## Program Notes

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Cullberg Ballet continues to challenge the audience's experience of dance, and by its curious and international collaborations the company changes the dance map. *Figure a Sea* brings together Cullberg Ballet's dancers in an artistic master meeting between some of the performing arts' very greatest: the choreographer Deborah Hay and composer Laurie Anderson.

"*Figure a Sea* is a meditation on seeing. Seeing music, fleeting incidences, synchronicities, copious input points, collectivity, surprise. It is a space for self-reflection: for seeing oneself seeing," says Deborah Hay on her work for Cullberg Ballet.

Deborah Hay, iconic American dancer, choreographer, and author, was born in 1941 in Brooklyn. She trained with Merce Cunningham and Mia Slavenska and danced with the Cunningham Dance Company in 1964. Hay belongs to a generation of choreographers who were at the base of the Judson Church Movement in New York in the 1960s, where daily life movements became part of the choreography and untrained people became dancers. This was a change in the history of dance. The

group, known as the Judson Dance Theater, became one of the most radical and explosive postmodern 20th-century art movements. Hay focused on large-scale dance projects and later almost exclusively on rarified and enigmatic solo dances based on her new experimental choreographic method. She also choreographed a duet for herself and Mikhail Baryshnikov, *Single Duet* in 2000.

Laurie Anderson, born in 1947 in Glen Ellyn, IL, is one of today's premier performance artists. Known primarily for her multimedia presentations, she has cast herself in roles as varied as visual artist, composer, poet, photographer, filmmaker, electronics whiz, vocalist, and instrumentalist. As a composer, she has contributed music to films by Wim Wenders and Jonathan Demme; dance pieces by Bill T. Jones, Trisha Brown, and Molissa Fenley; and a score for Robert Lepage's theater production *Far Side of the Moon*. She has created pieces for National Public Radio, the BBC, and Expo '92 in Seville. Anderson's awards include the 2001 Tenco Prize for Songwriting in San Remo, Italy, and the 2001 Deutsche Schallplatten prize for *Life on a String* as well as grants from the Guggenheim Foundation and the National Endowment for the Arts.

In *Figure a Sea* the dancer and the stage are considered a sea of endless possibilities. The choreography moves between being technically proficient and minimalist in its expression. Nothing happens by chance. Hay challenges, without diminishing, the dancer's intelligence, beauty, and speed. Ease, accuracy, visibility, ambiguity and uniformity are the work's key words. Deborah Hay always asks her dancers "What If?" "What if?," for example, all the cells in a body can create a dialogue with everything that they see. In other words: "I do not look at the world. I participate in it. Not only the eyes see," but the whole body.

## About the Artists

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**Deborah Hay** (Choreographer/Director), iconic American dancer, choreographer, and author, was born in 1941 in Brooklyn. She trained with Merce Cunningham and Mia Slavenska and danced with the Cunningham Dance Company in 1964.

Hay belongs to a generation of choreographers who were at the base of the Judson Church Movement in New York in the 1960s, where daily life movements became part of the choreography and untrained people became dancers. This was a change in the history of dance. The group, known as the Judson Dance Theater, became one of the most radical and explosive postmodern 20th-century art movements. Hay focused on large-scale dance projects and later almost exclusively on rarified and enigmatic solo dances based on her new experimental choreographic method. She also choreographed a duet for herself and Mikhail Baryshnikov, *Single Duet* in 2000.

Hay is the recipient of a 1983 Guggenheim Fellowship in choreography, numerous National Endowment for the Arts Choreography Fellowships, and the Rockefeller Foundation Bellagio Fellowship in 1996. In October 2009 Hay received an honorary degree of doctor of dance from the Theater Academy in Helsinki, Finland. In 2010, she was awarded a US Artist Friends Fellowship and in 2011, an artist's grant from the Foundation for Contemporary Arts, based in New York. In April 2012, Hay became one of the 21 American performing artists to receive the inaugural and groundbreaking 2012 Doris Duke Artist Award.

After a two-year research collaboration with Motion Bank, a project of the Forsythe Company, an online interactive website was dedicated to Hay's choreographic aesthetics. *Turn Your F\*^king Head* is a documentary made in 2012 by British filmmaker Becky Edmunds about Hay's last Solo Performance Commissioning Project at the Findhorn Community Foundation. Hay's new book *Using the Sky: a dance* was launched September 2015.

**Laurie Anderson** (Composer), born in 1947 in Glen Ellyn, IL, is one of today's premier performance artists. Known primarily for her multimedia presentations, she has cast herself in roles as varied as visual artist, composer, poet, photographer, filmmaker, electronics whiz, vocalist, and instrumentalist.

Anderson's recording career includes the albums *Big Science*, *Mister Heartbreak*, *United States Live*, *Strange Angels*, *Bright Red*, and the soundtrack to her feature film *Home of the Brave*. A deluxe box set of her Warner Brothers output, *Talk Normal*, was released in the fall of 2000 on Rhino/Warner Archives. In 2001, Anderson

released *Life on a String* for Nonesuch Records, followed by *Live in New York*, recorded at Town Hall in New York City.

Anderson has toured the United States and internationally numerous times with shows ranging from simple spoken-word performances to elaborate multimedia events. Major works include *United States I-V* (1983), *Empty Places* (1990), *The Nerve Bible* (1995), and *Songs and Stories for Moby Dick*.

As a composer, she has contributed music to films by Wim Wenders and Jonathan Demme; dance pieces by Bill T. Jones, Trisha Brown, and Molissa Fenley; and a score for Robert Lepage's theater production *Far Side of the Moon*. She has created pieces for National Public Radio, the BBC, and Expo '92 in Seville. Anderson's awards include the 2001 Tenco Prize for Songwriting in San Remo, Italy, and the 2001 Deutsche Schallplatten prize for *Life on a String* as well as grants from the Guggenheim Foundation and the National Endowment for the Arts.

More recent projects include her score for Trisha Brown's acclaimed piece *O Composite*, which premiered at the Opera Garnier in Paris in December 2004; *Homeland*, an album for Nonesuch Records; and the movie *Heart of a Dog*, which screened at the Venice Film Festival in 2015. Anderson lives in New York City.

**Martin Ekman** (Sound Design), born 1967 in Stockholm, Sweden, has long experience working in recording studios in Greece and Sweden and has been involved in many projects ranging from rock and pop to traditional and classical music. He is based in Stockholm and works as Sound Manager at Cullberg Ballet. In the sound design for *Figure a Sea*, space is given to change the use of the captivating music of Laurie Anderson in every specific performance. Furthermore, a great deal of attention has been given to explore in what ways the sound of the room and space where the performance takes place can add unique dimensions to the piece.

**Minna Tiikkainen** (Lighting Design), born 1969 in Helsinki, Finland, is an award-winning lighting designer. She began experimenting with light while studying fine arts. Her fascination with its immaterial quality led her to enroll at Theater Academy of Finland to study lighting design, where she received her

MA in 2002. She then moved to Amsterdam, forging an international career in performing arts. Her work is described as strong in its minimal approach, especially appreciated for its significance for totality of the performance. She has worked with, among others, Nicole Beutler, Jeftha van Dinther, Mette Ingvarsten, Keren Levi, and Kate McIntosh.

**Heikki Paasonen** (Assistant Lighting Design) studied lighting design at the Finnish Theatre Academy (1997–2003) and at the Hong Kong Academy for Performing Arts (2001–02), earning his master's degree in Lighting Design in 2003. Since graduating, he has worked as a designer in more than 60 professional theater, dance, and opera productions. Paasonen works (2007–present) in the Kiasma Theatre in the Finnish National Gallery's Museum of Contemporary Art as a resident designer and theater technician. In 2012 Paasonen won both the Säde award for "Best Lighting Design in 2011," awarded by the Finnish Association of Lighting Designers, and the Finland Prize, awarded by the Ministry of Education and Culture.

**Marita Tjärnström** (Costumes), born 1970, is Cullberg Ballet's wardrobe supervisor and has created the costumes for works at the company, among them *Figure a Sea* and the solo *Against the Current, Glow*, as well as the costumes for works at the Royal Swedish Ballet School.

**Mira Mutka** (Choreographic Assistant), MFA, works within choreography and dance by initiating, performing, and teaching, often through dances, unreadable writings, and conversations. From a base in Stockholm, Sweden, Mutka is involved in long-term and slow-term collaborations. Recent working environments include ccap (*Sadness Extended/Cristina Caprioli*), *Together Alone* (The Celestial Body Series) and Cullberg Ballet (*Figure a Sea/Deborah Hay*).

**Laurent Pichaud** (Choreographic Assistant) is a researcher, choreographer, and dance performer based in France. He mainly focuses his research and projects on site-specific works where he can question the use of choreographic tools inside nonspecific artistic fields. His relationship with Deborah Hay is plural: as a dance performer and co-choreographer, he created the duet *indivisibilities* with Hay in 2011; he also worked as choreographic assistant and translator on the expanded



French version of Hay's book *My Body, the Buddhist*, which will be published in May 2017. Pichaud received two grants to study Deborah Hay's archives, which helped him to focus on the use of writing as documentation and transmission tools in Hay's work. This main study will turn into a PhD next year.

**Lisa Drake** (Rehearsal Director) graduated from the National Ballet School in Toronto, Canada. Her professional journey in dance began at Nederlands Dans Theater I & II (1987–98). Moving home base to Sweden in 1998, she freelanced as dancer and choreographic assistant with Bullet Proof/Jens Östberg until joining Cullberg Ballet as a performer in 2001. She was awarded the Riksteatern award in 2003 for her performance skills and in 2013 for her contribution to Cullberg Ballet and dance in Sweden. In 2005 an arts grant enabled her to travel to Los Angeles to collaborate with her brother Jeremy, an improvisational musician, for two weeks in an art gallery. They later performed together at Röda Sten, Gothenburg. Since 2009 she has been rehearsal director with Cullberg Ballet. Over the years, Drake has collaborated with choreographers Jiří Kylián, Ohad Naharin, William Forsythe, Mats Ek, Hans van Manen, Nacho Duato, Jens Östberg, Johan Inger, Gideon Obarzanek, Örjan Andersson, Susanne Linke, Stijn Celis, Martha Clarke, Jefta van Dinther, Benoît Lachambre, Trajal Harrell, and Deborah Hay. Drake has been assisting and setting works by Ek, Inger, and Celis for other companies as well as leading workshops. She has made a few small workshop choreographies. Drake is a second-degree Reiki practitioner and is interested in fusing healing with somatic dance work and the art of performance.

## Dancers

**Darío Barreto Damas** was born in 1993 in Santa Cruz de Tenerife, Canary Islands, Spain. He acquired his artistic, technical, and theoretical basis at Espacio Cultural Victoria with Roberto Torres, Teresa Lorenzo, Laura Marrero, and Chano González, among others. Barreto Damas studied the Grado Superior de Danza program within the choreography department at the Institut del Teatre in Barcelona, directed by Alexis Eupierre. He is currently studying in the Bachelor of Dance Performance program at University of Dance and Circus in Stockholm (DOCH). Barreto Damas has worked with choreographers such as Sonia Rodriguez, Juliette Louste, Elena Lalucat,

and Paloma Muñoz. He has also been involved in projects with Erre que Erre and the Ballet Contemporáneo de Barcelona. In 2012 he started to create his own work, usually presented at the festival Canarias Dentro y Fuera, Tenerife. He was an apprentice at Cullberg Ballet for season 2015/16.

**Ulrika Berg** works within the field of dance and choreography and is based in Stockholm. In recent years she has worked with, among others, Cristina Caprioli/ccap, Deborah Hay, Rasmus Ölme, Anna Koch, Sebastian Lingserius, Kristine Slettevold, Rebecka Stillman, and Mårten Spångberg. She has been guest performing with the Forsythe Company (*Human Writes*, 2012) and Trisha Brown Dance Company (*Early Works*, 2011). She holds a master of fine arts degree in Choreography with specialization in dance from the MFA program New Performative Practices at University of Dance and Circus in Stockholm (DOCH). Since 2015 she has been a senior lecturer in Dance at DOCH. She has been a guest dancer with Cullberg Ballet in the work of Eszter Salamon (*Reproduction*, 2015) and presently with Deborah Hay (*Figure a Sea*).

**Anand Bolder** was born in 1988 in Arnhem, The Netherlands. He started his dance education when he was 19 at ArtEZ Hogeschool voor de Kunsten in Arnhem, from where he graduated in spring 2012. During his education he performed pieces by Patrick Delcroix, Marco Goecke, and Joeri Dubbe. He also worked with freelance choreographers such as Piet Rogie and Jefta van Dinther. Bolder came to Cullberg Ballet in the autumn of 2012.

**Barry Brannum**, born 1991 in Anchorage, Alaska, is a dancer, choreographer, and MA/PhD student in UCLA's World Arts and Cultures/Dance department. After attending the South Carolina Governor's School for the Arts and Humanities, he graduated from Princeton University in 2013 with an AB (Honors) in English and a Certificate in Dance. His current research investigates representations of African-American respectability politics in the realm straddling popular culture and concert dance. Brannum has freelanced with a number of Los Angeles-based choreographers, including Laurel Tentindo, Alison D'Amato, Lionel Popkin, alexx makes dances (Alexx Shilling), and Kevin Williamson. Brannum is a guest dancer with Cullberg Ballet in the production *Figure a Sea*.

**Eleanor Campbell** was born in Australia in 1985. She studied classical ballet with Christine Walsh in Melbourne and began performing professionally from the age of 18, first with the Queensland Ballet Company, then with Dance North, working with a variety of Australian choreographers including Gavin Webber and Meryl Tankard. In 2007, Campbell went on to study contemporary dance at Salzburg Experimental Academy of Dance in Austria. The following year she was accepted into Performing Arts Research and Training Studios in Belgium, where she continued her studies with their four-year program. Since her graduation in 2012, Campbell has been working as a freelance performer in Belgium for theater directors Mokhallad Rasem and Thomas Ryckewaert and choreographers Albert Quesada, Georgia Vardarou, and Peter Savel. 2015 was her first season with Cullberg Ballet.

**Jac Carlsson** was educated at the Danish National School of Performing Arts and Rotterdam Dance Academy. As a freelancer, he has worked with several choreographers, among them Henri Oguike, Rachel Tess, and Benedikt Maclsaac, as well as choreographing his own work. In 2010 Carlsson was nominated for the Rolex Mentor and Protégé Arts Initiative in the field of dance. During 2012 he was engaged at the Gothenburg Ballet as a guest dancer and later that same year joined Cullberg Ballet.

**Eszter Czédulás** was born in Budapest, Hungary, in 1988. She began her dance education at the age of ten, at Csillagszemű Hungarian Folk Dance Company, and continued with studies in modern and jazz dance. From 2007 to 2010 she was a student at the Hungarian Dance Academy followed by an education at Codarts, Rotterdamse Dansacademie. She has danced with Mu terminál Youth company, at Szeged Contemporary Ballet, and at Anoukvandijk Dance Company before joining Cullberg Ballet for the season 2011/12 as an apprentice within the frame of her education. Czédulás has worked with choreographers such as Zoltán Fodor, Ádám Fejes, József Hámor, Dóra Barta, Stefanie Batten Bland, and Attila Kun, among others. She joined Cullberg Ballet as a dancer in the autumn of 2012.

**Samuel Draper** was born in Durham, UK, in 1992. For seven years he trained in sports acrobatic gymnastics before starting his dance education at the age of 15 at Dance City Academy Centre for Advanced Training, Newcastle, in 2007. After graduating in 2010, he moved on to Rambert School of Ballet and Contemporary

Dance in London, where he trained for three years, until 2013. Draper has taken part in many workshops, such as Authorship and Practice for Performers with Chrysa Parkinson, Fighting Monkey with Jozef Fucek and Linda Kapetanea, Flying Low with David Zambrano and Leila McMillan, Gaga Intensive in Tel Aviv, and Susan Klein Technique with Susan Klein. Since 2008 he has worked with various choreographers including Neville Campbell, Theo Clinkard, and Kerry Nicholls, among others. Draper joined Cullberg Ballet in the spring of 2013.

**Unn Faleide** was born in 1989 in Oslo, Norway. She graduated from Amsterdamse Hogeschool voor de Kunsten in 2014. She was an apprentice with Cullberg Ballet in 2013/2014 and joined the company as a dancer in the fall of 2014.

**Dasha Hlinkina**, born in Kherson, Ukraine, in 1995, started her dance training with a dance collective in Kherson at the age of six and trained there until she was 14. She attended contemporary dance workshops in Ukraine and Poland and in 2012 became a student of the Modern Theatre Dance department in Amsterdam Theatre School, Netherlands. Hlinkina was an apprentice with Cullberg Ballet for season 2015/16.

**Katie Jacobson** was born in California in 1992. She began her classical training through Northern California Dance Conservatory's pre-professional training company. Post-high school, she moved to Israel to join Kibbutz Contemporary Dance Company's apprenticeship program. In 2012 she began her BFA in Dance Education at ArtEZ Hogeschool voor de Kunsten. In her last year of studies, she joined Cullberg Ballet as an apprentice and later went on as a guest dancer in various pieces. Jacobson has been a company dancer with Cullberg Ballet since the fall of 2015.

**Eva Mohn** was born in Sioux Falls, SD, in 1982. She studied Dance and Cultural Studies at the University of Minnesota in Minneapolis. She was a founding member of the Uri Sands and Toni Pierce Dance Company in 2002 as well as an assistant to Sands during his residencies and commissions. She began working in New York for Berlin/New York-based choreographer Johannes Wieland in 2007 and moved to Staatstheater Kassel in 2008, where she spent three seasons in the Staatstheater Kassel Dance Company. Mohn has also worked with choreographers Camille Brown, Morgan Thorson, Carl Flink, and RootlessRoot. She has studied at EDAM

(Experimental Dance and Music) in Vancouver, Canada, with Peter Bingham and Andrew Harwood; took Ashtanga Yoga training with Richard Freeman; and has been adjunct faculty at the University of Minnesota, teaching improvisation and experimental movement for dancers. Before joining Cullberg Ballet, she danced in Minneapolis with TU Dance Company. She has also committed a great deal of time to music, having created two ensembles: Coach Said Not To and the Dale Hush Hush. Mohn came to Cullberg Ballet in the autumn of 2012.

**Gesine Moog** was born in 1976 in Germany and trained at Hochschule für Musik und darstellende Kunst in Frankfurt. After graduating, she danced in Hessisches Staatstheater Wiesbaden under Ben van Cauwenbergh, Staatstheater Mainz, and Saarländische Staatstheater Saarbrücken. From 2000 to 2007, Moog danced in Staatstheater am Gärtnerplatz München in works by Philip Taylor, Carolyn Carlson, and Jiří Kylián, among others. Since 2001 she has also created her own works. In 2004 Moog was nominated as a “young dancer to watch” in *Jahrbuch Ballet-Tanz*. During the autumn of 2007 and spring of 2008, Moog performed in Riksteatern’s production of Ohad Naharin’s *Kamuyot*, which was presented in Swedish schools and Stockholm City Hall. For her performance she received the Riksteatern Dancer of the Year Award, 2007. Moog joined Cullberg Ballet in the autumn of 2008 and since then has worked with Johan Inger, Alexander Ekman, Mats Ek, Benoît Lachambre, Edouard Lock, Jefta van Dinter, and Deborah Hay, among others.

**Vera Nevanlinna** studied at Helsinki Dance Institute and Theatre Academy of the University of the Arts in Helsinki, Finland, where she graduated in 1998 with an MA in Dance Studies. Since then she has studied dance in New York and worked as a freelance dancer and choreographer. Nevanlinna has worked with ChameckiLerner, Miguel Gutierrez, Deborah Hay, Mart Kangro, Thomas Lehmen, Kirsi Monni, Eeva Muilu, Liisa Risu, Ervi Sirén, Katri Soini, and Paula Tuovinen, among others. Nevanlinna has done interdisciplinary art productions with sculptor Maria Duncker, photographer Elina Brotherus, film director Kimmo Leed, violinist Pekka Kuusisto, and the band RinneRadio. Between 2009 and 2011, Nevanlinna was the artistic director of Zodiak—Center for New Dance in Helsinki. She was also a drummer in the band Branded Women from 1999 to 2001 and, in addition to her dance studies, she graduated as a photographer from Muurlan folk high school. She is currently a guest dancer with Cullberg Ballet in *Figure a Sea*.

**Camille Prioux** is a French dancer born in 1987. He started to learn music at the age of eight and, after trying out circus, in 2003 entered the courses of the Théâtre de l'Aventure in Hem, France. The same year, he joined the school of the Ballet du Nord in France, where he learned classical and contemporary techniques and danced the repertoire of Carolyn Carlson, Hartmut Reischel, and Larrio Ekson. In 2008 he entered the Salzburg Experimental Academy of Dance (SEAD), where he developed his knowledge through the teaching of Matej Kejžar, Libby Farr, Jozef Frucek, Bruno Catalano, Milan Kozánek, and Kira Kirsch, among others. In 2010 Prioux was accepted in Performing Arts Research and Training Studios (P.A.R.T.S.), the well-known dance school of Anne Teresa De Keersmaeker, in Brussels, where he danced the repertoire of the Rosas dance company (*Drumming, Achterland*) and learned from David Hernandez, David Zambrano, Francesco Scavetta, Janet Panetta, Jozef Frucek and Linda Kapetanea, Julyen Hamilton, and many others. Since 2012, Prioux has been traveling in Europe and internationally as a professional dancer and interpreter for choreographers such as Francesco Scavetta, Carolyn Carlson, Cyril Vialon, Vera Tussing, and Anne Teresa De Keersmaeker. to only name a few, before joining Cullberg Ballet in August 2016.

**Adam Schütt** was born 1980 in Sweden and educated at The Swedish Ballet School 1996–99. In 1999, he joined The Royal Swedish Ballet in Stockholm and between 2004 and 2006, he danced with Dansk Danseteater in Copenhagen. Schütt danced in choreographies by Mats Ek, Merce Cunningham, Tim Rushton, Birgitta Egerbladh, Susanna Leinonen, Pontus Lidberg, and Matilde Monnier, among others. Schütt joined Cullberg Ballet in the autumn of 2007, was on a leave of absence for the 2010/11 season, and has been back in the company since autumn 2011.

**Daniel Sjökvist** was born in 1977 in Stockholm. He received his training at the Swedish Royal Ballet School. Sjökvist has danced with the Norwegian National Ballet, GöteborgsOperans Balett and Nederlands Dans Theater. He joined Cullberg Ballet in autumn 2003.

**Simon Tanguy** is a choreographer and dancer based in Rennes, France. Since the age of 18 he has been creating his own shows in a youth circus company that

performs in both the streets and traditional circus environments. In 2005, after ten years of practicing judo, he obtained a philosophy degree in Rennes. Having taken up contemporary dance, he enrolled at the Samovar School in Paris, training in physical theater and clowning, and developing his ideas around burlesque, buffoonery, and grotesque performance. In 2011, he graduated from the School for New Dance Development in Amsterdam. Tanguy explores motion intensity, extreme emotional states, and the shifting musicality of an alert body. He adds to contemporary dance an energetic background that derives from theater and transposes into the former the wildness and openness of clowning. His pieces always feature a flow (bodies, qualities, words) to which the performer has to surrender. Passing through this multiplicity of states, Tanguy reflects on the unpredictable velocity in which we are living. Tanguy has worked both as a dancer and performer for international choreographers including Boris Charmatz, Maud Le Pladec, Deborah Hay, and Ame Henderson. His solo *Japan* received the ITS Choreography Award 2011. The trio *Gerro, Minos and Him*, conceived in collaboration with Aloun Marchal and Roger Sala Reyner, received both the 2nd Prize Danse Elargie at the Théâtre de la Ville-Paris in 2010 and the City of Stuttgart's Dance and Theater Prize in 2013. In 2013 Tanguy founded the company Propagande C in Saint-Brieuc. So far three pieces have been produced by the company. Tanguy collaborates frequently with the Musée de la Danse, with the choreographers Marzena Krzeminska and Éliisa Le Merrer, and with others partners from the department of Côtes-d'Armor. He is a guest dancer with Cullberg Ballet during the US tour of *Figure a Sea*.

**Vincent Van der Plas** joined Cullberg Ballet as an apprentice from Rotterdamse Dansacademie in the 2012/13 season. Since the 2013/14 season, he has been a dancer in Cullberg Ballet.

**Tiran Willemse** was born in Western Cape, South Africa. He studied at Cape Town Ballet School and at Performing Arts Research and Training Studios (P.A.R.T.S.) in Belgium. He performed with Jérôme Bel (*Gala*), Andros Zins-Browne (*The Middle Ages*), Daniel Linehan (*Un Sacre du Printemps*), and Susanne Linke (*Frauenballett*). As a part of the P.A.R.T.S. graduation tour, Willemse created the duet *RaceCar* with James P. McGinn and the solo *Trans-Lation*. He also collaborated with Manuela Aranguibel to create the piece *With me*. When asked to describe

himself, Willemse expressed his passion by saying, “I just love dance.” He joined Cullberg Ballet in 2015.

## About the Company

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**Cullberg Ballet** has performed all over the world and is an important contributor to the international presentation of contemporary dance. The company also engages in national outreach through its tours within Sweden. Cullberg Ballet collaborates with a variety of national and international choreographers and performing artists who create works for large as well as small stages. Cullberg Ballet’s activities encompass different projects and productions including collaborations with dance training programs. Cullberg Ballet was founded by Birgit Cullberg in 1967 under the auspices of Riksteatern—The Swedish National Touring Theatre, of which it still is a part. The company currently has 16 dancers from nearly as many countries. Since its inception, the stage personalities, creativity, and technical strength of its dancers have been Cullberg Ballet’s defining characteristics. Gabriel Smeets has been the artistic director since 2014.

### Cullberg Ballet (Fall 2016)

Artistic Director **Gabriel Smeets**  
Managing Director **Stina Dahlström**  
Artistic Coordinator **Jane Hopper**  
Rehearsal Directors **Lisa Drake, Thomas Zamolo**  
Producer **Malin Brereton**  
Assistant Producer **Josefin Kahraman**  
Marketing and PR Manager **Erica Espling**

Dancers **Anand Bolder, Eleanor Campbell, Jac Carlsson, Eszter Czédulás, Samuel Draper, Unn Faleide, Katie Jacobson, Eva Mohn, Gesine Moog, Camille Prioux, Adam Schütt, Daniel Sjökvist, Vincent Van der Plas, Tiran Willemse**



Apprentice from DOCH **Darío Barreto Damas**

Technical Coordinator **Matz Palmklint**

Stage Manager **Tony Bohlin**

Lighting Manager **Elin Holmberg Klasen**

Sound Manager **Martin Ekman**

Assistant Wardrobe Supervisor/Tour Manager **Camilla Carlström**

Wardrobe Supervisor **Marita Tjärnström**

Dancers on leave of absence **Agnieszka Dlugoszewska, Sylvie Gehin Karlsson**

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