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## Tragedy of a Friendship

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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Dr. Susan A. Cole, President  
Daniel Gurskis, Dean, College of the Arts  
Jedediah Wheeler, Executive Director, Arts & Cultural Programming

## American Premiere!

# Troubleyn | Jan Fabre

# Tragedy of a Friendship

Concept and Director **Jan Fabre**  
Text **Stefan Hertmans**  
Music **Moritz Eggert, Richard Wagner**  
Set Design **Jan Fabre**  
Costume Design **Andrea Kränzlin**  
Lighting Design **Jan Dekeyser** and **Helmut Van den Meersschaut**  
Dramaturgy **Miet Martens**

Singers **Lies Vandewege** (soprano), **Hans Peter Janssens** (tenor)  
Performers **Silke Muys, Anne Maria Pajunen, Solène Weinachter, Gustav Koenigs, Nikolaus Barton, Annabelle Chambon, Cédric Charron, Ivana Jozic, Kurt Vandendriessche, Fabienne Joanne Vegt**  
Orchestra (recorded) **Flanders Opera Symphony Orchestra**  
Musical Ensemble (recorded) **Nico Declerck** (harmonium), **Jadranka Gasparovic** (cello), **Lydia Kavina** (theremin)

Assistant Scenographer **Bert Heytens**  
Sound **Tom Buys**  
Technical Coordinator **Arne Lievens**  
Tour Manager **Sophie Vanden Broeck**  
Production Manager **Ilka De Wilde**  
Costume/Stage Assistant **Kasia Mielczarek**  
Bell-jar Video Effects **Luca Brinchi, Roberta Zanardo, Santasangre**

Armors **Maximilian Bertet**  
Weapons **Stan Van Dinter**  
Bell-jars **Heinz Fritz**  
English Language Coach **Lynette Erving**

World premiere: May 15, 2013, Vlaamse Opera Antwerp.

Produced by Vlaamse Opera and Troubleyn | Jan Fabre.

Co-produced by Concertgebouw Brugge, Théâtre de la Ville Paris, Opéra de Lille, Geneva Wagner Festival, and Holland Festival.

Duration: 3 hours 10 minutes, no intermission.

In consideration of both audience 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.

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Montclair State's **Office of Arts & Cultural Programming** (ACP) presents and produces leading artists of the world in dance, music, theater, and opera. Under its signature series Peak Performances, ACP has produced works such as *Zinnias: The Life of Clementine Hunter* by Robert Wilson, Bernice Johnson Reagon, Toshi Reagon, and Jacqueline Woodson; *Dog Days* by David T. Little and Royce Vavrek; Harry Partch's *Oedipus*; and Ridge Theater's *The Difficulty of Crossing a Field* by David Lang. In addition, ACP has commissioned works by Bill T. Jones, Kronos Quartet, Jan Fabre, Liz Lerman, Wayne McGregor, Laurie Anderson, Romeo Castellucci, Richard Alston, Susan Marshall, Fred Hersch, and David Gordon.

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### The 2013/14 season is made possible in part by funds from:

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To view our complete season and for more information, visit [peakperfs.org](http://peakperfs.org).



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# Peak Performances

THE 2013|14 SEASON

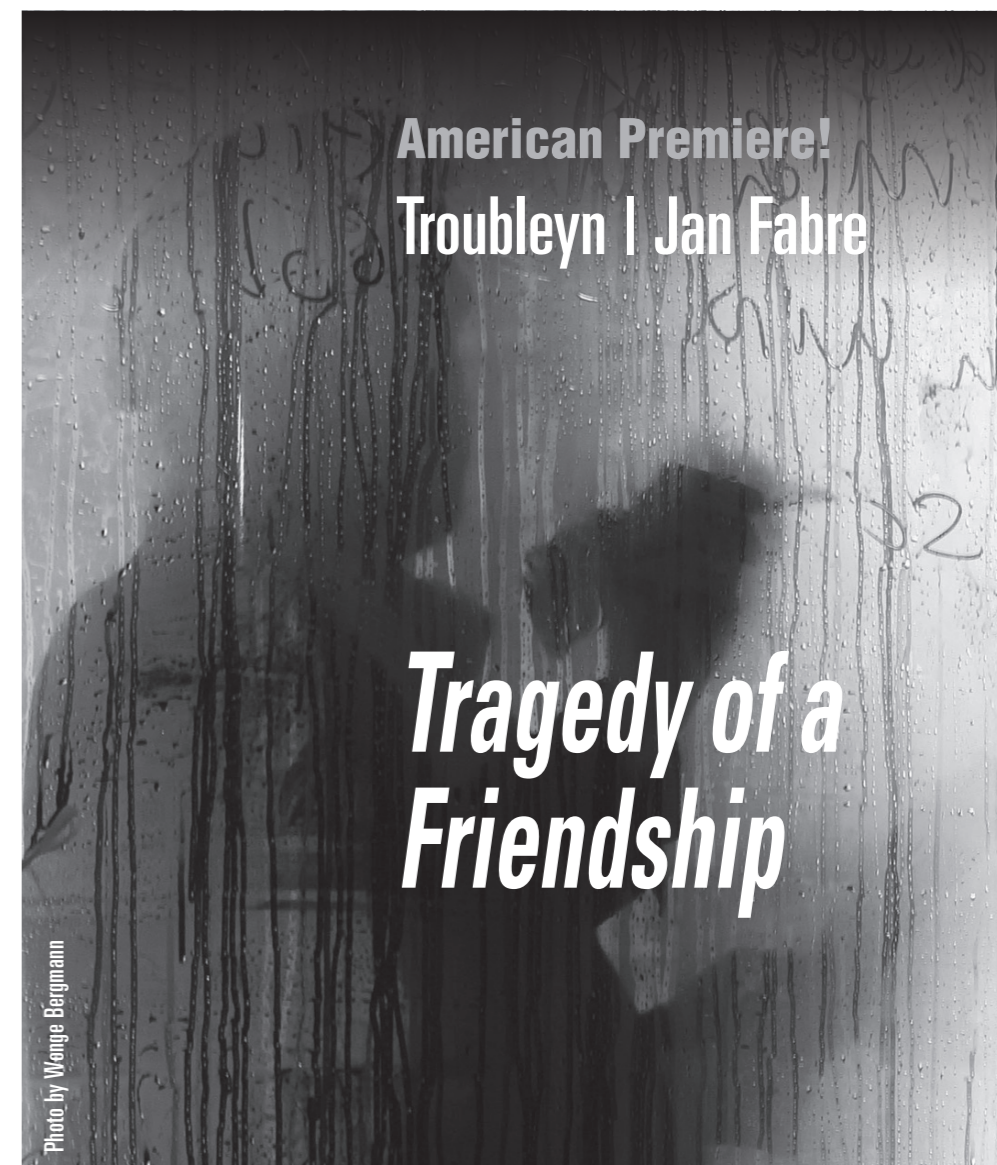


Photo by Wenge Bergmann

American Premiere!  
Troubleyn | Jan Fabre

# Tragedy of a Friendship

November 1–3, 2013

Alexander Kasser Theater

 **MONTCLAIR STATE**  
UNIVERSITY



## About the Artists

**Jan Fabre** (Concept/Director/Set Design), born in Antwerp, Belgium, in 1958, is considered one of the most innovative and versatile artists of his day. Over the past 30 years, he has produced works as a visual artist, theater director, and author. In the late 1970s, the young Fabre caused a sensation as a performance artist. In 1982, the work *This is theatre like it was to be expected and foreseen* and, two years later, *The power of theatrical madness* challenged the foundations of the European theater establishment. Chaos and discipline, repetition and madness, metamorphosis and the anonymous are indispensable ingredients in Fabre's theatre. Productions such as *Je suis sang*, *Tannhäuser*, *Angel of Death*, *Quando l'uomo principale è una donna*, *Orgy of Tolerance*, *Preparatio Mortis*, and *Prometheus—Landscape II* have earned him international acclaim. In 2005, as an *artiste associé* of the Festival d'Avignon, Fabre created *Histoire des Larmes* for the Cour d'Honneur, where he had previously performed *Je suis sang* in 2001 and a retake of *Je suis sang* in 2005, making him the only artist in the world who has had three performances at that venue. In 2007, he created *Requiem für eine Metamorphose* for the Felsenreitschule of Salzburg.

Jan Fabre, 2005, "The Power of Theatrical Madness"

Jan Fabre, 2005, "The Power of Theatrical Madness"

Over the years, Fabre has also built up an exceptional oeuvre as a visual artist. Recent exhibitions include *L'ange de la métamorphose* (Louvre, Paris 2008), *From the Cellar to the Attic—From the Feet to the Brain* (Kunsthaus Bregenz, 2008; Venice Biennale, 2009), *The Hour Blue* (Kunsthistorisches Museum, Vienna, 2011), *Hortus/Corpus* (Krölller-Müller Museum, Otterlo, The Netherlands, 2011), *Pietas* (Venice Biennale, 2011), and *Chapters I–XVIII: Waxes & Bronzes* (Royal Museums of Fine Arts of Belgium, Brussels, 2012–13). Upcoming are group exhibitions such as *Les formes de la pensée—Peinture et philosophie* at Fondation Maeght (Saint-Paul-de-Vence, France) and *Wunderkammer—Cabinet de curiosité contemporain* at Palazzo Widmann (Venice Biennale). This fall Fabre presents a solo exhibition at the MAXXI in Rome and at the Palais des Beaux Arts de Lille. For 2015, he will be working on a 24-hour theater project called *Mount Olympus*.

**Stefan Hertmans** (Text) has received praise here and abroad as the author of numerous literary works, including poetry, novels, essays, plays, short stories, and a guide to art education. He lectured at a Master’s course at the Royal Academy of Fine Arts (KASK, Hogeschool Ghent, Belgium) and at the Sorbonne, the universities of Vienna, Berlin, and Mexico City, the Library of Congress (Washington, DC), and University College, London. He was a visiting professor at the University of Ghent in the 2012–13 academic year. Hertmans’s play *Kopnaad*, which was staged by Jan Ritsema for the Brussels Kaaitheater, was nominated for the 1995 theater festival. His novel *Naar Merelbeke* (1994) was nominated for the Libris Prize. His poetry collection *Muziek voor de overtocht* was nominated for the VSB Poetry Prize, and Hertmans was awarded the Flemish Community Prize for Poetry in 1995. With the essays in *Fuga’s en pimpelmezen* (1996), Hertmans entered the debate about issues such as fundamentalism, the war in Bosnia, and the making of

ideology. His collection *Goya als hond* (1999) was again nominated for the VSB Poetry Prize. The Kaaitheater and Brussels 2000 commissioned him to write a second play, *Mind the Gap*, performed by Toneelgroep Amsterdam (Gerardjan Rijnders) in 2001.

Jan Fabre

In spring 2001, *Als op de eerste dag* (Meulenhoff) was published and nominated for the AKO Literature Prize and received the 2002 Bordewijk Prize. Autumn 2002 saw the publication of *Engel van de metamorfose*, a collection of essays about the work of Jan Fabre. In 2005 Hertmans's poetry collection *Kaneelvingers* was published. In 2007 the essay collection *Het zwijgen van de tragedie* appeared, in which Hertmans brings together essays that resulted from his theater trilogy and for which he was awarded the five-yearly Essay Prize by the Belgian Royal Academy of Language and Literature in 2008. Subsequent works include the novel *Het verborgen weefsel* (2008), the poetry collection *De val van vrije dagen* (2010), and the collection of essays *De mobilisatie van Arcadia* (2011).

**Moritz Eggert** (Music), born in Heidelberg, Germany, in 1965, studied piano and composition in Frankfurt and in Munich and played keyboard in various bands with guitarist Marcus Deml. He also studied piano with Raymund Havenith and Dieter Lallinger and composition with Hans-Jürgen von Bose in Munich. Eggert's work covers all genres—his oeuvre includes 11 operas as well as ballets and works for dance and musical theater, often with unusual performance elements. As a pianist he collaborates as soloist with orchestra, as chamber music partner, and as accompanist. In 1996 he presented the complete works for piano solo by Hans Werner Henze for the first time in one concert. As a composer, Eggert has received awards including the composition prize of the Salzburger Osterfestspiele, the Schneider-Schott Prize, the Siemens Förderpreis, and the Zemlinsky Prize. In 2003 he became a member of the Bayerische Akademie der Schönen Künste. His concert-length cycle for piano solo, *Hämmerklavier*, has been performed around the world.

Eggert’s music has often been at the center of media attention. He wrote a “soccer oratorio” and the music for the opening ceremony for the German FIFA World Cup 2006. The German tabloids berated his opera *The Snail* (librettist and director Hans Neuenfels) as a “vile porn opera.” His opera *Freax* created a scandal around its director, Christoph Schlingensief. Eggert’s collage of all 22 Mozart operas for the Salzburger Festspiele was greeted with controversial reactions, as was his *Foot Ballet* for the Viennese Opera Ball. In recent years he has also incited heated discussion about contemporary music, both as creator of the *Bad Blog of Musick* and in various publications and lectures. Among recent projects were his opera *All These Days* for the Theater Bremen and a *Faust* evening with German talk show host Harald Schmidt and Steven Sloane with the Bochumer Symphoniker. His current projects include an open-air project with La Fura dels Baus for the Bavarian State Opera Festival and a ballet after works by Edgar Allan Poe for the Theater Giessen. Since October 2010 he has been a professor of composition at the University for Music and Theater in Munich.

**Lies Vandewege** (Soprano) graduated with special distinction from the Royal Flemish Conservatory of Antwerp in June 2007. She pursued advanced studies at the Queen Elisabeth Music Chapel Opera Studio, where she was tutored by José van Dam. Vandewege has been a soloist with many outstanding European conductors, including Dirk Brossé (Beethoven Academie), Richard Egarr (Brussels Philharmonic Orchestra), Theodor Guschlbauer (National Orchestra of Belgium), Leo Hussain (La Monnaie Symphony Orchestra), Hervé Niquet (Le Concert Spirituel), Yannis Pouspourikas (Nuove Musiche), Michel Tabachnik (Brussels Philharmonic—Christmas Concert Royal Palace), and Lawrence Foster (Gulbenkian Orchestra—Marguérite, *Faust*). She made her opera debut in June 2008 at La Monnaie/De Munt in Brussels with Haydn’s *Amore* and *Little England*, a co-production with the Queen Elisabeth Music Chapel. Other opera repertoire includes *Orfeo* (La Speranza/Una Ninfa/Uno Spirito at the Opera de Montpellier), *La Corona* (Climène), *La Dafne* (Pastore 1), *Dido and Aeneas* (Dido), *Carmen* (Frasquita and Mercedes), *Roméo et Juliette* (Stéphano), *Les Contes d'Hofmann* (Giulietta), and *Das Land des Lächelns* (Lisa). She participated in *Haunted House of History*, a Wagnerian Theater Opera, created for the Opera Days Rotterdam with the company Wunderbaum. Upcoming projects are *Don Giovanni* (Donna Elvira) and *Die Fledermaus* (Rosalinde).

Jan Fabre

Jan Fabre, 2005, "The Power of Theatrical Madness"

**Hans Peter Janssens** (Tenor), born in Bruges, Belgium, started his musical studies at the Municipal Music Conservatory of Bruges and at the Royal Academy of Music, Ghent. He completed his studies at the Guildhall School of Music and Drama, London, and at the Music Academy of the West in Santa Barbara, CA. As a singer-actor, he took part in the world tour of Jan Fabre’s *The Power of Theatrical Madness* (1984–85). He played the part of Knight of the Holy Grail in the Flemish Opera’s production of Wagner’s *Parsifal* (1990) and then toured the UK for two years with the English Touring Opera company, playing the title role in *Don Giovanni* (Mozart), Guglielmo in *Così fan tutte* (Mozart), and Sid in *Albert Herring* (Britten), among others. Janssens made his entry into the world of musical theater in 1993 as the Padre in the Royal Ballet of Flanders’s production of *Man of La Mancha*. Subsequently he appeared in *Jesus Christ Superstar*, *Chess*, *Phantom of the Opera*, *Sacco & Vanzetti*, *Jekyll and Hyde*, *Les Misérables*, *Follies*, *Dracula*, *Tarzan*, *Dance of the Vampires*, *Oliver*, *Lillies*, and *Aspects of Love*. From May 1998 to April 1999 he played Jean Valjean in the Flemish version of *Les Misérables* in Antwerp. In May 2006 Janssens returned to London to play Inspector Javert in *Les Misérables*, becoming the only actor in the history of *Les Misérables* in London to play both Valjean and Javert. For his rendition as Dracula in *Dracula the Musical*, he was awarded the Flemish musical award for best male lead and the “Musical Award Special Merit” for his entire career. Recently, Janssens began focusing again (after 20 years) on the opera repertoire. In January 2013, he played Siegmund in a concert version of the first act of Wagner’s *Die Walküre* in Germany, with the Bielefeld Philarmoniker, led by Alexander Kalajdzic.

**Nikolaus Barton** (Performer) was born in Vienna, Austria. From 2004 to 2008, he studied acting at the Max Reinhardt Seminar in Vienna. While there, he played the role of Mercutio in *Romeo and Juliet* at the International

Jan Fabre

Jan Fabre, 2005, "The Power of Theatrical Madness"

Festival in Brno (Czech Republic). In 2008, he joined Theater Chemnitz in Germany and played roles such as Malcolm in Shakespeare’s *Macbeth* and Conti in Lessing’s *Emilia Galotti*. In 2011 he performed in Goethe’s *Italian Voyage* under director Fernando Scarpa in Los Angeles and the title role in *Tartuffe* by Molière at Theater Bregenz.

Barton moved to Berlin in 2012 and started filming TV series, including *SOKO Donau*, *SOKO Kitzbühel*, and a new Austrian series called *Janus*.
**Annabelle Chambon** (Performer), from France, received the Diplôme National d’Etudes Supérieurs Chorégraphiques at the Conservatoire National Supérieur de Musique et de Danse de Lyon (France) in 1997. Three years later, she joined the Troubleyn | Jan Fabre company for *As Long as the World Needs a Warrior’s Soul*. She then performed in *Les Guerriers de la beauté* (a film by Pierre Coulibeuf, 2001), *Je suis sang* (2001/2003/2005), *Parrots and Guinea Pigs* (replacement 2003), *Tannhäuser* (2004), *The Crying Body* (2004), *Histoire des Larmes* (2005), *Orgy of Tolerance* (2008), *Prometheus—Landscape II* (2011), and the successful solo *Preparatio Mortis* (2005/2010), which is still touring. She is a member of the Jan Fabre teaching group. She founded Label Cedana with Cédric Charron in 2002 and presented several performances in Europe. She performed with Coraline Lamaison in *Ex/stase* (2010) and *Narcisses 2.0* (2012) and also with Kris Verdonck in *I/II/III/IIII* (2008), Thierry de Mey in the movie *Ma mère l’oye* (2004), and others. Chambon will be part of Jan Fabre’s 24-hour project *Mount Olympus* (2015).

Jan Fabre

Jan Fabre, 2005, "The Power of Theatrical Madness"

**Cédric Charron** (Performer) was born in Bretagne, France. He first completed his MA in economics and political science in Rennes and decided in 1997 to study performance and dance at P.A.R.T.S./Anne Teresa De Keersmaeker in Brussels. He first worked with Jan Fabre in 1999, in the production *As Long as the World Needs a Warrior’s Soul*. He later performed in other works by Fabre such as *Je suis sang*, *Tannhäuser*, *The Crying Body*, *Histoire des Larmes*, *Orgy of Tolerance*, and *Prometheus—Landscape II*. He also collaborated on *Preparatio Mortis*, a solo for Annabelle Chambon, and dances in Pierre Coulibeuf’s film *Les Guerriers de la beauté*. He is a member of the Jan Fabre teaching group. In 2002, he founded Label Cedana with Annabelle Chambon and presented several performances in Europe. He has collaborated with artists including Boris Charmatz, William Forsythe, Thierry de Mey, Michèle Anne de Mey, Fatou Traoré, and Filip Sangdor. Charron will be part of Jan Fabre’s 24-hour project *Mount Olympus* in 2015.

Jan Fabre

**Ivana Jozic** (Performer), born in Zagreb, Croatia, is a dancer and actress. She studied dance at the School for Classical Ballet in Zagreb and London Contemporary Dance School and acting in Drama Studio London. After graduating, she was a member of Déjà Donné Company and Company Linga. She first worked with Jan Fabre in 2003 in *Je suis sang* and continued in *Tannhäuser* (2004), *The Crying Body* (2004), *Histoire des Larmes* (2005), *Requiem for Metamorphosis* (2007), *Orgy of Tolerance* (2009), and *Prometheus—Landscape II* (2011). She toured for four years with Fabre’s solo *Angel of Death*, a worldwide success that won the Golden Laurel Wreath at the MESS International Theatre Festival, honoring the best overall performance. In 2008, Fabre created another solo for her, *Another Sleepy, Dusty, Delta Day*. She is a member of the Jan Fabre teaching group. As an actress,

Jan Fabre

Jan Fabre, 2005, "The Power of Theatrical Madness"

Jozic appeared in Chantal Akerman’s movie-installation *Women from Antwerp in November* (2007) and in Pierre Coulibeuf’s *Doctor Fabre will cure you* (2013). She will be part of Jan Fabre’s 24-hour project *Mount Olympus* (2015), among other upcoming projects.
**Gustav Koenigs** (Performer) was born in Düren, Germany. From 2005 to 2009, he studied acting at the University Mozarteum in Salzburg, Austria. In 2008 he joined the Schauspielhaus Graz, where he worked with directors such as Theu Boermans (Rosenkrantz in *Hamlet*), Anne Bogart, Anna Badora (Malcolm in *Macbeth*), Boris Nikitin (Adam in *Der Fall Dorrichter Adam*), Peter Konwitschny, Götz Spielmann, and others. In 2011 he moved to Berlin and became a freelance actor, appearing in diverse movies such as *Great* (Andreas Henn). He also played in theater productions and lent his voice to several voice-overs.

**Silke Muys** (Performer) is a Belgian dancer and performer. After studying dance at Kunsthumaniora Brussel, she moved to Mazatlán (Mexico), where she studied contemporary dance at Delfos Danza. She later continued with intensive studies at Danscentrum Jette (Belgium) and Ultima Vez (Belgium). Her work is characterized as being energetic, animalistic, physical, creative, and dedicated.

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Jan Fabre, 2005, "The Power of Theatrical Madness"

**Anne Maria Pajunen** (Performer), born in Helsinki, Finland, is a performer and a choreographer. She studied at TeaK, Theatre Academy of Finland, where she did both her bachelor’s and master’s studies in dance. In 2008 she moved to Brussels and studied at the Research Cycle of P.A.R.T.S., graduating in 2010. During her studies, she performed in works by Jérôme Bel, Trisha Brown, and Anne Teresa De Keersmaeker, among others. Since 2010 Pajunen has worked with Alexandra Bachzetsis, Jan Fabre, and Daniel Linehan. In 2011 she created a solo performance, *Ritual 10*, for the exhibition *No Government No Cry* by artist Kendell Geers. She is currently working on a new solo project in collaboration with dramaturg Edith Cassiers.

**Kurt Vandendriessche** (Performer), born in Roeselare, Belgium, finished his studies in Dramatic Arts at the Royal Conservatory of Brussels and stage design at the Posthogeschool voor Podiumkunsten in Antwerp. Gaining experience in puppetry, street theater, and on television and film sets at the start of his career, he has since focused mainly on performance and contemporary theater/dance, on as well as off stage. He worked with Jan Decorte and Emilio Greco, among others, and created several duos with Charlotte Vanden Eynde. He appeared in previous works of Jan Fabre, including *Parrots and Guinea Pigs* (2002), *Orgy of Tolerance* (2009), and *Prometheus—Landscape II* (2011). Vandendriessche played a lead part in *Welcome Home*, a film by Tom Heene that was nominated for “best debut” at the Venice Film Festival 2012 and at the Montréal World Film Festival. *Tragedy of a Friendship* is his fourth collaboration with Jan Fabre. He will be part of Fabre’s 24-hour project *Mount Olympus* in 2015.

Jan Fabre

Jan Fabre, 2005, "The Power of Theatrical Madness"

**Fabienne Joanne Vegt** (Performer) was born in Leiderdorp, The Netherlands, and completed her dance education at the Royal Conservatory in The Hague. She started her career with Europa Danse, performing choreography by Mats Ek, Jiří Kylián, and Ohad Naharin. At 19 she joined Dutch National Ballet, where the repertoire included ballets by George Balanchine, Hans van Manen, Rudi van Dantzig, Natalia Makarova, Toer van Schayk, and Mark Morris. In 2007 Vegt exchanged classical ballet for more-contemporary work, joining Nederlands Dans Theater where, in addition to the existing repertoire, she danced in new creations by choreographers such as Jiří Kylián, Lightfoot León, Marco Goecke, Stijn Celis, Lukas Timulak, and Alexander Ekman. Ro Theater (Rotterdam) engaged her for the creation of *Dog Days*, a theater production directed by Alize Zandwijk. In 2012 she worked with Daniela Kurz and Yoshi Oida on Bizet’s opera *Les pêcheurs de perles* at the Théâtre National de l’Opéra-Comique (Paris). Having completed a pre-master’s program in humanistics at the University for Humanistic Studies (Utrecht, The Netherlands) in 2012, she started her studies in arts and theater at the Universiteit Gent, Belgium.

Jan Fabre

Jan Fabre, 2005, "The Power of Theatrical Madness"

**Solène Weinachter** (Performer), born in France, completed a BA (with honors) and an MA at London Contemporary Dance School. She joined Scottish Dance Theatre in 2007, where she worked with Janet Smith, Hofesh Shechter, Ina Christel Johannessen, and Kate Weare, among others. Since 2012, she has worked with Lost Dog Company (UK). For three years, Weinachter has collaborated with sound artist Jer Reid on a series of dance/music duets.

<sup>[1]</sup> Over the past 30 years, he has produced works as a visual artist

<sup>[2]</sup> Over the past 30 years, he has produced works as a visual artist