



WELCOME to Northrop Dance winter season performances!

I am grateful to each and every one of you for braving the Minnesota cold—perhaps ice, wind and snow—to gather together in the dark to watch dance tonight! The glow of the stage, the joy of being here together, and the anticipation of the experience we are about to share—all of this creates a warmth that no Minnesota winter can diminish. I'm thrilled to welcome these next three companies to the Northrop stage. All are wonderful artists who have traveled from far and wide and braved their own hurdles to share their work with us.

A trip to Chicago can be a fairly quick one, but the journey that **HUBBARD STREET DANCE CHICAGO** has taken from that ensemble of four who entertained in neighborhood centers to an internationally respected force in contemporary dance is nothing short of remarkable. Their Northrop performance

salutes 40 years of continual growth and innovation, with an amazing array of dance techniques, choreographers, and performance forms all executed with the uncompromising excellence for which the company is celebrated.

We'll start with more recent works: William Forsythe's *One Flat Thing, reproduced*. (Which gives six of our own University of Minnesota dance students the opportunity to perform as extras with the company.) Crystal Pite's *A Picture of You Falling* is next and then the works move backward through history as we see how the company developed relationships with international choreographers such as Nacho Duato. The finale takes us right back to the beginning, to that "spunky little jazz-dance company" that Jennifer Dunning praised after their New York debut as "Sleek, well-trained and full of personality, they dance as if they and the audience were friends." Now that Hubbard Street Dance Chicago has performed three times at Northrop, we hope that you regard them as friends, too.

Monte Carlo is a name that conjures many beautiful images, and certainly, those of ballet are prominent. While Serge de Diaghilev established a creative workshop for his Ballets Russes there for two decades in the early 1900s, that particular dance company dissolved after his death, and even subsequent iterations (a few of which performed at Northrop in the 1950s) have disappeared completely.

Today's Monte-Carlo Ballet Company was created in 1985 by H.R.H. the Princess of Hanover, who wanted to continue Monaco's rich ballet tradition. She selected Jean-Christophe Maillot as the company's artistic director in 1993, and **LES BALLETS DE MONTE-CARLO** has gone on to receive international acclaim. Maillot has taken his company of 50 beautiful dancers to new heights with his visually stunning, re-imagined versions of the ballet classics, including our presentation of *Romeo and Juliet*.

A former dancer himself, Maillot, as choreographer, often looks for a new way into the heart of a time-honored story. Convinced that Shakespeare's tale of star-crossed lovers was almost *too* well-known, he chose to revisit the piece from an unusual viewpoint when he created this ballet in 1996. Told in flashback, Maillot's *Romeo and Juliet* takes us into the tormented soul of Friar Laurence, whose desire to help the young lovers ends in tragedy. Paris publication *L'Obs* called it, "A work of perfect beauty." I think Northrop ballet lovers will agree.

The final work in our winter series is *Borderline*, a collaboration between choreographers Sébastien Ramirez from France and Honji Wang, who was born and raised in Germany by Korean parents. Their **COMPANY WANG RAMIREZ** navigates its own borderline between hip-hop and contemporary dance, defying categories and eagerly exploring new forms. The eye-popping surprise in *Borderline*, their Northrop debut, is the use of a rigging system and bungee cords that exaggerate the dancers' movements. With leaps and jumps frozen in mid-air, the dancers "swim round the stage like astronauts in zero-gravity." (Samantha Whittaker/Londondance.com)

The work is just over an hour in length, and is split into episodes, some comic, others dark and moody. Though short, it is utterly engrossing and thought-provoking. Reviews have mentioned themes of human relationships—how we build them, and how we tear them apart—but also themes of manipulation, constraint, and the very meaning of democracy. "It seems...that these multicultural Spanish-French-Korean-German artists were just ahead of the political curve with their interest in boundaries and borders, in what flows over and between and what is halted or corralled by the lines and boxes we make around our cultures and communities." (Katie Arial/The Five Points Star)

When asked about these weightier issues, Ramirez responded, "It is art work, with a deep meaning behind it...built to touch and bring emotions and to be global with our story. To move people is our goal."

Enjoy and be moved.

Sincerely,

Christine Tschida

Christine Tschida, Director of Northrop



Northrop Presents

HUBBARD STREET DANCE CHICAGO

Sat, Jan 27, 7:30 pm
Carlson Family Stage

One Flat Thing, reproduced
A Picture of You Falling
Violoncello (Duet from Multiplicity. Forms of Silence and Emptiness)
Jardi Tancat
Georgia
The 40s

2017 // 18 SEASON
WINTER PROGRAM



Northrop at the University of Minnesota Presents

HUBBARD STREET DANCE CHICAGO

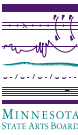
Artistic Director: Glenn Edgerton
Executive Director: David McDermott
Rehearsal Director: Jessica Tong
Resident Choreographer: Alejandro Cerrudo
Founding Artistic Director: Lou Conte

Hubbard Street Dance Chicago Dancers

Craig D. Black Jr., Jacqueline Burnett, Rena Butler, Alicia Delgadillo, Kellie Epperheimer, Michael Gross, Elliot Hammans, Alice Klock, Myles Jean Lavallee, Adrienne Lipson, Florian Lochner, Ana Lopez, Andrew Murdock, Minga Prather, David Schultz, Kevin J. Shannon

University of Minnesota Dance Students

Paula Vasquez Alzate, Kendall Edstrom, Alivia Fuhrman, Margaret Ogas, Sara Jane Teal, Itly Thaieng



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from Wells Fargo.

NORTHROP
UNIVERSITY OF MINNESOTA
Driven to DiscoverSM

ABOUT THE COMPANY

Hubbard Street Dance Chicago’s core purpose is to bring artists, art and audiences together to enrich, engage, educate, transform and change lives through the experience of dance. Celebrating Season 40 in 2017–18, under the artistic leadership of Glenn Edgerton, Hubbard Street continues to innovate, supporting ascendant creative talent while presenting repertory by internationally recognized living artists. Hubbard Street has grown through the establishment of multiple platforms alongside the Lou Conte Dance Studio—now in its fifth decade of providing a wide range of public classes and pre-professional training—while extensive Youth, Education, Community, Adaptive Dance and Family Programs keep the organization deeply connected to its hometown. Visit hubbardstreetdance.com for artist profiles, touring schedules, and much more.



Hubbard Street Dance Chicago in Georgia
Photo©Todd Rosenberg

ONE FLAT THING, REPRODUCED

Choreography, Lighting and Stage Design: William Forsythe

Music: Thom Willems

Costume Design: Stephen Galloway

Technical Consultant: Tanja Rühl

Staging: Ayman Aaron Harper, Cyril Baldy, Amancio Gonzalez, Mario Alberto Zambrano

Dancers: Craig D. Black Jr., Jacqueline Burnett, Alicia Delgadillo, Kellie Epperheimer, Elliot Hammans, Michael Gross, Alice Klock, Myles Lavallee, Adrienne Lipson, Andrew Murdock, Minga Prather, Kevin J. Shannon, Florian Lochner, David Schultz

University of Minnesota Dance Students: Paula Vasquez Alzate, Kendall Edstrom, Alivia Fuhrman, Margaret Ogas, Sara Jane Teal, Itly Thaieng

One Flat Thing, reproduced begins with a roar: Twenty tables, like jagged rafts of ice, fly forward and become the surface, the underground and the sky inhabited by a ferocious flight of dancers. This pack of bodies rages with alacrity, whipping razor-like in perilous waves. Its score, by composer and longtime William Forsythe collaborator Thom Willems, begins quietly before becoming a gale, gathering sonic force as the dancers' bodies produce a voracious and detailed storm of movement.

Created for and premiered by Ballett Frankfurt February 2, 2000, at Bockenheimer Depot, Frankfurt am Main, Germany. First performed by Hubbard Street Dance Chicago at the Harris Theater for Music and Dance, October 15, 2015. Original music by Thom Willems. Used by permission of Thom Willems. Hubbard Street's acquisition of *One Flat Thing, reproduced* was sponsored by the Harris Theater for Music and Dance, with support from Sandy and Jack Guthman through the Imagine campaign.

— Pause —

A PICTURE OF YOU FALLING

Choreography: Crystal Pite

Music: Owen Belton

Voice: Kate Strong

Lighting Design: Alan Brodie

Costume Design: Linda Chow

Staging: Peter Chu

Dancers: Jacqueline Burnett, Elliot Hammans

Created and first performed by choreographer Crystal Pite at the Governor General's Performing Arts Awards Gala at the National Arts Centre in Ottawa, Ontario, Canada, May 3, 2008. Duet version further adapted for and premiered by Kidd Pivot as part of *The You Show*, premiered at Künstlerhaus Mousonturm, Frankfurt, Germany, November 4, 2010. Solo version first performed by Hubbard Street Dance Chicago March 12, 2015 at the Harris Theater for Music and Dance, Chicago, IL. Original music by Owen Belton.

Special thanks to Jim French, Nederlands Dans Theater and NDT alumnus Jiří Pokorný, and Peter Chu.

— Intermission —

VIOLONCELLO (DUET FROM MULTIPLICITY. FORMS OF SILENCE AND EMPTINESS)

Choreography: Nacho Duato

Music: Johann Sebastian Bach

Costume Design: Nacho Duato

Lighting Design: Brad Fields

Staging: Africa Guzmán

Dancers: Alicia Delgadillo, Florian Lochner

Music by Johann Sebastian Bach: "Suite No. 1 in G major, BWV 1007," as performed by Anner Bylsma, from the album *Bach: 6 Suites for Cello, BWV 1007-1012*, courtesy of Sony Music Entertainment.

Organization and Production: Carlos Iturrioz c/o Mediart Producciones SL (Spain).

© 1997 Nacho Duato, all rights reserved



JARDI TANCAT

Choreography: Nacho Duato

Music: María del Mar Bonet

Set Design: Nacho Duato

Costume Design: Nacho Duato

Lighting Design: Nicolás Fischtel

Staging: Africa Guzmán

Choreographer's Assistant: Pablo Piantino

Dancers: Craig T. Black Jr., Rena Butler, Kellie Epperheimer, Myles Lavallee, Adrienne Lipson, Andrew Murdock

"Water, we asked for water; And You, oh Lord, You gave us wind; And You turn Your back to us; As though You will not listen to us." This appeal is portrayed in the powerful movements of three couples, who are occupied with the sowing, planting and threshing of the barren Catalanian land.

Music by María del Mar Bonet: "Cançó D'Es Collir Olives," "Cançó D'Esterrossar," and "Fora D'Es Sembrat," from the album *María del Mar Bonet*, "Tonada De Treure Aigo," from the album *Saba de Terror*, "La Canço de Na Ruixa Mantells," from the album *Jardi Tancat*, courtesy of Sony Music Entertainment.

Organization and Production: Carlos Iturrioz c/o Mediart Producciones SL (Spain).

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— Pause —

GEORGIA

Choreography: Lou Conte

Music: Hoagy Carmichael

Lighting Design: Robert Christen

Costume Design: Jackson Lowell

Staging: Claire Bataille

Dancers: Jacqueline Burnett, David Schultz

Music by Hoagy Carmichael: "Georgia On My Mind," as performed by Willie Nelson, from the album *Stardust*, recorded by Legacy Recordings, as published by Peermusic III LTD. "Rose From the Blues" was commissioned for Hubbard Street Dance Chicago by Matrix: Midland Festival of the Arts, Humanities and Sciences, Midland, Michigan.

The 2001 revival of *Georgia* was sponsored by David and Irene Silberman, and Lois and Steve Eisen.

THE 40S

Choreography: Lou Conte

Music: Sy Oliver

Lighting Design: Jennifer Tipton

Costume Design: Julie Nagel

Staging: Claire Bataille

Dancers: The Company

Music by Sy Oliver: "Opus Number One," as performed by Ralph Burns, from the album *New York, New York*, recorded by Capitol Recordings, as published by Kander and Ebb Inc. Timothy R. Schwertfeger and Gail Waller were the exclusive sponsors of the 25th Anniversary revival of *The 40s*.

The Tomlinson Family (Richard and Ann, and sons Richard and John) are the Lead Family Sponsors of the 2017 Lou Conte Masterworks. Joel and Katie Cory are Individual Sponsors of the 2017 Lou Conte Masterworks. Individual Sponsors of *The 40s* are Charles Gardner and Patti Eylar. Additional support is provided by Choreographer's Circle Members Thomas J. O'Keefe and Jane Ellen Murray.

The 2017 Summer Series is sponsored by Allstate, Community Engagement Partner; Baker McKenzie, Diversity Partner; Lew, Steven and Caralynn Collens; J.B. and M.K. Pritzker Family Foundation; and John W. and Jeanne M. Rowe. Additional support is provided by Berle Blitstein and Marlene Breslow-Blitstein, and Jonathan and Sally Kovler.



Hubbard Street Dance Chicago in *The 40s*
Photo©Todd Rosenberg

THE CHOREOGRAPHERS

Lou Conte (Founding Artistic Director). After a performing career that included roles in Broadway musicals such as *Cabaret*, *Mame* and *How to Succeed in Business Without Really Trying*, Lou Conte established the Lou Conte Dance Studio in 1974. Three years later, he founded what is now Hubbard Street Dance Chicago.

Originally the company's sole choreographer, he developed relationships with emerging and world-renowned dancemakers Lynne Taylor-Corbett, Margo Sappington and Daniel Ezralow as the company grew. Conte continued to build Hubbard Street's repertoire by forging a key relationship with Twyla Tharp in the 1990s, acquiring seven of her works as well as original choreography. It then became an international enterprise with the inclusion of works by Jiří Kylián, Nacho Duato and Ohad Naharin.

Throughout his 23 years as the company's artistic director, Conte received numerous awards, including the first Ruth Page Artistic Achievements Award in 1986, the Sidney R. Yates Arts Advocacy Award in 1995, and a Chicagoan of the Year award from *Chicago* magazine in 1999. In 2003, Conte was inducted as a laureate into the Lincoln Academy of Illinois, the state's highest honor, and in 2014, was named one of five inaugural recipients of the City of Chicago's Fifth Star Award.

He has been credited by many for helping raise Chicago's international cultural profile and for creating a welcoming climate for dance in the city, where the art form now thrives.

Nacho Duato (Choreographer), born in Valencia, Spain, started professional ballet training with the Rambert School in London at 18, expanding studies at Maurice Béjart's Mudra School in Brussels and completing his dance education at The Alvin Ailey American Dance Centre in New York.

In 1980 Duato signed his first professional contract with the Cullberg Ballet in Stockholm and a year later Jiří Kylián brought him to the Nederlands Dans Theater in Holland, where he was quickly incorporated into company and repertoire.

His first choreographic attempt in 1983 turned into a major success: *Jardí Tancat*, choreographed to Spanish/Catalan music by compatriot Ma del Mar Bonet, won him the first prize at the International Choreographic Workshop (Internationaler Choreographischer Wettbewerb) at Cologne.

Duato has created more than a dozen works for the two companies of Nederlands Dans Theater and in 1988 was named Resident Choreographer next to Hans van Manen and Jiří Kylián. His ballets form part of the repertoire of many international companies.

Since June 1990 and until July 2010, Duato was Artistic Director of Compañía Nacional de Danza (Madrid-Spain). In 1995 he received the grade of Chevalier dans l'Ordre des Arts et des Lettres, which is annually given by the French Embassy in Spain. In 1998 the Spanish government rewarded him the Golden Medal for the Merit in the Fine Arts.

At the Stuttgart Opera in April of 2000, he was offered the Benois de la Danse, one of the most prestigious international awards for choreography, presented by the International Dance Association for his Ballet *Multiplicity. Forms of Silence and Emptiness*. In January 2011, he took the position of Artistic Director of Mikhailovsky Ballet (Saint Petersburgs-Russia), and in 2014, he became Intendant and Artistic Director of Berlin State Ballet (Germany).



Hubbard Street Dance Chicago in *Violoncello* (Duet from *Multiplicity. Forms of Silence and Emptiness*)
Photo © Todd Rosenberg

THE CHOREOGRAPHERS

William Forsythe (Choreographer) was raised in New York and initially trained in Florida with Nolan Dingman and Christa Long. He danced with the Joffrey Ballet and later the Stuttgart Ballet, where he was appointed Resident Choreographer in 1976. Over the next seven years, he created new works for the Stuttgart ensemble and ballet companies throughout Europe and the United States.

In 1984, he began a 20-year tenure as director of Ballett Frankfurt, where he created works such as *Artifact* (1984), *Impressing the Czar* (1988), *Limb's Theorem* (1990), *The Loss of Small Detail* (1991, in collaboration with composer Thom Willems and designer Issey Miyake), *Eidos: Telos* (1995), *Endless House* (1999), *Kammer/Kammer* (2000) and *Decreation* (2003).

After the closure of Ballett Frankfurt in 2004, Forsythe established a new, more independent ensemble, The Forsythe Company, founded with the support of the German states of Saxony and Hesse, the cities of Dresden and Frankfurt am Main, and private sponsors.

His works are prominently featured in the repertoires of virtually every major ballet company in the world, including the Mariinsky Ballet, New York City Ballet, San Francisco Ballet, the National Ballet of Canada, London's Royal Ballet and the Paris Opéra Ballet. Awards received by Forsythe and his ensembles include four New York Dance and Performance "Bessie" Awards and three Laurence Olivier Awards in the U.K.; he has been conveyed the title of Commandeur des Arts et Lettres by the government of France; and he has received the German Distinguished Service Cross, the Wexner Prize, the Golden Lion of the Venice Biennale, the Samuel H. Scripps/ American Dance Festival Award for Lifetime Achievement, and the Swedish Carina Ari Medal. Forsythe has also been commissioned to produce architectural and performance installations by, among others, architect-artist Daniel Libeskind, ARTANGEL, Creative Time, and the SKD-Staatliche Kunstsammlungen Dresden. As an educator, Forsythe is regularly invited to lecture and give workshops at universities and cultural institutions. He is an Honorary Fellow at the Laban Centre for Movement and Dance in London, and holds an Honorary Doctorate from the Juilliard School in New York City. Forsythe is currently Professor of Dance and Artistic Advisor for the Choreographic Institute at the University of Southern California's Gloria Kaufman School of Dance. Visit williamforsythe.de to learn more.

Crystal Pite is a Canadian choreographer and former company member of Ballet BC and William Forsythe's Ballett Frankfurt.

Pite's professional choreographic debut was in 1990, at Ballet BC. Since then, she has created over 50 works for companies such as The Paris Opera Ballet, The Royal Ballet, Nederlands Dans Theater I, Cullberg Ballet, Ballett Frankfurt, The National Ballet of Canada, Les Ballets Jazz de Montréal (Resident Choreographer, 2001-2004), Cedar Lake Contemporary Ballet, and Ballet BC. She has also collaborated with Electric Company Theatre and Robert Lepage. Pite is an Associate Choreographer of Nederlands Dans Theater, Associate Dance Artist of Canada's National Arts Centre, and Associate Artist at Sadler's Wells, London.

In 2002, she formed her own company Kidd Pivot in Vancouver. Kidd Pivot tours nationally and internationally, performing works such as *Dark Matters*, *Lost Action*, *The You Show*, and *The Tempest Replica*. Currently touring is the Kidd Pivot/Electric Company Theatre production of *Betroffenheit*, co-created by Pite and Jonathon Young.

Pite is the recipient of numerous awards, including most recently, the 2017 Laurence Olivier Award for *Betroffenheit*, and the 2017 Benois de la Danse for her creation *The Seasons' Canon* at the Paris Opera Ballet.

ARTISTIC LEADERSHIP

Lou Conte (Founding Artistic Director): See "The Choreographers" section on page 12.



he has built upon more than three decades of leadership in dance performance, education and appreciation established by founder Lou Conte and continued by Conte's successor, Jim Vincent.



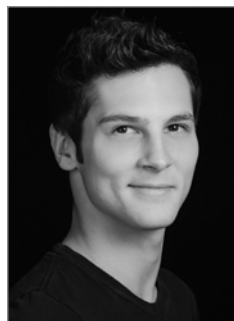
Glenn Edgerton (Artistic Director of Hubbard Street Dance Chicago) joined after an international career as a dancer and director. At the Joffrey Ballet, he performed leading roles, contemporary and classical, for 11 years under the mentorship of Robert Joffrey. In 1989, Edgerton joined the acclaimed Nederlands Dans Theater (NDT), where he danced for five years. He retired from performing to become its artistic director, leading NDT 1 for a decade and presenting the works of Jiří Kylián, Hans van Manen, William Forsythe, Ohad Naharin, Mats Ek, Nacho Duato, Jorma Elo, Johan Inger, Paul Lightfoot and Sol León, among others. From 2006 to 2008, he directed the Colburn Dance Institute at the Colburn School of Performing Arts in Los Angeles. Edgerton joined Hubbard Street as associate artistic director in 2008; since 2009 as artistic director,

David McDermott (Executive Director) most recently served as the First Deputy Commissioner at the City of Chicago's Department of Cultural Affairs and Special Events. In this role, David managed the day-to-day operations of the department and played instrumental roles in major initiatives such as creating the Chicago Cultural Plan, revitalizing the Taste of Chicago, and ensured the success of the Chicago Architecture Biennial. Prior to his employment with the city, David led the Senator Durbin's Department of Community Outreach, served as the Senator's Political Director, and has managed political campaigns at the congressional, county, and municipal levels. David recently completed a fellowship at the University of Chicago's Civic Leadership Academy and holds a degree in Public Policy from Trinity College at the University of Dublin.

THE DANCERS



Jacqueline Burnett received classical ballet training in Pocatello, Idaho, from Romanian ballet master Marius Zirra, with additional summer training at Ballet Idaho, Brindusa-Moore Ballet Academy, the Universal (Kirov) Ballet Academy, the Juilliard School and the San Francisco Conservatory of Dance. She graduated magna cum laude with departmental honors from the Ailey School and Fordham University's joint program in New York City in 2009, while an apprentice with Hubbard Street. She was promoted to the main company in August 2009 and is a 2011-12 Princess Grace Honorarium recipient.



Craig D. Black Jr. finished his sixth season with Aspen Santa Fe Ballet prior to joining Hubbard Street Dance Chicago in the fall of 2017. The California native was captain of his San Jose high school's nationally ranked dance team. Craig received his BFA from The Juilliard School, where he was awarded the 2010 Princess Grace Award in Dance. He won the 2011 Lorna Strassler Award for Student Excellence at Jacob's Pillow Dance Festival. Craig's summer programs were at Springboard Danse Montreal, Nederlands Dans Theater, and the Pillow.



Rena Butler hails from Chicago. She has danced with Kyle Abraham/Abraham.In.Motion, Bill T. Jones/Arnie Zane Company, David Dorfman Dance, Manuel Vignoulle/M-Motions, Yara Travieso, the Kevin Wynn Collection, and Pasos Con Sabor Salsa Dance Company. She began her studies at the Chicago Academy for the Arts, studied overseas at Taipei National University of the Arts in Taiwan, and received her BFA from SUNY Purchase Conservatory of Dance. She has acted as repetiteur for Kyle Abraham/Abraham.In.Motion and Bill T. Jones/Arnie Zane Company. Rena's choreographic work has been featured on the School at Alvin Ailey American Dance Theater's BFA program, the Joffrey Ballet School in New York, in the Young Choreographer's Festival in NYC, the New Orleans Museum of Modern Art in collaboration with world-renowned jazz composer Terrence Blanchard, and *CHTV Stories* television program in Switzerland.



Alicia Delgadillo began her classical training at the Susan Hayward School of Dance in San Francisco, CA, and continued her studies in North Carolina with Gay Porter and Bridget Porter Young at the Charlotte School of Ballet. In 2004, Delgadillo began studying full time with Daniel and Rebecca Wiley at Piedmont School of Music and Dance. She has attended summer programs at Hubbard Street, the Juilliard School, San Francisco Conservatory of Dance, and Springboard Danse Montréal. Delgadillo graduated with honors from the Ailey School and Fordham University's joint program in New York City in 2012, while a member of Hubbard Street 2, and was promoted to the main company in April 2014.

Photo © Quinn Wharton.



Kellie Epperheimer began her dance training in 1988 at the Academy of Dance and Civic Ballet of San Luis Obispo, and attended training programs at the Joffrey Ballet School and the Juilliard School in New York City. A founding member of Cedar Lake Ensemble (later Cedar Lake Contemporary Ballet), she joined Hubbard Street 2 in January 2005, and was promoted to the main company in January 2007.



Michael Gross earned a BFA in Dance from the University of Arizona and received much of his early training from Colorado Jazz Dance Company in Colorado Springs, followed by further studies at the American Academy of Ballet and Springboard Danse Montréal. Formerly a member of River North Dance Chicago and Visceral Dance Chicago, Gross has also performed with Elements Contemporary Ballet and in the Chicago Symphony Orchestra's holiday production, *Welcome Yule!* Gross joined Hubbard Street in August 2014 and thanks his friends and family for their love and support.

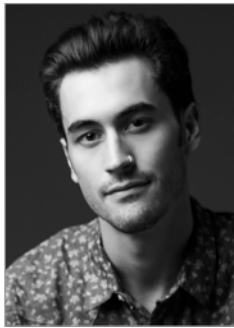


Elliot Hammans began his formal dance training in 2008 with Robert Sher-Machherndl and continued his ballet and modern dance education with Moving People Dance in Santa Fe, NM, under the direction of Curtis Uhlemann. Hammans joined Moving People Dance Company as an apprentice in 2010, trained on full scholarship at the Alonzo King LINES Dance Center in San Francisco, and attended Hubbard Street Dance Chicago's 2011 and 2012 Summer Intensives. Following one season with Cherylyn Lavagnino Dance and studies abroad at Austria's Tanzzentrum SEAD (Salzburg Experimental Academy of Dance), Hammans earned his BFA in Dance in 2014 from Tisch School of the Arts at NYU. Choreographers whose work he has performed include Seán Curran, Gail Gilbert, Crystal Pite, Kendra Portier and Nathan Trice. Hammans joined Hubbard Street 2 as a full company member in August 2014 and was promoted to Hubbard Street's main company in August 2016.

Photo © Quinn Wharton.



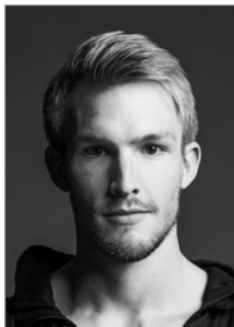
Alice Klock trained at numerous ballet company schools, Interlochen Arts Academy, and the Alonzo King's LINES BFA program. She joined Hubbard Street's second company in 2009 and was promoted to the main company in 2011. Alongside performing she has created choreographic work for Hubbard Street, The Nexus Project, Loyola University, Neos Dance Theater, Visceral Dance Chicago, and NW Dance Project's LAUNCH. In 2016 she was a winner of Hubbard Street's International Commissioning Project and in 2017 was selected as a winner of NW Dance Project's Pretty Creatives International Choreographic Competition. She was named Hubbard Street's Choreographic Fellow in 2017. To learn more visit klockonian.com.



Myles Lavallee began his training in Arizona at various dance schools and later studied at the School of American Ballet in New York City for two years. In 2011, Myles joined Ballet Arizona, where he danced for four seasons under the direction of Ib Andersen. In 2015, Myles joined Les Grands Ballets Canadiens de Montréal. There he performed works by Ohad Naharin, Stephan Thosse, Jean-Christophe Maillot, Ken Osala, Shen Wei and Jiří Kylián. Myles has also choreographed for Ballet Arizona for the Artist Relief Fund Benefit and Innovations program, as well as for Les Grands Ballets in À Suivre. Myles has also performed as a guest artist with Robert Dekker's Post: Ballet in San Francisco. This is his first season with Hubbard Street Dance Chicago.



Adrienne Lipson began dancing under the tutelage of Jennifer Swan and continued her studies at Ryerson University. There, Lipson was a founding member of Rock Bottom Movement, and supplemented her training with summers at Hubbard Street, Jacob's Pillow, and Springboard Dance Montréal, among others. Upon graduation in 2013, Lipson moved to Chicago to join Hubbard Street. Lipson worked with choreographer Robyn Mineko Williams on the development of her *UNDER(cover)* series, and creates her own work as part of Hubbard Street's *Inside/Out Choreographic Workshop*. Lipson was promoted to the main company in August 2016.



Florian Lochner trained at Ballettschule Malsam in Schwäbisch Hall, Germany, and the Staatliche Hochschule für Musik und Darstellende Kunst in Mannheim, where he was the recipient of its Birgit Keil Dance Foundation scholarship. Lochner earned his master's degree in the performing arts and joined Gauthier Dance Company in Stuttgart in 2011, performing works by numerous choreographers including Mauro Bigonzetti, Jiří Bubeníček, Alejandro Cerrudo, Alexander Ekman, Itzik Galili, Eric Gauthier, Marco Goeke, Johan Inger, Jiří Kylián, Christian Spuck, Cayetano Soto, Philip Taylor, Stephan Thoss, Paul Lightfoot and Sol León. He received a "Best of the Season" nomination in Germany's *Dance for You!* Magazine in September 2013, and joined Hubbard Street in August 2015.



Ana Lopez began her formal training at Conservatorio de Danza Diputacion de A Coruña. Upon graduating Isaac Diaz Pardo High School, she continued her training at Centro Internacional de Danza Carmen Roche. Prior to joining Hubbard Street in January 2008, Lopez danced with Joven Ballet Carmen Roche, with Compañía Nacional de Danza 2 in works by Nacho Duato and Tony Fabre, and at Ballet Theater Munich under the directorship of Philip Taylor. She was named one of *Dance Magazine's* "25 to Watch" for 2012.

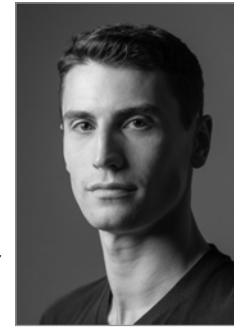


Photo © Quinn Wharton.

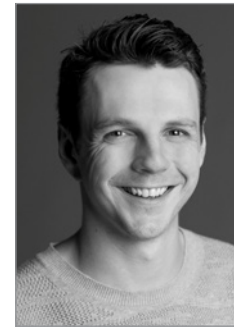
Andrew Murdock is a graduate of the Juilliard School, from which he received a BFA in Dance under the direction of Lawrence Rhodes. Prior to being a regular collaborator with Aszure Barton & Artists, Murdock performed with Gallim Dance and BJM Danse, formerly Les Ballets Jazz de Montréal. Additional collaborators and colleagues include Cherice Barton, Joshua Beamish, Andy Blankenbuehler, Nina Chung, Joe Lanteri, Austin McCormick, Michelle Mola, Abdel Salaam and Edgar Zendejas. He has appeared at the Greenwich Music Festival, with Zack Winokur, and with Geneviève Dorion-Coupal at Just for Laughs and Le 400e Anniversaire de la Ville de Québec. As a rehearsal assistant to Aszure Barton, he has worked with American Ballet Theatre, Canada's National Ballet School and Ballet BC, New York University, the Steps Ensemble, Arts Umbrella and Springboard Danse Montréal. He joined Hubbard Street in 2013.



Minga Prather, a Dallas native, is a graduate of Booker T. Washington High School for the Performing and Visual Arts, under direction of Lily Weiss. She was named a 2014 winner in Modern Dance by the National YoungArts Foundation. She is currently finishing up her senior year in the Ailey/Fordham BFA program, and will graduate with Fordham University's Class of 2018. In addition to training with The Ailey School, she has performed as a guest artist with Alvin Ailey American Dance Theater and Nimbus Dance Works during their 2016-2017 season. She has danced alongside Grammy Award winner Erykah Badu, and she was featured on Vogue.com in the Fashion Week 2017 Collection Video. She joined Hubbard Street in 2017.



David Schultz began training in Michigan with the School of Grand Rapids Ballet, where he then performed for four seasons with its company, Grand Rapids Ballet. Schultz joined Hubbard Street in September 2009 and was promoted to the main company in August 2011, and he is the recipient of a 2012 Princess Grace Award.



Kevin J. Shannon began dancing under the guidance of Lester Holmes. He graduated from the Baltimore School for the Arts with additional training at the School of American Ballet, Miami City Ballet School, Paul Taylor Dance Company and Parsons Dance. He earned his BFA in 2007 at the Juilliard School, toured nationally with the Juilliard Dance Ensemble and appeared in the "Live from Lincoln Center" broadcast television special *The Juilliard School: Celebrating 100 Years*. He joined Hubbard Street in November 2007.

THE DANCERS (UNIVERSITY OF MINNESOTA STUDENTS)



Paula Vasquez Alzate is a BFA Dance major at the University of Minnesota in her senior year. She started dancing in her home country of Colombia. After moving to the U.S., Paula trained at Broadway Dance Center in New York City and then danced with Brazzarte Dance Company and Momentum Dance Company in Miami. Paula has freelanced under the direction of Derek Mitchell in New York City and John Mark in Minneapolis, dancing at music festivals, fashion shows, music videos, and performing at different venues. Paula is focused in her dance training, networking, and learning more from the arts administration world as an intern in the Development department at Northrop.



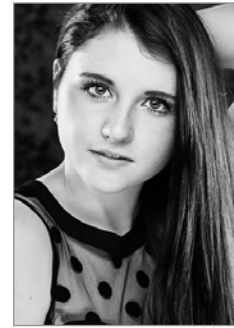
Kendall Edstrom is from Otsego, MN. She has been dancing since the age of two and graduated high school from St. Paul Conservatory for Performing Artists. She is currently a junior at the U of M working towards a BFA in Dance.



Alivia Fuhrman began dancing at the age of three in her hometown of La Crosse, WI. From there she has trained in pre-professional summer dance programs across the United States including Alvin Ailey, River North Chicago, Visceral, and Alonzo King LINES Ballet. She is now a sophomore pursuing her BFA in Dance at the U of M Twin Cities. Along with studying dance, she is the Outreach Coordinator board member for the University Collaborative Ambassadors for Northrop (U-CAN).



Margaret Ogas started dancing at a young age in her home town of Milwaukee, WI, and continued her training at Milwaukee High School of the Arts. She will graduate from the U of M Twin Cities this spring with a BFA in Dance. While at the University, she has been involved in works by Martha Graham, Carl Flink, Luciana Achugar, Rosy Simas and Garth Fagan. Academically, she has focused her investigations around gender and ethnic studies, multidisciplinary art practices, and the linkage between art and social justice.



Sara Jane Teal is currently a junior at the University of Minnesota. She is studying Dance and Anthropology and hopefully will combine the two in her future career as she explores the world of human connection to social and political infrastructures. Aside from this, Sara Jane enjoys the coziness of the mountains, the openness of the ocean, the comfort of her long hair as a blanket, and the vibrant green of her plants in her apartment. She feels inspired by others and the energy they carry.



Itly Thaieng is currently finishing her Dance BFA and Leadership Minor at the University of Minnesota. She began her training at the St. Paul Conservatory for Performing Artists, and since then has gone on to train at places like TU Dance and the Dollhouse Pole Dance Studio. Itly has appeared in works by Angharad Davies, Rosy Simas, and the Martha Graham Dance Company through the U of M Dance program, and in works with David Walsh and the U of M Opera Department. You can also find her grooving on YouTube in Ness Nite's music video for "Yes" and Primal Feeling's video for "Ghostin."

THE COMPANY

Production Manager: Scott Nelson

Head Carpenter and Director of Stage Operations: Stephan Panek

Head of Audio: Jason Natali

Head Electrician: Sam Begich

Stage Manager and Head of Props: Julie Ballard

Lighting Supervisor: Kaili Story

Wardrobe Supervisor: Jennifer Schwaner Ladd

Hubbard Street Dance Chicago

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Twitter + Instagram: @HubbardStreet

North American Representation:

Sunny Artist Management

Ilter Ibrahimof, Director

ilter@sunnyartistmanagement.com

Northrop Presents
Under the Presidency of H.R.H., The Princess of Hanover

LES BALLETS DE MONTE-CARLO

Tue-Wed, Feb 27-28, 7:30 pm
Carlson Family Stage

Romeo and Juliet

Choreography by Jean-Christophe Maillot

2017 // 18 SEASON
WINTER PROGRAM



Northrop at the University of Minnesota Presents
Under the Presidency of H.R.H., The Princess of Hanover

LES BALLETS DE MONTE-CARLO

Romeo and Juliet

Choreography by Jean-Christophe Maillot

Dancers (See Insert for Roles Danced)

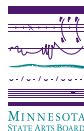
Ksenia Abbazova, Jaeyong An, Victoria Ananyan, Cristian Assis, April Ball, Anjara Ballesteros, Marianna Barabás, Taisha Barton-Rowledge, Jaat Benoot, Anna Blackwell, Edoardo Boriani, Stephan Bourgond, Anissa Bruley, Edgar Castillo, Daniele Delvecchio, Debora Di Giovanni, Leart Duraku, Candela Ebbesen, Asier Edeso, Michaël Grünecker, Julien Guérin, Liisa Hämäläinen, Koen Havenith, Mimoza Koike, Artjom Maksakov, Francesco Mariottini, Elena Marzano, Alexis Oliveira, George Oliveira, Ekaterina Petina, Markéta Pospíšilová, Alvaro Prieto, Lennart Radtke, Gaëlle Riou, Maude Sabourin, Katrin Schrader, Anne-Laure Seillan, Benjamin Stone, Kaori Tajima, Alessandra Tognoloni, Simone Tribuna, Christian Tworzyanski, Beatriz Uhalte, Matěj Urban, Le Wang

THE ANCHORING OF DANCE IN MONACO: RUSSIAN BALLET

1909 marked the beginning of a strong presence of choreographic art in Monaco. Serge de Diaghilev presented his Russian Ballet in Paris for the first time. They set up in Monte-Carlo which became their creative workshop for the next two decades. Since the Principality, Diaghilev has reformed ballet in his time in all its forms. Upon his death in 1929, the company was dissolved. Several personalities and choreographers revived it under various names but it disappeared completely in 1951.

THE BIRTH OF THE CURRENT COMPANY OF LES BALLETS DE MONTE-CARLO

In 1985, the Monte-Carlo Ballet Company was created when H.R.H. the Princess of Hanover desired this dance tradition in Monaco. The new company was directed by Ghislaine Thesmar and Pierre Lacotte, then by Jean-Yves Esquerre. In 1992, Jean-Christophe Maillot joined the company.



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from Wells Fargo.

NORTHROP

UNIVERSITY OF MINNESOTA
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THE RAPID EXPANSION OF THE COMPANY

In 1993, H.R.H. the Princess of Hanover nominated Jean-Christophe Maillot as the head of the Monte-Carlo Ballets. Backed by experience as a dancer from Rosella Hightower and John Neumeier, and choreographer-director of the National Choreographic Centre of Tours, Jean-Christophe Maillot took his turn in the company. He created more than 30 ballets for her, including several which entered the repertoire of large international companies. The Monte-Carlo Ballets are now in demand throughout the world thanks to the iconic works of Jean-Christophe Maillot such as *Vers un pays sage* (1995), *Roméo et Juliette* (1996), *Cendrillon* (1999) *La Belle* (2001), *Le Songe* (2005), *Altro Canto* (2006), *Faust* (2007) and *LAC* (2011).

Furthermore, Jean-Christophe Maillot also enriches the company's repertoire by inviting the major choreographers of our time but also enabling emerging choreographers to work with this exceptional tool, which are the 50 dancers of the Monte-Carlo Ballets. Among these guest choreographers are Sidi Larbi Cherkaoui, Shen Wei, Alonzo King, Emio Greco, Chris Haring, Marco Goecke, Lucinda Childs, William Forsythe, Jiří Kylián, Karole Armitage, Maurice Béjart and even Marie Chouinard.

In 2000, Jean-Christophe created, with Stéphane Martin, the Monaco Dance Forum, an international window to dance that presented an eclectic fusion of spectacles, exhibitions, workshops and conferences. The company regularly participates in this festival and the Académie Princesse Grace.

THE FUTURE OF LES BALLETS DE MONTE-CARLO

In 2011, under the chairmanship of H.R.H. the Princess of Hanover, a new structure directed by Jean-Christophe Maillot reunited these three institutions: The Monte-Carlo Ballets currently concentrates on the excellence of an international company, the assets of a diverse festival and the potential for a school of a high level. Creation, training and production are currently reunited in Monaco to serve choreography in an unprecedented manner in the world of dance.

ABOUT THE PERFORMANCE

Based on the assumption that everyone is familiar with *Romeo and Juliet*, Jean-Christophe Maillot took a choreographic approach that avoids paraphrasing Shakespeare's literary masterpiece that speaks for itself. Rather than retrace the rift between the Capulets and Montagues to its tragic denouement, the choreographer rewrites the play from an original perspective. The ballet plunges us into the depths of Friar Laurence's soul, a man whose good intentions ultimately provoke the demise of the two lovers. Jean-Christophe Maillot's *Romeo and Juliet* is told through the flashbacks experienced by this distraught man of the cloth as he reflects on just how this tragic end came to be. This founding concept offers substantial insight into the choreographer's sensitivity, interpreting *Romeo and Juliet* not as a social conflict or clan warfare governed by a strict code of honor, but to the contrary, as a tale of accidental tragedy that leads to the death of two young people more concerned with the path of love than that of hatred.

In Jean-Christophe Maillot's ballet, the Capulets and Montagues are very similar, all of them 16 and overflowing with emotion, taunting each other in the street more out of fun than a desire to cause intentional harm. Their fights are never truly violent, but are mere scuffles that nobody takes seriously, not even the hot-headed Mercutio and Tybalt. One day, their fun and games take a turn for the worse. A mortal blow is struck, catapulting the protagonists into a spiral of violence. These protagonists are children before they are murderers, kids who Jean-Christophe Maillot portrays as acting out of love, impulsively and without fear of any consequences. Romeo is irresponsible and disoriented when he stumbles upon a new sweetheart who causes him to forget his past conquests, while Juliet has fallen in love for the very first time. The feelings she experiences are powerful enough to elevate Romeo to the status of an embodiment of love rather than merely a lover. Absolute love in contrast to which everything else pales into insignificance.

This loss of reason inspired Maillot to create choreography that disrupts the traditional customs and rules of classical dance while retaining all of its momentum, energy and timeless elegance. This thought process behind *Romeo and Juliet* is a cornerstone in Maillot's repertoire, in which classical vocabulary is paired with contemporary syntax at the crossroads of multiple artistic fields.

The syntax at the heart of *Romeo and Juliet* is clearly cinematographic. The ballet borrows a number of techniques from film and cinema, from flashbacks that draw us into Friar Laurence's introspection to stills and slow motion. The performance is never displayed head-on, the dancers move along imaginary diagonal lines and never face the audience directly — just as an actor never looks into the camera. Each dancer in the corps de ballet has their own (secondary) role and can showcase their individuality through actions unique to them. The main roles are danced by ballerinas, prompting Maillot to describe his *Romeo and Juliet* as a "ballet of women." Juliet, Lady Capulet, Rosaline, the Nurse—these women are close to each other yet separate. In contrast, the fathers are practically absent in Maillot's choreographic rewriting of the play, and the Prince Escalus disappears altogether. Better still, when he put together his first version of the ballet in 1986 in Tours (with contemporary music by Michel Beuret), the choreographer entitled his piece *Juliet and Romeo*, and clearly stated that in this story, women hold the starring roles.



Les Ballets de Monte-Carlo in *Romeo and Juliet*
Photo © Alice Blangero

SYNOPSIS OF ROMEO AND JULIET

Scene 1: The Street

A strange, tortured character, Friar Laurence is the vital thread that links the drama from one part to another. He incarnates a figure in a trinity, caught between good and evil, tossed between chance and necessity, will and power. A manipulator who is manipulated, he is the story's primary instigator, through whom the tragedy is engendered, even as he believes he has given over the key to happiness. Thus, he appears from the beginning of Act I, to show how much the story of Romeo and Juliet—their deaths as much as their meeting and even their love—owes to chance. He is the agent of the drama which thus begins: in a street in Verona, as Romeo passes by, a dispute degenerates into a fight between Mercutio, Benvolio, and Tybalt.

Scene 2: Juliet's Bedroom

As Juliet amuses herself in her room with her Nurse, the young girl's mother—a symbol of the authority of both parents—enters to tell her that Count Pâris has asked for her hand in marriage. She tries to reason with the girl, who revolts and refuses the idea.

Scene 3 : Preparations For The Ball

Inside the Capulets' mansion, preparations for the ball are underway. Mercutio and Benvolio decide to enter disguised behind masks, and persuade Romeo to accompany them.

Scene 4: The Ball

The ball is in full swing in the Capulets great house. Romeo tries to capture the attention of the beautiful Rosalind, who shies away. It is Juliet who first notices the handsome young man, who is soon equally captivated. But Tybalt recognizes the intruders and interrupts this first and decisive encounter.

Scene 5: The Balcony

On the balcony outside her room, Juliet dreams about her evening. Romeo, whose two friends are looking for him everywhere, emerges from the garden to tell her of his passion.

— Intermission —

Scene 6: The Street

Romeo joins Benvolio and Mercutio in the middle of the festivities—dancers, masked revelers and puppets animate the street. The Nurse arrives with a letter from Juliet, telling Romeo to meet her in Friar Laurence's cell, where the priest will bless their union.

Scene 7: The Cell / The Marriage

Friar Laurence, who hopes through this act to reconcile the two feuding houses, has agreed to marry Romeo and Juliet. The marriage takes place under the sign of Moebius's ring—an image of indissoluble unity, a symbol of infinity and eternal return; since even death will not end this love.

Scene 8: The Street

Tybalt provokes a quarrel with Mercutio and Benvolio. Romeo tries to calm matters, but Tybalt finally kills Mercutio. Romeo, a pacifist but a man of honor, is obliged to avenge his friend. He duels with the Montagues' enemy, and kills him.

Scene 9: Juliet's Bedroom

Before he flees to Mantua, Romeo takes leave of Juliet. The parting is painful. Juliet cannot accept what has happened. But she is unable to accept even more the imposition of Pâris as a spouse, which her mother has just announced to her, bringing this suitor into the bedroom. Revolted and indignant, Juliet decides to seek the advice of Friar Laurence.

Scene 10: Juliet's Bedroom/The Grave

Friar Laurence's strategy is to give Juliet a potion which will give her the appearance of death, but will allow her to awaken after the funeral rites, and join Romeo, who the priest promises to advise. But he is not able to get this message to Romeo, who, despondent with grief when he hears of Juliet's death, kills himself. Juliet, who then awakes, realizes what has happened, and decides to join her beloved in eternal love.



ARTISTIC LEADERSHIP



Jean-Christophe Maillot (Choreographer/Director) was born in 1960 and studied dance and piano at the Conservatoire National de Région de Tours, before joining the Rosella Hightower International School of Dance in Cannes until winning the Prix de Lausanne in 1977. He was then hired by John Neumeier at the Hamburg Ballet as soloist. An accident brought his dancing career to an abrupt end. In 1983, he was appointed choreographer and director of the Ballet du Grand Théâtre de Tours.

In 1993, he was appointed Director-Choreographer of Les Ballets de Monte-Carlo by H.R.H. the Princess of Hanover. His arrival set the company on a new path that quickly developed the level of maturity and excellence for which this company of 50 dancers has been renowned for 20 years. He has created almost 40 ballets for the company, including

Vers un pays sage (1995), *Romeo and Juliet* (1996), *Cinderella* (1999) *La Belle* (2001), *Le Songe* (2005), *Altro Canto* (2006), *Faust* (2007), *LAC* (2011), *CHORE* (2013) and *Casse-Noisette Compagnie* (2013). Several of these works are now included in the repertoires of major international ballet companies. In 2014, he created *La Mègère Apprivoisée* for the Ballet of Bolshoi Theatre.

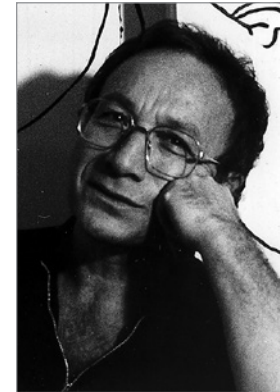
Jean-Christophe Maillot is known for his spirit of openness and his commitment to inviting choreographers to create for the company. In 2000, he created with Stéphane Martin the Monaco Dance Forum, an international showcase for dance which presents a proliferation of shows, exhibitions, workshops and conferences. In 2009, he developed the content and coordinated the Centenary of the Ballets Russes in Monaco (50 companies in one year for 60,000 audience members). In 2011, dance in Monaco underwent a major change. Under the presidency of H.R.H. the Princess of Hanover, the Ballets de Monte-Carlo now incorporates the Ballets de Monte-Carlo Company, the Monaco Dance Forum and the Princess Grace Academy. Jean-Christophe Maillot was appointed head of this single organization which unites an international company, a multi-format festival and a high-level school.

DISTINCTIONS

2002: Appointed Chevalier of the Légion d'Honneur by the president of the Republic Jacques Chirac. **2005:** Appointed Chevalier of the Ordre de Saint-Charles par S.A.S. Albert II de Monaco. **2014:** Appointed Commandeur of the Ordre du Mérite Culturel de la Principauté de Monaco by S.A.S Albert II de Monaco. **2015:** Appointed Commandeur of the Ordre des Arts et des Lettres by The Minister of Culture Fleur Pellerin. **2016:** Received the Médaille Pouchkine.

AWARDS

2001: Nijinsky award of the Best production for *La Belle*. **2002:** Danza & Danza award of the Best performance for *La Belle*. **2008:** Benois de la Danse of the Best choreographer for *Faust*, awarded by Yuri Grigorovitch in Moscou. **2010:** Premio Danza Valencia 2010. **2015:** Golden Mask of the Best performance for *La Mègère Apprivoisée*. Ekaterina Krysanova received the Golden Mask of the Best dancer (in the role of Katharina) and Vladislav Lantratov received also the Golden Mask of the Best dancer (in the role of Petruchio). **2017:** Life Time Achievement Award of The Prix de Lausanne.



Ernest Pignon-Ernest (Set Designer) was born in Nice in 1942. Since 1966, he has made the street both the setting and subject for his ephemeral works of art, which echo the historical and current events occurring there. Many of his artistic experiences were therefore preceded by a search for an outdoor space.

"Places are my essential materials, I try to understand them, to grasp both everything that can be seen there like the space, light and colors and everything that can no longer be seen such as history and buried memories. From that, I develop my images, which are then born of the places in which I am going to set them (...)."

He has several pieces in galleries and parks around the world. He also regularly works with Jean-Christophe Maillot and the Ballets de Monte-

Carlo. In 1995, he designed a stage curtain for the Monte-Carlo Opera to commemorate the company's 10th anniversary. For Jean-Christophe Maillot, he designed the staging for *Romeo and Juliet* in 1996, *Cinderella* in 1999, *La Belle* in 2001 and was involved in *Miniatures* in April 2004. He also designed *Le Songe* in 2005, *Daphnis et Chloé* in 2009, *LAC* in 2011 and *La Mègère Apprivoisée* in 2014. For his latest work, *Parcours Jean Genet in Brest*, he developed his characters with the assistance of some of the dancers from the Ballets de Monte-Carlo, Gaëtan Morlotti, Evgueni Slepov and Jean-Claude Nelson.

He has also produced a work inspired by the texts of great Christian mystics in association with the principal dancer, Bernice Coppieters. In 2009, this work gave rise to exhibitions in Avignon and Monaco and a publication with Editions Gallimard.



Jérôme Kaplan (Costume Designer): As soon as he graduated from the stage design stream of the École de la Rue Blanche (ENSATT) in 1987, Jérôme Kaplan began designing sets and costumes for a plethora of plays and operas.

1992 saw his first collaboration with the Ballets de Monte-Carlo and Jean-Christophe Maillot, *L'Enfant et les sortilèges*, a feat that was followed by a number of other productions including *Romeo et Juliette*, *Cendrillon*, *Casse-Noisette Circus*, *Œil pour Œil*, and most recently, *Scheherazade*.

In 2001, he was the first French guest set designer at the National Ballet of China in Beijing, where he created costumes for *Épouses et Concubines* ballet staged by the director Zhang Yimou.

Jérôme Kaplan forged his career alongside Bertrand d'At with *Le Prince des Pagodes*, Strasbourg Opera House and *In the Mood for Love*, Shanghai Ballet; Karine Saporta with *Feu le Music Hall*, Comédie-Française and *Dans le Regard de la Nuit*, Cairo Opera House; David Nixon with *Ondine*, Strasbourg Opera House, *A Sleeping Beauty Tale* and *The Great Gatsby*, Northern Ballet, Leeds; Christopher Wheeldon with *Sleeping Beauty* and Ib Andersen with Bournonville's *The Kermesse in Bruges*, the Royal Danish Ballet; Nacho Duato with *The Nutcracker* in Saint Petersburg for the Mikhaïlovski Theatre and in Milan at the Scala.

Jérôme Kaplan has worked regularly with Alexeï Ratmanski since 2010, creating sets and costumes for the ballet: "Don Quixote" by Minkus for Het Nationale Ballet in Amsterdam, *Les Illusions Perdues*, *Bolchoï*, in Moscow (Golden Mask 2012 – costumes), *Cinderella* for the Australian Ballet in Melbourne and *Paquita* for Munich's Bayerische Staatsballett.

ARTISTIC LEADERSHIP



Dominique Drillot (Light Designer) was born in 1959 in Tours and studied the Fine Arts at the Beaux-Arts in Tours while, at the same time, working as assistant director, stage and accessories. In 1987, he created his first stage design for Jean-Christophe Maillot (*Thème et 4 Variations*) with whom he has collaborated regularly since then (*Le Jardin Jeux d'Amour, Ubuhuha, Lueur d'Amour, Vers un Pays Sage, Recto Verso*). He has developed this collaboration with choreographers, working with such artists as Ramón Oller, Bruno Jacquin, Graham Lustig, Conny Jansen, Ted Brandsen and Josette Baiz. He has been invited to work with the Ballet du Nord, the Rome Opera Ballet, the Lyon Opera Ballet, the Grand Théâtre de Bordeaux, the Stuttgart Ballet, the Ballet British Columbia, Introdans and has regularly collaborated with Les Ballets de Monte-Carlo,

both as director and lighting designer.

In Monaco, he has created the lighting for Jean-Christophe Maillot's *Bêtes Noires, Home Sweet Home, Dov'è la Luna, Ubuhuha, Vers un Pays Sage, Duo d'Ange, Concert d'Ange, Romeo and Juliet, Recto Verso, l'Île, Cinderella* and *Casse-Noisette Circus, Opus 40, Entrelacs, Oeil pour Oeil, La Belle, Men's Dance, D'une rive à l'autre, Les Noces, Miniatures, Le Songe, Altro Canto I et II, Men's Dance for Woman, Sheherazade, Chore*, and *Casse-Noisette Compagnie*. He also collaborates with Bertrand d'At, Renato Zanella, Serge Bennathan, John Alleyne, Itzik Galili and Lucinda Childs. In the Netherlands, he has worked with Ed Wubbe, Gian Franco Paoluzzi, Ginette Laurin, Renato Zanella, Ton Wiggers, Heinz Spoerli, Nils Christie, Kirsten Debroek, Conny Jansen, Miriam Dietrich, Ted Brandsen and Josette Baiz.

In October 2004, Dominique Drillot was officially appointed as professor of scenography at the Ecole Supérieure des Beaux-arts of Monaco.

THE DANCERS



Photo © Alice Blangero.

Ksenia Abbazova
Russia



Photo © Alice Blangero.

Jaeyong An
Korea



Photo © Alice Blangero.

Victoria Ananyan
Russia



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Cristian Assis
Brazil

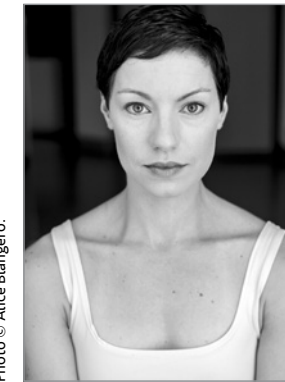


Photo © Alice Blangero.

April Ball
France



Photo © Alice Blangero.

Anjara Ballesteros
Spain



Photo © Alice Blangero.

Marianna Barabás
Hungary



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Taisha Barton-Rowledge
United States



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Jaat Benoot
Belgium

THE DANCERS



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Anna Blackwell
United Kingdom



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Edoardo Boriani
Italy



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Stephan Bourgond
Canada



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Asier Edeso
Spain



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Michaël Grünecker
Germany



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Julien Guérin
France



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Anissa Bruley
France



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Edgar Castillo
Paraguay

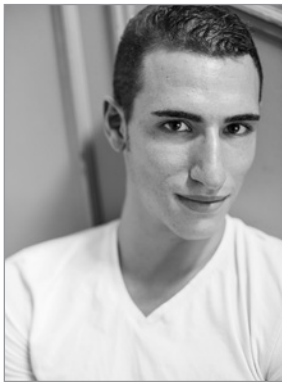


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Daniele Delvecchio
Italy



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Liisa Hämäläinen
Finland



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Koen Havenith
Netherlands



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Mimoza Koike
Japan



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Debora Di Giovanni
Italy



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Leart Duraku
France



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Candela Ebbesen
Spain



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Artjom Maksakov
Estonia



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Francesco Mariottini
Italy

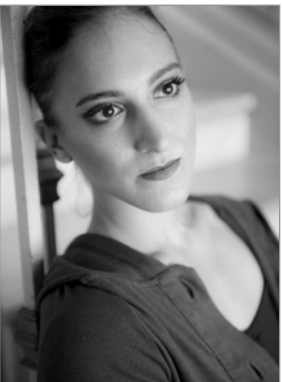


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Elena Marzano
Italy

THE DANCERS

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Alexis Oliveira
Brazil

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George Oliveira
Brazil

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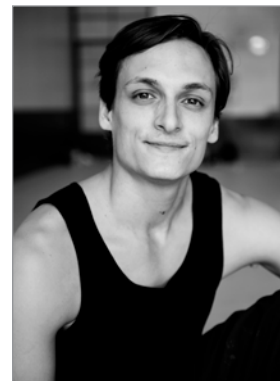
Ekaterina Petina
Russia

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Anne-Laure Seillan
France

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Benjamin Stone
Australia

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Kaori Tajima
Japan

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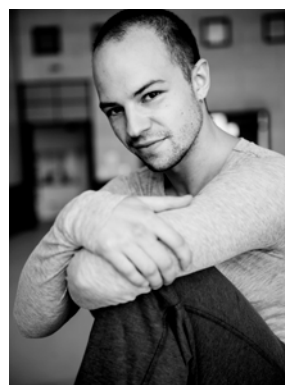
Markéta Pospíšilová
Czech Republic

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Alvaro Prieto
Spain

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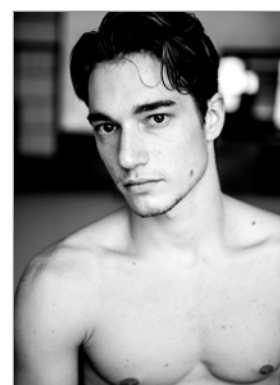
Lennart Radtke
United Kingdom

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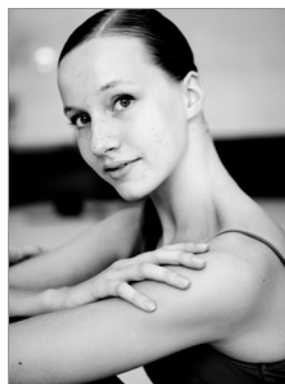
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Beatriz Uhalte
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Matěj Urban
Czech Republic

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Le Wang
China

THE COMPANY

Choreographer-Director: Jean-Christophe Maillot

Company Dancers: Ksenia Abbazova, Jaeyong An, Victoria Ananyan, Cristian Assis, April Ball, Anjara Ballesteros, Marianna Barabás, Taisha Barton-Rowledge, Jaat Benoot, Anna Blackwell, Edoardo Boriani, Stephan Bourgond, Anissa Bruley, Edgar Castillo, Daniele Delvecchio, Debora Di Giovanni, Leart Duraku, Candela Ebbesen, Asier Edeso, Michaël Grünecker, Julien Guérin, Liisa Hämäläinen, Koen Havenith, Mimoza Koike, Artjom Maksakov, Francesco Mariottini, Elena Marzano, Alexis Oliveira, George Oliveira, Ekaterina Petina, Markéta Pospisilová, Alvaro Prieto, Lennart Radtke, Gaëlle Riou, Maude Sabourin, Katrin Schrader, Anne-Laure Seillan, Benjamin Stone, Kaori Tajima, Alessandra Tognoloni, Simone Tribuna, Christian Tworzyanski, Beatriz Uhalte, Matèj Urban, Le Wang

General Administrator: Jean-Marc Genestie

Financial Director: Carole Laugier

Principal Ballet Master: Bernice Coppieters

Ballet Masters: Giovanna Lorenzoni, Asier Uriagereka

Pianists: Imelda Hamilton Cartwright, Patricia Krawczynska

Repetiteur: Gaëtan Morlotti

Résident Choreographer: Jeroen Verbruggen

Touring Manager: Didier Lambelet

Touring Administration: Muriel Loncle

Programming Manager For Guest Companies: Josu Zabala

Diffusion Relations: Jean Baptiste Bello Portu

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Secretary To The General Administrator: Maryam Ghorbanifar

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Production Manager: Peggy Semeria

Stage Crew Chief: Stéphane Gualde

Video/Multimedia Manager: Gregory Sebbane

Sound Manager: James Kennedy

Lighting Manager: Samuel Thery

Lighting Technicians: Jean-Philippe Geyer

Build Crew Manager: Gregory Sottimano

Stagehand: Jacques Roques And Cyril Vaisse

Costume Department Manager: Jean-Michel Lainé

Costume Department Assistant: Paula Veloso

Costume Technicians: Félicia Cogh, Sophie Vigneron

Wardrobe Manager: Alain Pierimarchi

Wardrobe Dressers: Carole Morelli, Julie Jacquet

Personal Care, Osteopathy, Pilates: Ying Hong Deng, Jean-Jacques Diard, Peter Lewton-Brain



Les Ballets de Monte-Carlo in *Romeo and Juliet*
Photo©Alice Blangero

Northrop Presents

COMPANY WANG RAMIREZ

Sat, Mar 3, 7:30 pm
Carlson Family Stage

Borderline

2017 // 18 SEASON
WINTER PROGRAM



Northrop at the University of Minnesota Presents

COMPANY WANG RAMIREZ

Borderline

Artistic Direction and Choreography: Honji Wang & Sébastien Ramirez

Performers: Louis Becker, Johanna Faye, Saïdo Lehlouh, Alister Mazzotti, Sébastien Ramirez, Honji Wang

Rigging Development: Jason Oettlé and Kai Gaedtke

Composition: Jean-Philippe Barrios

With the participation of Christophe Isselee and the voices of Chung-Won Wang and Henri Ramirez

Light Design: Cyril Mulon

Dramaturgical Collaboration: Catherine Umbdenstock

Set Design: Paul Bauer

Costume Realization: Anna Ramirez

Producer: Dirk Korell

Creation Producer in 2013: Dirk Korell

Production Management Services: Academy for Dance and Theatre Arts

Technical/Production Manager: Bartolo Cannizzaro

Tour Manager: Clare Cannizzaro

Exclusive North American Representation: John Luckacovic & Eleanor Oldham, info@2luck.com, 2luck.com

The original soundtrack of *Borderline* is available on lacrymoboy.bandcamp.com and on iTunes under **artist: lacrymoboy**.



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from Wells Fargo.

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ABOUT THE COMPANY

Since the creation of Company Wang Ramirez, Honji Wang and Sébastien Ramirez have produced and choreographed dance-theatre pieces that have won them many awards and accolades, such as the New York Bessie Award and the nomination for the Rolex Mentor & Protégée Arts Initiative Program.

Acclaimed by an international audience, the company is invited to major theatres and festivals such as Théâtre de la Ville, La Villette and Théâtre National de Chaillot (Paris), Sadler's Wells (London), Apollo Theater (New York), Mercat de les Flors (Barcelona), and receives the support of important international co-producers.

Wang & Ramirez developed a conceptual dance performance for the opening celebration of the arts space MADE in Berlin.

In 2015, they contributed to the creation phase in New York City and choreographed for the live show of Madonna's Rebel Heart Tour 2015/2016.

In 2016, Sadler's Wells invited them to direct and perform a dance work made to Nitin Sawhney's album *Dystopian Dream*.

Wang Ramirez never ceases to deepen their quest of finding new choreographic languages with means of expression built on technical virtuosity, poetry, humor and the questioning of human identities.

They currently encourage and explore strong artistic collaborations with artists from different fields.



Company Wang Ramirez in *Borderline*
Photo © Frank Szafinski

BORDERLINE

Artistic direction & choreography: Honji Wang & Sébastien Ramirez

Performers: Louis Becker, Johanna Faye, Saïdo Lehlouh, Alister Mazzotti, Sébastien Ramirez, Honji Wang

Borderline marks a turning point in Sébastien Ramirez and Honji Wang's research and choreographic language. The dance expands in a dialogue between technique and the art of rigging, while the reflection on human relationships now includes the reality of living together in our democracies. Social boundaries are evoked by the interplay of physical forces on the stage as well as through testimonies—collected from the dancers' friends and relatives, or from the media, and broadcasted in voice over.

The rigging element, a scenic tool notorious as Deus Ex Machina in the Greek tragedy, allows us to approach weightlessness to create a timeless poetics. In the interaction with the rigger, the body becomes the object of a "weight game," of balance and freedom. Attached to cables, the five dancers bring to light and transpose the desire of freedom inherent in all forms of dance, especially hip hop.

With a wealth of experience in levitation, hip hop discovers new ways to thwart gravity in its virtuosity of footwork. The gestures and the costumes create images that reflect Greek and Korean traditions in animality, as well as in their desires and angsts.

Between the promise of freedom and the violence of keeping their bodies on the ground, is a space allowing the invention of a new gestural approach. With great fluidity, the piece displays accents of acrobatics, visual poetry and the urban universe. It extends to the ground where the gravitational borderlines shift horizontally, in a mobile scenography that continues to evolve throughout the performance.

Borderline © Frank Szafinski



SPOKEN WORDS (AS PART OF *BORDERLINE*)

Solo Sébastien Ramirez: Sébastien's father

Do you know what "democracy" means? It's when the people govern. People have never governed! It's never the people who rule.

No, the world has never been fair, never. When they demonstrate below...those who cash in 3 to 4000 euros per month, who have fortunes, they don't accept others demonstrating. "What are they demonstrating about, those good-for-nothings? What's it for?" Just leave them alone. Life needs to be normal, like a quiet river...

When I'm told: "When you retire, you'll travel." Travel where? You want to go to Africa to see the poor people? Yes, go to Africa, make the most of it! A meal costs, what... 1€, 1.50€. You think I'd go there? I'd be ashamed. I won't go to poor countries. To save a nickel?

Many countries live off of tourism. But the people don't live off of tourism! It's the capitalists who are there and who live off of tourism. I remember in Spain, the first tourists I saw, I was young...The Brits and Germans used to come. How my mother despaired! Because before, a kilo of potatoes cost 3 pesetas and when the tourists came, it cost 10!

My father was always poor. We were always poor even with all the tourism.

It's all lies. This is why I don't like this society. I rebelled. I don't care about any of it. I don't want to know anything about it. I'm not interested at all.

There is nothing to do. Just lock yourself up. Someone said: "If you are happy, don't tell anyone." Happy people aren't liked. It's against nature, it's not natural. It's not normal. "Let's live in hiding." That's why I feel good with my own people. I have nothing more to say.

It's shameful.

What does it all mean? It's over my head. Because once you've eaten, once you've drank, once you've made love, what else do you want to do? Why have 200 million in the bank? To do what with?

Duo of dancers: Bowls of rice

There was a doctor, Masaru Emoto, a Japanese man. He did experiments with water.

He did an experiment where he realized that the water molecule reacted to sound and energies. He took three bowls of rice and placed them in an apartment and three different people came to visit them during the day.

Here, I'll give you a bowl, imagine it...I'm going to say: "I love you" to my bowl of rice. And you say: "I hate you." And no one say a thing to the third bowl. It's not calculated. The doctor proved that the bowl of rice that was said "I love you" to was edible for almost a month. What do you say to your bowl of rice?

I hate you.

Well, your bowl of rice, after just one week is no longer edible because it received bad energies.

And the third bowl that stayed alone on the table without receiving any emotion rotted after one or two days because it was ignored. Indifference kills. Even a "I hate you" keeps you living. Are you listening? What I'm saying is very important!

It has to do with everything alive. We are made of 80% water! Understand?

I have ears! I'm listening to you.

SPOKEN WORDS (AS PART OF *BORDERLINE*)

Calligraphy: a teacher's testimony

Monday, November 17, 10:30 AM. Trade School, Gers.

I was giving my class when suddenly, without notice, four determined policemen accompanied by a dog handler decked out with his dog, barged in. They didn't say hello or introduce themselves. With no preamble, the dog was let loose. The students were extremely surprised. I questioned the intruders asking what the purpose of their visit was. Radio-silence. I insisted and quickly understood that I'd better just shut up. The students were shocked; the atmosphere was heavy, threatening. I opened a window, and then without a word, one of the policemen peremptorily closed it.

The dog ran all over the place. It bit onto one of my student's bags and he was then asked to exit the class. The dog drooled on a young man's legs, terrorized. On hats, on clothes. The animal detected something suspicious in someone's pocket, and once again, the student was asked to exit. I tried to intervene but I was silenced.

The bags were emptied in the hallway. Wallets were opened. This operation took place in 10 classes and lasted more than an hour. Thirty suspected students were sent into a different room and were thoroughly searched. Some were stripped to their underwear. Amongst the students were minors.

In the HND class, the dog ripped apart a bag. The student then discovered his smashed computer. He's told he can press charges if he wants.

In another room, the students were lined up in front of the blackboard. According to them and their teacher, the dog handler yelled, "One move and he'll bite your artery and you'll end up in the hospital." Policemen paced up and down the hallways outside the classrooms.

I learned later that no particular event took place in the establishment to justify such a raid. The students were dumbstruck and scared.

They interrogated me once the group left. I didn't know what to say. I remained speechless. The element of surprise freezes you.

Beyond the legal or illegal aspect of the operation, was the ill mannered, threatening, sarcastic, aggressive and scornful attitude of the policemen. They left a classroom saying: "Bye girlyies!" when of course there were only young men and congratulated them for having well stashed their dope and abusing their dogs. Real thugs wouldn't have reacted any differently.

It was in France, in a school, in 2008. I thought policemen were here to help people, support us, be our lucid and conscious guides. But instead of that, they barged in flaunting their power like cowboys terrorizing the young students. I wanted this to be known because it's happening here in our schools. And it's absolutely unacceptable.

Thank you.



ARTISTIC LEADERSHIP



Honji Wang is a dancer, choreographer and artistic director born and raised in Germany by Korean parents.

Her dance language is an abstraction of hip hop dance and has influences of earlier martial arts and ballet training. She is recognized as an artist who brings contemporary and hip hop together in an exceptionally organic fashion.

Together with Sébastien Ramirez, Honji Wang received the Bessie Award 2013 as “Outstanding Performer” following the presentation of *AP15* at the Apollo Theatre in New York. Their work *Monchichi* was one of the 2017 Bessie Award nominees for outstanding production” following its performance at BAM Fisher.

Wang was invited to Madonna’s final auditions in New York, where her outstanding performance earned her an invitation to tour and perform for the Rebel Heart Tour.

She was invited as a guest artist to perform a duo with acclaimed British choreographer Akram Khan titled *The Pursuit of Now*, which was accompanied by well-known pianist Shahin Novrasli. She also collaborated with the most avant-garde female flamenco dancer Rocío Molina in the duet *Felahikum* as well as with New York City Ballet principal dancer Sara Mearns in the duet *No.1*.



Sébastien Ramirez was born in the south of France, and is an internationally renowned dancer, choreographer and artistic director.

Ramirez specializes in the use of aerial work as well as choreographic rigging development.

Since the foundation of his company, he developed a new vision of space and choreography, bringing hip hop dance to a wider and new audience.

Following the presentation of *AP15* at the Apollo Theatre in New York, Sébastien Ramirez and Honji Wang received the Bessie Award 2013 as outstanding performers. Their work *Monchichi* was one of the 2017 Bessie Award nominees for outstanding Production following its performance at BAM Fisher.

Ramirez contributed to the creation phase of Madonna’s Rebel Heart Tour in New York City and choreographed for her live show. Akram Khan invited him to direct a personal workshop at the Théâtre de la Ville in Paris, a recognition of his unique quality of movement. He was also invited by Sadler’s Wells as one of the five choreographers of RIOT *OffSpring*, a unique dance piece performed to Igor Stravinsky’s iconic *The Rite of Spring* played by Southbank Sinfonia.

ARTISTIC TEAM



Louis Becker has a strong base in bboying and broadened his artistic expressions with contemporary dance, acrobatics and drama. Winner of an impressive number of battles, he is also part of different contemporary dance productions of Company Constanza Macras, touring internationally.



Johanna Faye has her dance roots in breaking, with strong experiences in contemporary dance and improvisation. Johanna has been working with choreographers like Amala Dianor, Jérémie Belingard, Tishou Aminata Kane and Sylvain Groud.



Saïdo Lehlouh is a charismatic bboy who was spotted early for his extraordinary dance skills, stage presence and interpretation. From the very beginning, he participated at important dance theatre productions with artists such as Storm (Théâtre de Chaillot, Paris; National dance center CND in Pantin; Hebbel am Ufer, Berlin), Constanza Macras (Berlin) or Norma Claire (French Guiana).



Alister Mazzotti has performed and coordinated stunts, fights and physical effects on more than 500 movies, commercial and theatrical productions during the past 25 years. He headed action departments on Oscar-winning movies (special effects - *The Pianist* / stunts - *The Lives of Others*) and received nominations (Taurus, DAFF) for outstanding stunt work.



Cyril Mulon is the company's lighting designer who has studied camera and light design and is also the company’s technical director. Serving as lighting and stage manager for Peter Brook’s company (Théâtre des Bouffes du Nord, Paris, France) for over a decade, he gained a wide scope of artistic and technical experiences. His eclectic career reaches from documentary, video, photography to light design for theatre productions, operas and dance.



Jean-Philippe Barrios, aka Lacrymoboy, is a successful percussionist and drummer and *Borderline*’s composer. For dance classes, he collaborates with contemporary companies such as Angelin Preljocaj, Jean-Claude Gallotta or Norrdans Company. Performing as a musician, dancer or actor, he is part of many international companies, such as Brodas Bros (Barcelona).

CREDITS

Co-production: Théâtre de l'Archipel, scène nationale de Perpignan (in the frame of a creation residency) | Théâtre de la Ville, Paris | Parc de La Villette, Paris | Initiatives d'Artistes en Danses Urbaines (Fondation de France – Parc de la Villette with the support of Caisse des Dépôts and Acsé) | Mercat de les Flors Barcelona (in the frame of creation residencies at Graner) | Act'art – Conseil départemental de Seine-et-Marne | Centre Chorégraphique National de Créteil et du Val-de-Marne / Company Käfig | TANZtheater INTERNATIONAL, Hannover

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Wed, Feb 14, 6:30 pm

PERFORMANCE

LES BALLETS DE MONTE-CARLO

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by Jean-Christophe Maillot

Tue-Wed, Feb 27-28, 7:30 pm



FILM SCREENING

Madonna's Rebel Heart Tour

Wed, Feb 21, 6:30 pm

PERFORMANCE

COMPANY WANG RAMIREZ

Borderline

Sat, Mar 3, 7:30 pm

INSTITUTE FOR ADVANCED STUDY EVENT

Borderline: A Discussion of Hip Hop, Immigration, and International Relations

Thu, Mar 1, 3:30 pm



FILM SCREENING

Matthew Bourne's Swan Lake

Wed, Apr 4, 6:30 pm

PERFORMANCE

HOUSTON BALLET

Swan Lake with live orchestra

Sat, Apr 7, 7:30 pm and Sun, Apr 8, 1:30 pm



FILM SCREENING

Leonard Bernstein: Larger Than Life

Wed, Apr 11, 6:30 pm

PERFORMANCE

KEIGWIN + COMPANY

Celebrates Bernstein with the University
Symphony Orchestra

Sat, Apr 14, 7:30 pm



FILM SCREENING

I Dream of Wires

Wed, Apr 25, 6:30 pm

PERFORMANCE

ALONZO KING LINES BALLET

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Osimo Vanska and musicians of the Minnesota Orchestra. Photo by Tim Rummelhoff. The Moody Blues. Photo by Tim Rummelhoff. Les Ballets Jazz de Montréal in Fall. Photo by Leda and St Jacques. Conversation Audience at Northrop in 1979. Dance Theatre of Harlem's Ailey Master and Dorian Doane in Far But Close. Photo by Rachel Neville.

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Directed by Joel Sass
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Anne Carson's Novel
Directed by Jeremy Wilhem
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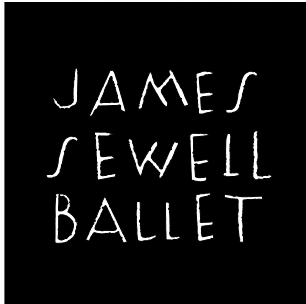


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Fri May 4 & Sat May 5 8pm

Osmo Vänskä, conductor
Sharon Bezaly, flute / Susie Park, violin

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Osmo Vänskä /// Music Director



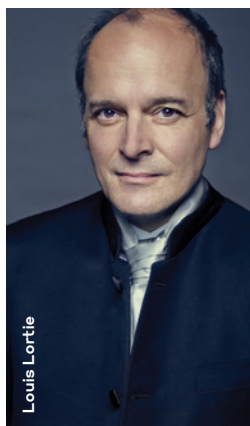
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TAO: Drum Heart



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ATM: Located near the elevator on the ground floor, West.

Restrooms: Located on every level and side of the building, including family restrooms (except on the fourth floor, where there is a women’s restroom on the West side, and a men’s restroom on the East side only).

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Questions: If you have any questions or concerns, please ask an usher or anyone with a Northrop name tag.

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