



DOSSIER DE PRESSE

SADLER'S WELLS
(Royaume-Uni)

MjLONGA
SIDI LARBI CHERKAOUI

17, 18, 19, 20 et 21 février 2015
Théâtre Maisonneuve, Place des Arts

Durée : 1 h 35

Tournée : 10 février 2015 – Grand Théâtre de Québec

Avec dix maîtres du tango argentin, un couple de danseurs contemporains, cinq musiciens *live* et des images de Buenos Aires, le génial Sidi Larbi Cherkaoui exalte l'essence du tango et en révèle des facettes inédites. Des figures complexes, des portés spectaculaires et une fièvre contagieuse.

CRÉDITS

Direction artistique Sidi Larbi Cherkaoui

Chorégraphe Sidi Larbi Cherkaoui en collaboration avec les danseurs

Danseurs de tango Germán Cornejo "Nikito", Martin Epherra, Gisela Galeassi, Esther Garabali, Maricel Giacomini, Bruno Gibertoni, Claudio Gonzalez, Roberto Leiva, Julia Urruty, Valentina Villarroel

Danseurs contemporains Silvina Cortés (17 – 19 Février), Damien Fournier (17 – 19 Février), Jason Kittelberger (20 – 21 Février), Jennifer White (20 – 21 Février)

Musiciens Fulvio Giraudo (piano), Guillermo Rubino (violon), Alejandro Sancho (guitarre), Federico Santisteban (bandonéon), Roberto Santocono (basse)

Consultante tango et répétitrice Nelida Rodriguez de Aure

Scénographie et vidéo Eugenio Szwarczer

Compositeurs Fernando Marzan, Szymon Brzóska

Compositrice additionnelle Olga Wojciechowska

Costumes Tim Van Steenbergen

Lumières Adam Carrée

Son Gaston Briski

Assistant au chorégraphe Satoshi Kudo

Assistants additionnels Damien Fournier, Silvina Cortés, Johnny Lloyd

Directeur de production Adam Carrée

Directeur de production (Argentine) Jose Luis Fioruccio

Assistant aux costumes Greet Prové

Superviseur costumes et habilleuse Lydia Hardiman

Artiste fileteado (appliqué aux costumes) Alfredo Genovese

Assistant scénographie et vidéo Paula Bosch

Production de tournée / Régie Zeynep Kepekli

Directrice de tournée Carol Murcia

Éclairages Will Frost

Régisseur de plateau Sam Thornber

Opérateur vidéo Oscar Lisshagen

Opérateur de son Alejandro Zambrano

Habilleuse Leila Ransley

Construction du décor Théâtre de Vidy, Steel the Scene

Fournisseur vidéo XL Video

Productrice Suzanne Walker

Producteur (Argentine) Ricardo Szwarczer

Productrice Ghislaine Granger

Assistante de production Sandra Castell-Garcia

Coordonnatrice de production et de tournée Isabelle Drummond

Productrice de tournée Dawn Prentice

Directrice marketing Lucy White

Relations de presse Caroline Ansdell

Consultant Hisashi Itoh

Idée originale Ricardo Szwarczer

Une production de Sadler's Wells London

Coproduit avec Théâtre Vidy-Lausanne; Migros Culture Percentage Dance Festival Steps; Théâtre du Jorat, Mézières; deSingel international arts campus, Antwerp; Les Théâtres de la Ville de Luxembourg; Les Nuits de Fourvière/Département du Rhône; Movimentos Festwochen der Autostadt in Wolfsburg; Festspielhaus St Pölten; Fondazione Musica per Roma; Eastman.

Merci à Michel Beuchat, Lars Boot, Christopher Bugot, Michel Caspary, Myriam de Clopper, Diego Franssens, René Gonzales, Nick Holdridge, Isabelle Imsand, Jérôme Ingravallo, Lies Martens, Karthika Nair, Fernando di Nasso, Stéphane Sagon, Dieuwertje Spek, Isabella Spirig, Barbara Suthoff, Thierry Tjordman, Sarah Turin, René Zahnd, Alejandro Zambrano, Teatro de la Ribera - Buenos Aires, toute l'équipe du Théâtre Vidy-Lausanne, Théâtre du Jorat, Mézières et deSingel international arts campus, Antwerp.

Sadler's Wells

DÉFINITION DU MOT « MILONGA »

La milonga, originaire de Buenos Aires, est une soirée où l'on danse le tango. Au cours de ces soirées, on joue de trois à cinq chansons d'affilée, qu'on fait suivre d'une courte pause musicale pour donner le temps aux danseurs de se trouver un nouveau partenaire. Les participants aux milongas sont des *milongueros* et des *milongueras*. Le terme « milonga » fait aussi référence à un style de tango distinct, plus rapide et moins complexe que le tango traditionnel. Enfin, la milonga peut désigner un genre musical.

À PROPOS DE L'ŒUVRE

Profondément enraciné dans la culture argentine, le tango fascine et captive le monde avec sa sensualité, sa puissance et sa beauté. C'est cette attirance singulière qui a poussé l'un des chorégraphes contemporains les plus recherchés à créer *milonga*.

Sidi Larbi Cherkaoui doit sa renommée internationale à des productions d'avant-garde saluées par la critique, comme celles qu'il a montées avec Akram Khan et Maria Pagès, ainsi qu'à ses œuvres primées, *Sutra*, en collaboration avec les moines du temple Shaolin et *Babel*, avec Damien Jalet, toutes deux présentées par Danse Danse. Le chorégraphe collabore aujourd'hui avec un groupe extraordinairement talentueux de danseurs et de musiciens argentins à la création d'un spectacle qui incorpore son style original au tango.

Partant de l'idée des milongas, ces soirées de danse sociale organisées dans de petits bars nocturnes de Buenos Aires, Sidi Larbi Cherkaoui puise dans l'influence traditionnelle pour y ajouter sa touche contemporaine. C'est la première fois qu'une production internationale d'envergure consacrée au tango est mise en scène par un artiste qui n'est pas originaire d'Argentine; voilà donc une rare occasion d'explorer cette danse traditionnelle sous un angle culturel différent.

La fascination de Sidi Larbi Cherkaoui pour le tango remonte presque au début de sa carrière : « Ce qui m'attire le plus dans le tango, c'est l'éternelle étreinte des danseurs. En regardant un couple danser le tango, nous accédons au dialogue hypnotique entre deux corps qui se connectent intuitivement pour se fondre en un seul. Mon style de chorégraphe – si j'en ai un – prend sa source dans le toucher, le contact physique, qui sont inhérents au tango. »

Sur le conseil de l'immense vedette du tango Nelida Rodriguez de Aure, sur une musique originale du compositeur argentin Fernando Marzan et du collaborateur de longue date de Cherkaoui Szymon Brzóska, avec un montage vidéo et une scénographie d'Eugenio Szwarcer ainsi que des costumes du célèbre créateur de mode Tim Van Steenberg, *mjlonga* allie une technologie de pointe à l'esthétique argentine traditionnelle. Fort d'une distribution de dix danseurs de tango venus de Buenos Aires, de deux danseurs contemporains et d'un orchestre de tango de cinq musiciens, ce spectacle propose une fascinante exploration du tango du XXI^e siècle, à la fois traditionnel et contemporain.

EXTRAITS DE PRESSE

« Une version époustouflante d'un tango revu et corrigé [...] Sidi Larbi Cherkaoui offre une ballade poétique à travers un Buenos Aires où le tango est souverain, un régal ! »
The Glamattitude.com, France, juillet 2013

« Cherkaoui libère le tango. Avec *mjlonga*, le chorégraphe belge réinvente avec passion la danse des trottoirs de Buenos Aires. »
Figaro, France, juillet 2013

« Une vision parabolique, décoiffante, enivrante, euphorisante [...] Les ingrédients de base du tango que Sidi Larbi Cherkaoui se contente de sublimer [...] *mjlonga* est un sacré pari réussi. »
Sortir, France, septembre 2013

« Le public est suspendu aux mouvements transcendants de ces artistes virtuoses. »
24 heures, Switzerland, mai 2013

**** “*mjlonga* is a very beautiful show indeed”
Daily Telegraph, UK, November 2013

**** “One of his most touching and entertaining shows”
The Guardian, UK, November 2013

**** “*mjlonga* casts a magic spell”
Metro, UK, November 2013

**** “Rhythms flicker around the stage like forked lightning”
The Guardian, UK, November 2013

**** “Mating rituals can never have looked more artfully sexy, nor, in the show as a whole, can tango ever be given a fonder or more imaginative makeover. What a treat”
Daily Telegraph, UK, November 2013

**** “[Cherkaoui's] take on tango is a sweetly melancholic love letter”
Evening Standard, UK, November 2013

**** “Cherkaoui has drawn the best from his five top tango couples, bringing classic stylings to a show that highlights the drama and passion for which tango is renowned”
Metro, UK, November 2013

**** “Cloaked in intimacy, dappled with melancholy, Cherkaoui’s *mjlonga* makes you feel as if you’ve stumbled into a fantasy dance hall, and you’re the luckiest wallflower in town”
Metro, UK, November 2013

‘Extraordinary and flawless, the twelve performers are impressive and effective in showing us the visionary daring of Cherkaoui.’
La Repubblica, Italy, July 2013

‘With *mjlonga* Sidi Larbi Cherkaoui delivers another jewel’
Concertnieuws.be, Belgium, June 2013

‘This «*mjlonga*» had every audience member in ecstasy. Cherkaoui’s Tango kick is addictive.’
Basler Zeitung, Switzerland, May 2013

SIDI LARBI CHERKAOUI – CHORÉGRAPHE

« Mon premier mode d’expression artistique n’était pas la danse mais le dessin. Enfant, je voulais dessiner la réalité et toutes les images que j’y associais. Les nuages, par exemple, et tout ce que je pouvais y déceler, ou les gens et les ombres qu’ils projetaient. C’étaient des sortes de dessins “surréalistes”, fort empreints de réel mais contenant toujours plus que les faits purs. C’était ma manière de raconter la réalité qui m’entourait. À un certain moment, l’impatience m’a gagné. Le bidimensionnel ne me suffisait plus. J’ai alors commencé à danser. Ce qu’il y a de subtil dans la danse, c’est qu’il faut danser en permanence pour voir le dessin. En outre, vous êtes en même temps le crayon et la main qui le tient. La danse restera toujours un dessin éphémère; elle disparaît avec le dernier mouvement qui y met fin. Le dessin peut donc être retranscrit ou réécrit à chaque instant. Chaque représentation se doit d’être redessinée le lendemain soir. »

Sidi Larbi Cherkaoui fait sa première expérience de chorégraphe en 1999, en signant *Anonymous Society*, une « comédie musicale contemporaine » sur la musique de Jacques Brel, dans laquelle il danse lui-même. Cette production remporte différents prix, dont les prix Fringe First et Total Theatre à Édimbourg, ainsi que le prix Barclay Theatre à Londres. En 2000, *Rien de rien*, la première chorégraphie de Cherkaoui en tant que membre du noyau artistique des Ballets C. de la B., fait des tournées partout en Europe et remporte le prix spécial au BITEF Festival de Belgrade. Pour ce spectacle, il collabore avec le chanteur et danseur Damien Jalet, qui l’initie aux chants traditionnels italiens, une influence qui marquera nettement ses créations suivantes. Les 6 danseurs, dont l’âge varie entre 16 et 60 ans, maîtrisent une variété presque aussi grande de styles et de techniques de danse : du ballet classique à la danse de salon en passant par la gestuelle que nous pratiquons tous en parlant. Pour Sidi Larbi Cherkaoui, ce sont là des sources tout aussi dignes d’inspiration pour un langage contemporain de la danse. Cet éclectisme correspond parfaitement aux thèmes qui lui tiennent à cœur : l’égalité entre les individus, les cultures, les langues et les moyens d’expression. *Rien de rien* effectue une tournée marathon et lui vaut, en 2002, le prix réservé aux chorégraphes prometteurs lors de la remise des prix Nijinski à Monte-Carlo.

Cette année-là, Sidi Larbi Cherkaoui et Nienke Reehorst montent aussi un atelier pour acteurs ayant une déficience intellectuelle au théâtre Stap de Turnhout, en Belgique; il débouche sur la production de *Ook*. Cette collaboration est une révélation. L'individualité, la spontanéité, l'empathie et la résistance physique et mentale des acteurs du Stap en apprennent davantage au chorégraphe sur ce qu'il faut pour être un « performeur » que l'ensemble de ses expériences professionnelles antérieures. L'acteur du Stap Marc Wagemans se joint alors au groupe d'âmes sœurs qui accompagnent Cherkaoui tout le long de sa carrière. En juillet 2002, il participe au volet *Le Vif du Sujet* du Festival d'Avignon et y danse *It* dans une mise en scène de Wim Vandekeybus. Le point de départ de ce solo est une nouvelle de Paul Bowles. *It* fait fusionner les gestuelles très spécifiques des deux chorégraphes. « Cherkaoui nous sort le grand jeu. Son corps semble déraciné et inaccessible. Lorsque son pied vient frapper sa tête, le haut de son corps semble ignorer qu'il a une partie inférieure. Ce corps se bat avec lui-même, jongle avec l'air entre ses mains, se contorsionne en un millier de courbes. » (*De Standaard*) À l'automne 2002, Cherkaoui, Damien Jalet, Luc Dunberry et Juan Kruz de Garaio Esnaola (de la compagnie Sasha Waltz et initiateur du projet), créent *D'avant* pour la Schaubühne am Lehniner Platz de Berlin, un spectacle qui allie le chant médiéval du XIII^e siècle à la danse contemporaine. *D'Avant* est un spectacle très physique qui, dans une mosaïque de styles, parvient à faire se conjuguer légèreté et relativisation avec des phénomènes sociaux importants comme le fanatisme, la violence physique et l'indifférence morale. Cette production est si proche du cœur des interprètes qu'elle figure au répertoire permanent.

En 2003, Cherkaoui prend l'Europe d'assaut avec *Foi*, salué par le public et présenté par Danse Danse la même année, avec pour thème central la nature et le pouvoir de la croyance. Le spectacle remporte le prix Movimentos en Allemagne. En juillet 2004, à la demande du Festival d'Avignon, Larbi Cherkaoui présente un nouveau projet avec Les Ballets C. de la B. intitulé *Tempus Fugit*, où il remet en question l'absoluité apparente du temps. Car même si le monde entier paraît avoir une notion identique du temps, son vécu est ressenti et interprété différemment dans les diverses cultures. Dans *Tempus Fugit*, 15 interprètes, issus d'à peu près tous les coins du monde, explorent leur propre passé culturel. Chacun d'eux tente d'avoir prise sur le temps, ce qui se traduit dans la danse par une divergence de rythmes et de vitesses d'exécution. *Tempus Fugit* met l'accent sur les mondes de la Méditerranée, de l'Arabie, de l'Afrique centrale et sur leurs relations mutuelles.

En décembre 2004, Cherkaoui présente *In Memoriam* aux Ballets de Monte-Carlo. Pour le Ballet du Grand Théâtre de Genève, il chorégraphie *Loin* – la première a lieu en avril 2005 –, pièce présentée à Danse Danse en 2009 dans un programme triple aux côtés d'œuvres de Saburo Teshigawara et Andonis Foniadakis. Toujours en 2005, Larbi collabore pour la première fois avec Akram Khan, un danseur et chorégraphe qui, comme lui, a des « racines doubles » : il a grandi en Angleterre, mais ses parents sont indo-bengalis. Ensemble, ils créent et dansent le spectacle *zero degrees*, qui aborde l'impact du mélange de leurs passés culturels respectifs. *zero degrees* est sélectionné pour le prix Laurence Olivier en 2006 et remporte ensuite deux prix Helpmann en Australie en 2007.

Pour België danst, l'édition spéciale du Bal Moderne qui s'est déroulée en plein air simultanément dans 12 villes européennes le 16 juillet 2005, Sidi Larbi Cherkaoui crée une nouvelle chorégraphie avec Damien Jalet, *Ik hou van jou/je t'aime tu sais*, sur une musique de Noordkaap et Marie Daulne. En 2006, le directeur artistique de la Toneelhuis d'Anvers, Guy Cassiers, l'invite à se joindre aux artistes en résidence de l'organisme. Pour la Toneelhuis, il crée *Myth* en 2007, le deuxième volet de sa quête identitaire et religieuse, qui inaugure par ailleurs la saison 2008-2009 de Danse Danse. Toujours en 2006, Sidi Larbi Cherkaoui et Nicolas Vladyslav explorent la force théâtrale

des *Suites pour violoncelle* de Bach dans *Corpus Bach*. Il retourne également à Monaco, où il monte *Mea Culpa*, une nouvelle chorégraphie pour les Ballets de Monte-Carlo. Créée en avril 2006, *Mea Culpa* se penche sur les relations entre l'Europe et l'Afrique et est marquée par les nombreuses questions que Cherkaoui, qui vient alors d'avoir 30 ans, se pose sur sa vie et son œuvre chorégraphique. En août 2006, il se rend au festival Théâtre et Danse de Göteborg pour la première de sa nouvelle création, *End*, un spectacle qu'il monte alors que la guerre fait rage entre Israël et le Hezbollah au Liban. *End* porte clairement les stigmates de ce conflit.

Le 12 mai 2007, le public de l'imposant – et nouvel – opéra de Copenhague se montre particulièrement enthousiaste pour *L'Homme de bois*, la nouvelle chorégraphie de Larbi Cherkaoui créée pour 18 danseurs du Royal Danish Ballet sur une musique de Stravinsky. Il accepte par ailleurs l'invitation de Guy Cassiers à participer, avec les autres créateurs de la Toneelhuis, à un périple théâtral à travers tout le théâtre Bourla, inspiré du livre *Une histoire du monde en 10 chapitres et demi* de Julian Barnes. À la demande du Musée de l'immigration à Paris, Sidi Larbi Cherkaoui conçoit, avec le photographe et cinéaste Gilles Delmas, une nouvelle installation vidéo, *Zon-Mai* : cette construction remarquable a la forme d'une maison, sur les façades et le toit de laquelle sont projetées des images de danseurs exprimant leur personnalité par leur danse, dans l'intimité de leur propre intérieur.

En septembre 2007 a lieu la première d'*Apocrifu*, une commande du théâtre de La Monnaie à Bruxelles. *Apocrifu* est une rencontre musicale avec l'ensemble polyphonique corse A Filetta. Sa musique constitue la trame sur laquelle Cherkaoui tisse sa nouvelle création, dans laquelle il danse aussi. Dans une scène clé d'*Apocrifu*, on voit les trois danseurs, soudés en un monstre tricéphale, lire à tour de rôle des passages du Talmud, du Coran et de la Bible. Le message de Cherkaoui : la différence entre apocryphe et canonique relève plus d'une question de perspective et d'autorité que de teneur ou de valeur en soi. Ainsi, le chorégraphe touche de manière ludique à une thématique plus large qui est depuis longtemps sa marque de fabrique : l'équivalence intrinsèque entre les différentes cultures et visions religieuses. Cette thématique se retrouve également dans la récente production *Origine*, une coproduction de la Toneelhuis et du Muziekcentrum De Bijloke (Gand) présentée en première mondiale à Gand en janvier 2008, dans laquelle il réunit quatre danseurs – deux hommes et deux femmes, chacun venu d'un autre coin du monde – avec l'Ensemble Sarband. La journaliste Daniëlle De Regt écrit : « *L'Ensemble Sarband joue et chante divinement. Ces chants religieux, transmis par des femmes compositrices et des chœurs des temps jadis, s'entrelacent pour former un concert sublime de chants de sirènes.* » (*De Standaard*). Une fois de plus, Cherkaoui, optant pour une perspective singulière de la transmission musicale, façonne une chorégraphie qui aborde de manière subtile des thèmes politiques actuels. Bien que de façon ludique, il évoque indéniablement des thèmes comme l'immigration, l'aliénation et la consommation à outrance, pour ensuite les abandonner et les transformer en un vocabulaire gestuel de plus en plus abstrait.

Sutra, le projet de Sidi Larbi Cherkaoui en collaboration avec Antony Gormley, Szymon Brzóska et des moines du temple Shaolin, en Chine, est produit par Sadler's Wells; la première mondiale y a lieu en mai 2008 avant le début d'une tournée mondiale qui se poursuit depuis. L'œuvre vaut à Cherkaoui d'être nommé dans la catégorie Meilleur chorégraphe (danse moderne) aux National Dance Awards britanniques de 2009. Présentée par Danse Danse la même année, elle gagne aussi le prix *tanz* 2009 de la meilleure production de l'année.

En août 2008, le magazine européen *tanz* et son comité de 40 critiques de toute l'Europe décernent à Sidi Larbi Cherkaoui le titre de Chorégraphe remarquable de l'année pour son travail entre 2007 et 2008. La même année, Sadler's Wells fait de Cherkaoui un artiste associé, aux côtés de chorégraphes comme Wayne McGregor, Christopher Wheeldon et Akram Khan. En février 2009, il reçoit le prix culturel européen Kairos doté par la Fondation Alfred Toepfer; le jury vante alors « sa façon de soulever des questions fondamentales sur l'existence humaine à travers le mouvement et sa capacité de créer des liens entre des éléments de différentes cultures ».

En 2009, il reçoit sa première commande d'une compagnie américaine : *Orbo Novo* (« le nouveau monde »), chorégraphié pour le Cedar Lake Contemporary Ballet basé à New York, est donnée pour la première fois en juillet 2009 pendant le festival historique Jacob's Pillow. Cette œuvre créée pour 16 danseurs est l'occasion d'une nouvelle collaboration avec le compositeur Szymon Brzóska. L'automne 2009 se démarque probablement comme la saison des duos. Cherkaoui chorégraphie d'abord *Faun* pour James O'Hara et Daisy Phillips dans le cadre de la soirée hommage de Sadler's Wells *In the Spirit of Diaghilev*; puis *Dunas*, rencontre avec la légende du flamenco Maria Pagés. Chaudement applaudi, *Dunas* est récompensé par le prix Giralddillo du Meilleur spectacle à la Biennale de flamenco de Séville en 2011, et Cherkaoui reçoit le National Dance Award de l'interprétation masculine la plus remarquable (danse moderne) en 2012.

2010, année charnière dans la trajectoire de Sidi Larbi Cherkaoui, voit le lancement de sa compagnie, Eastman, partenaire de projet du Campus artistique international deSingel, à Anvers. En avril, De Munt présente la première mondiale de *Babel* ^(words), chorégraphiée en duo avec Damien Jalet; c'est la troisième partie d'un triptyque commencé avec *Foi* et poursuivi avec *Myth*. *Babel* est aussi la troisième collaboration avec le sculpteur Antony Gormley, dont on avait admiré l'esthétique crue et modulaire dans *zero degrees* et *Sutra*. *Babel* triomphe aux prix Laurence Olivier 2011, où le spectacle remporte les prix de la meilleure nouvelle production de danse et de l'accomplissement remarquable en danse pour la scénographie d'Antony Gormley. Danse Danse lance sa saison 2011-2012 avec *Babel* ^(words).

En mai 2010, à La Scala de Milan, la chorégraphie de Cherkaoui embellit la vision de Guy Cassier de *Das Rheingold*, première partie de la tétralogie de Wagner, *Der Ring des Nibelungen*. L'été et l'automne 2010 sont consacrés à la recherche sur des duos plus intimes : chorégraphié pour Guro Schia Nagelhus et Vebjørn Sundby, *Rein* a pour idée-force la pureté qui vise le néant; chorégraphié pour et avec Gregory Maqoma et Shanell Winlock, tous deux danseurs et chorégraphes d'Afrique du Sud, *Bound* traite des liens qui nous unissent dans la vie; *Play*, le duo de Cherkaoui avec Shantala Shivalingappa dans lequel il explore la danse indienne kuchipudi, est donné pour la première fois dans sa forme finale au campus deSingel à Antwerp.

En 2011, Cherkaoui et Vandekeybus offrent une nouvelle version de *It* (créé en 2002) qu'ils rebaptisent *IT 3.0*. De plus, Cherkaoui chorégraphie *Labyrinth* pour le Ballet national hollandais, une œuvre intime pour un groupe de 19 danseurs sur une partition de Szymon Brzóska. Il crée également *TeZuka*, coproduction de Eastman, Sadler's Wells et Bunkamura, le centre des arts emblématique de Tokyo. Réunissant 15 danseurs et musiciens, *TeZuka* s'inspire de l'œuvre du dessinateur de mangas japonais Osamu Tezuka, avec une musique originale de Nitin Sawhney et des projections vidéo de l'artiste japonais Taiki Ueda. Pour la deuxième fois, le magazine *tanz* consacre Cherkaoui Meilleur chorégraphe de l'année. Il collabore au film de Joe Wright *Anna Karenina* (sorti en septembre 2012), dans lequel il dirige la chorégraphie.

En 2012, il travaille avec Renée Jaworski sur *Automaton*, chorégraphie destinée à la compagnie de danse américaine Pilobolus. Pour sa propre compagnie, Eastman, il élabore *Puz/zle*, dont la première a lieu à La Carrière de Boulbon pendant le Festival d'Avignon. Cette ancienne carrière lui donne l'idée de faire de la pierre l'élément structurant de sa chorégraphie. Accompagné de 11 danseurs, du chœur masculin corse A Filetta, de la chanteuse libanaise Fadia Tomb El-Hage et du flutiste et percussionniste japonais Kazunari Abe, il s'interroge sur les mystères qui sous-tendent les relations humaines. Durant les derniers mois de 2012, Cherkaoui travaille sur *KURIOS - Cabinet of Curiosities*, la toute nouvelle production du Cirque du Soleil créée à Montréal en avril 2014.

En 2013, accompagné de Damien Jalet et de Marina Abramovic, Cherkaoui imagine une nouvelle chorégraphie sur le *Boléro* de Ravel pour le Ballet de l'Opéra de Paris. Il présente également *mjlonga*, un voyage au cœur du tango qui mêle son style original à cette danse argentine fascinante et sensuelle, dans une production de Sadler's Wells. L'automne 2013 voit la première mondiale, à Beijing, de sa plus récente création, *Genesis*, avec le danseur chinois Yabin Wang, une œuvre inspirée par la nature, traduite dans le mouvement pur. La première européenne a lieu le 10 janvier 2014, au deSingel, à Anvers.

SADLER'S WELLS – COMPANY

Sadler's Wells is the UK's leading dance house, uniquely dedicated to bringing the very best international and UK dance to London audiences. We are committed to producing, commissioning and presenting works of the highest standards, crossing boundaries between different art forms. In the past five years we have commissioned and co-produced over 70 productions. Our group of Associate Artists and companies are critical to our work, representing the most exciting dance talents working in the UK today. They are the Balletboyz, Matthew Bourne, Sidi Larbi Cherkaoui, Jonzi D, Sylvie Guillem, Michael Hulls, Akram Khan, Russell Maliphant, Wayne McGregor, Kate Prince, Nitin Sawhney, Hofesh Shechter, Jasmin Vardimon and Christopher Wheeldon. Our resident companies are Wayne McGregor | Random Dance, New Adventures and ZooNation. We present works across our three venues (Sadler's Wells, the Lilian Baylis Studio and the Peacock Theatre) plus offsite locations around London. Sadler's Wells' productions tour prolifically - in 2009/10 we visited almost 100 venues around the world. As well as bringing the very best international and UK dance to London audience, we have an impressive portfolio of our own productions that tour throughout the world. In the last year alone, Sadler's Wells has presented 140 performances of 12 productions in 51 international cities to audiences of over 130,000.

Since 2005, Sadler's Wells has produced 25 new shows, in collaboration with our Associate Artists, other dance companies and international partners, many of which have received international awards. These include PUSH with Sylvie Guillem and Russell Maliphant, Sutra with Sidi Larbi Cherkaoui and Antony Gormley, and The Letter with Jonzi D, as well as our Cuban dance show Havana Rakatan and the British Bollywood musical Wah! Wah! Girls. Sadler's Wells Productions have been presented at some of the most prestigious venues and festivals around the world including Sydney Opera House, Lincoln Center (New York), Hong Kong Festival, Berliner Festspiele, Abu Dhabi Festival, Theatre Chaillot (Paris), Palacio de Bellas Artes (Mexico) and the National Centre for Performing Arts (Beijing).

Sadler's Wells producing and touring programme ensures we can play a dynamic role in the development of dance, and bring innovative and inspiring productions to audiences across the world.

BIOGRAPHIES DES COLLABORATEURS

Nélida Rodríguez – Tango Consultant and Rehearsal Director

Nélida Rodríguez was born in Argentina. She started studying classical and Spanish ballet at the age of six. When she was 15 years old, she became a dance teacher. A year later, she began her professional career in different theatre stages across Buenos Aires, TV programmes and cinemas. In 1970, she met Nelson Ávila, a talented dancer, and they discovered together the magic of the tango music. Ever since, they have performed as a dance couple, Nélida and Nelson. They have created their own artistic ensemble, formed by dancers, musicians and singers, and have played in the most well known places of Buenos Aires. In 1980, they showed tango's beauty in many countries such as Brazil, Venezuela, Colombia, Peru, Chile, Ecuador, Nicaragua, Panama, Costa Rica, Mexico, amongst others. In 1983, Claudio Segovia and Héctor Orezza asked them to join *Tango Argentino*. At that time, the French Minister of Culture wanted the show to be presented at the Chatelet's theatre in Paris. *Tango Argentino* immediately became a hit in the story of tango music. From its very beginning and for ten consecutive years, it shone and was admired from many spectators in many countries: France, Italy, Switzerland, Germany, Great Britain, Holland, Mexico, Belgium, Austria, Venezuela, Canada, Japan and 59 cities of the United States of America. *Tango Argentino* became the first Latin show presented on Broadway, and was presented there twice: in 1986 and most recently in 1999-2000. In both occasions it was nominated for the Tony Award, for best clothing, best musical spectacle and best choreography. The most well-known people who have seen *Tango Argentino* include: Lady Diana, Jacqueline Kennedy, Ann Miller, Rita Moreno, Mikhail Baryshnikov, Rudolph Nureyev, Burt Reynolds, Kirk Douglas, Dustin Hoffman, Robert De Niro, Lisa Minnelli, Katherine Hepburn and Plácido Domingo, amongst others. In 1987, Nélida and Nelson danced in the movie *Tango Bar*, a Puerto Rico coproduction, performed by Raul Julia, Valeria Lynch and Rubén Juárez. In 1988, they performed for Fantastico's R.A.I. TV program and a special created for Astor Piazzolla and Jerry Mulligan. After that they moved to Paris in order to play at the Champs Elysées and to have a photo shoot for Vogue magazine. In 1989, they staged their own show, *Tango 89*, and they began a long tour across Japan. In 1991, they choreographed *Una noche en Buenos Aires*, which was presented in the most important cities of Brazil, and where the Sexteto Mayor, Osvaldo Berlingieri and Raúl Lavie were invited to take place. In 1992, the organisation of *Expo Sevilla* asked them to choreograph *Campo and Ciudad*. After that they began a tour in many countries of Europe: Spain, Bulgaria and Portugal. In 1994, Nélida and Nelson inaugurated a new show entitled *Buenos Aires...Tango*. The well known tango composer Atilio Stampone performed there and they travelled all across Canada, The Lincoln Center of New York, Madrid, Badajoz, Marbella, Granada's Tango Festival, Barcelona, Lisbon and Cairo. Nélida and Nelson have participated in fashion shoots for Vogue, Vanity Fair in Paris, New York and Japan. In 1996, Nélida Rodríguez became responsible for the artistic direction of *El Viejo Almacén*, a well-known venue of Buenos Aires, until the end of 1999. It is at that time that the directors of *Tango Argentino* asked her to work as a dancer and choreographer on the show. Rita Moreno, Sharon Stone, Linda Cristal, the Russian dancer Vasiliev, Anthony Quinn and Robert Duvall were some of their most well known students. At the beginning of 2001, Nélida produced a show, which took place in Hong Kong. Lately, she has been producing a tango show for the Royal Caribbean Cruises. Nowadays, she continues with *Buenos Aires...*

Tango, after the show being declared a Cultural Interest of the Nation, and started to perform and travel all over Argentina. Besides that, she was asked to be the choreographer and director of the play *Discepolín y Yo*.

Eugenio Szwarczer – Set and Video Design

Born in Argentina, and a graduate of the Theatre Institute, Barcelona, Eugenio's career began immediately, whilst he was still a student. He was able to bring with him specialist training in the use of video and digital technology for the arts, gained through working with a leading Italian company in the field of video for opera. Collaborating with leading Spanish directors Carmen Portaceli and Joan Oller, Eugenio has presented his work at the National Theatre of Catalunya, Teatre Lliure, Mercat de les Flors and the Grec Festival, and on tour in Valencia, Madrid, Frankfurt and MOMA, New York. In 2011 Eugenio was delighted to move between smaller scale work (*Against Democracy*: Dir. Carlos Fernandez) at the Sala Beckett to set and video design for *Concha* – a biographic spectacular of the life of the actress Concha Velasco, to the *Merchant of Venice* (Dir. Rafael Duran at the National Theatre Catalunya). Eugenio works intuitively and with great flexibility, drifting away from the industry standards and looking for a perfect fit between the action on stage and the technical requirements. This gives him great pleasure in his artistic collaborations with directors and choreographers.

Fernando Marzan – Composer, Musical Director and Pianist

Fernando continues the legacy of the Marzan family as a line of extremely reputable and well-known musicians in Buenos Aires, Argentina. He started his musical studies at the age of six. His early achievements include Choir Director at the age of 14 and Professor of Music from the National Conservatory of Music at 17. In addition, he refined and perfected his skill as a classical pianist under the tutelage and direction of the very finest professors in Argentina and the United States. Some of his many CD recordings include the soundtracks of *Evita*, starring Madonna and *The Impostors*, starring Oliver Platt and Stanley Tucci. In 1996, he recorded *The Suite* for USA with Ruben Gonzalez and the Chicago's Symphonic Orchestra. In 2000, he recorded *Watashi* with famous Japanese artist *Taro Hakase*. In 2002, he recorded with the singer Martin de Leon and with the Carlos Galvan Orchestra. He has worked with the Swedish singer Rolando Pomo on two albums: *Pasional* and *Barrio de Tango*. In 2007, he recorded a CD with the famous Argentinian singer Maria Jose Montana. In 2008, he arranged and recorded the album *Audacia* for the Danish-Argentinean singer Victor Hugo Diaz. As a soloist, he has produced five albums: *Bendita Buenos Aires*, *Recuerdo*, *Gotanda Tango Station*, *Tanguera y Tanguendo en los '40*. He has also recorded four CDs with *Forever Tango*. Since 1994, he has been the pianist for the Broadway / London hit production of *Forever Tango*. With this company he has toured for seven years throughout the United States, Canada, Japan and many other countries around the world (Italy, England, Portugal, Korea, Mexico, Argentina, to name a few). In 2002, he took over the musical direction of the show *Tango Seducción*, touring throughout Europe. In 2003, he became the musical director and arranger for the show *Tango Buenos Aires*. This show was acclaimed by more than 50 cities in the USA and acknowledged by most of the reviewers as one of the best tango shows that toured the country. Many of the theatres where they performed are considered the most important in the USA: The Chicago Symphony Hall, The Dallas Orchestra Hall, The McCallum Theater, etc. In 2004, he joined the Mora Godoy show *Tango Emotion* as musical director, touring through several cities in Finland and Sweden. In the same year he worked on the show *Tango Dreams*, being part of a very extensive run of more than 100 presentations in Tokyo, Japan. That year, he was also back in *Forever*

Tango, performing in a tour that would start in Rome and continue later in some cities of USA (Chicago, Detroit, Philadelphia) and Canada (Toronto). In 2005, with his own quintet, many maestros from the Symphonic Orchestra of New Mexico and the orchestral direction of Maestro Javier Lorenzo, he did the play *Maria de Buenos Aires, de Astor Piazzolla*, during the opening of the Hispanic Convention Center of Albuquerque. In the European summer, he played with his quintet at the Tango Festival in Denmark and Italy. In 2006, again with *Forever Tango*, he travelled two months around Mexico and Florida, USA and then went to Lisbon, Portugal and Reno, for another two more months. Due to the great success of that show, he performed with his quintet, in the second edition of the Tango Festival and also played as part of the prestigious Vendsyssel Festival in Denmark, getting excellent reviews. Then, in 2007, *Forever Tango*, went through the United States, performing in 30 different cities of California in a tour that lasted two months. In July of the same year, he arrived in Latvia, where his quintet joined the Riga's Symphonic Orchestra, to give a tango concert and accompany the Sweden-Argentinean singer Rolando Pomo. Afterwards, they participated again in the Vendsyssel Festival in Denmark. In 2008, he was the musical director of the show *Tango Premium*. This show was wonderfully received in the most important theatres in Japan (Tokyo, Osaka, Nagoya and 40 other main cities of that country), as part of a tour that started in January and finished by the end of March. The cast included the last five World Champion Tango Dancers. At the end of 2009, he became the musical director of *El Viejo Almacén*, the most legendary tango show in Buenos Aires, place where he is still working at the present time. In 2010, he was the musical director of another tango show that went to Japan: *Tango Romance*. In 2011, back with *Forever Tango*, he started a tour that began in Colombia (Bogota, Medellin, Cali, Cartagena) and ended up in San Francisco, two months later. In April and May of the same year, he performed in Greece, China and many other cities in the USA. In previous years, Fernando has worked with many well-known musicals and television shows. In 1988, at the age of 21, he had the privilege of directing the musical *High Society*. From 1987-1994, he worked on popular Argentine television shows, such as *La Noche del Domingo*, *Alejandro Dolina*, and *Hola Susana*, among others. As a tango pianist he played for the most prestigious tango houses, like Michelangelo, Casablanca, La Ventana, and Tango Mio.

Szymon Brzóška – Composer

Born in Poznań (Poland) in 1981, Szymon Brzoska already started playing piano at the age of seven. From 2000 until 2005 he studied at the Ignacy Jan Paderewski Music Academy in Poznań where he was taught composition by Miroslaw Bukowski and from which he graduated as a Master in Arts. In 2007 Szymon completed his postgraduate degree in composition at the Royal Flemish Conservatory in Antwerp (Belgium) under the guidance of composer Luc Van Hove. During his studies in Antwerp he was selected among the contestants in the competition for composition of the *music @venture 2007* festival in Antwerp, which commissioned him to create a piece for the prestigious Belgian ensemble I Solisti del Vento. September 2009 saw the premiere of his concerto for piano, strings and percussion *Hommage à Schnittke*, played by pianist Barbara Drażkowska, during the 42nd edition of the Festival of Polish Piano Music in Słupsk. In May 2010 Drażkowska also performed the World Premiere of *Septem* – seven miniatures written especially for her at the Sounds New Contemporary Music Festival in Canterbury. Szymon has a particular interest in the synergy between music and other arts, such as contemporary dance, theatre and cinema. Szymon composed the score for *Sutra*, a Sadler's Wells' production. This dance performance was made in collaboration with choreographer Sidi Larbi Cherkaoui, sculptor Antony Gormley and monks from the Shaolin temple in China. *Sutra* premiered in London in May 2008 before touring across the globe through 2008-2012. Szymon also wrote the soundtrack for the French film *Le*

bruit des gens autour, directed by Diasteme, which was premiered at the Festival D'Avignon in 2008. After the success of *Sutra*, Szymon collaborated again with choreographer Sidi Larbi Cherkaoui by writing the score for *Orbo Novo*, a modern dance piece performed by the New York-based Cedar Lake Contemporary Ballet. *Orbo Novo* premiered at the Jacob's Pillow dance festival in July 2009 before touring through the United States and Europe. His connection with modern dance continued when he composed a cello piece for *I will*, the solo by Małgorzata Dzierżon of Rambert Dance Company (premiere June 2009 in London) and by composing the score for *Dunas*, a duet between Cherkaoui and flamenco dancer Maria Pages. A new collaboration with choreographer Joost Vrouenraets led to the premiere of (S)NOW in October 2010 in Tilburg, Netherlands. Szymon's orchestral score for *Labyrinth*, a full length ballet commissioned by Het Nationale Ballet in Amsterdam premiered in June 2011. This was another collaboration with Belgian choreographer Sidi Larbi Cherkaoui. November 2011 saw Szymon back in his home town, Poznan, for the premiere of his new score for *Desert* – a dance performance choreographed by Paulina Wycichowska (Polish Dance Theatre in Poznań). *Casting Traces*, a collaboration with New Movement Collective premiered in London in July 2012. Performance *Oh, Noh*, choreographed by Kaya Kołodziejczyk had its premiere in Warsaw in November 2012. Szymon's music was performed live by *Kinematic Ensemble*. In June 2013 Szymon collaborated with David Dawson composing a score for *Overture*, choreographed for Het Nationale Ballet in Amsterdam. The music, written for piano and sixty strings was performed by Holland Symfonia conducted by Matthew Rowe and pianist Barbara Drązkowska.

Olga Wojciechowska – Additional Composer

Olga Wojciechowska graduated from the Poznań Music Academy in Poland in 2005. She plays acoustic and electric violin as well as collaborating in a variety of projects with choreographers, DJs, musicians and producers. Since 2008 Olga has been working together with acclaimed Belgian choreographer, Sidi Larbi Cherkaoui. She joined a worldwide tour of his productions: *Sutra*, *Play* and *TeZuka* (her own compositions were included in the two latter shows) and created music for one of his recent works – *Puz/zle*. Olga also worked on *Constellation* performed by Aakash Odedra, a rising star of British South Asian dance. This year she collaborated with Guro Nagelhus Schia and Vebjorn Sundby for Dansens Dager 2013 in Norway and with Daniel Proietto for *Cygne* performed in Oslo Opera House in October. She is currently working with Cherkaoui on his new production *Genesis*, which will premiere in November in Beijing.

Tim Van Steenbergen – Costume Designer

Tim Van Steenbergen graduated Magna cum Laude at the Antwerp Royal Academy of Fine Arts (fashion department, textile creation and theatre costume). Subsequently he took classes in drapery and couture techniques and worked as the first assistant of Olivier Theyskens. His first collection was launched in 2001 in Paris and in the same year he set up his company Mitzlavv bvba. Meanwhile he's up to his 23rd collection/ fashion show and the label Tim Van Steenbergen is being sold in the best designer shops all over the world. His style evolves into a refined pureness and female elegance. He is a master of contemporary drapery and every detail, high quality standards, tradition and craftsmanship are being cared for. *Le Petit Livre Blanc*, a publication on Tim, is a booklet printed on hand-layered paper which evokes his special story. Tim Van Steenbergen also created jewellery for Swarovski UK, shoes for Novella Italia, Barbie outfits, a jean for Xfit by Lycra, an haute couture dress for the Museum of Fine Arts and Lace in Calais (France) and the bag *le Seau Elsa* for the French label Lancel. Tim Van Steenbergen exposed four haute couture dresses within the project *Framed*, in The Groeninge Museum in Brugge, UCAD Louvre Paris and at the occasion of the motion pictures festival in Cannes. He also set up an installation *Stills* at the Biennale of Venice in 2003, besides several other exhibitions into which he participated. He created the uniforms for the attendants of the Flemish Parliament. In collaboration with the well-established shoe manufacturer Ambiorix, Tim van Steenbergen is enlarging his women and men's collections with a selected choice of shoe designs, made by hand in Belgium. For Theo, he created the sunglasses *theo by Tim Van Steenbergen*. International personalities, such as Jennifer Lopez, Rihanna, Dita Von Teese, Kimberly Stewart, Hilary Duff, Katy Perry (video, *Firework*), Axelle Red, Micha Barton, Kim Cattrall, Jared Leto and George Michael have been spotted in Tim Van Steenbergen. Tim received the award for best Belgian designer at the Elle Style Awards 2009. Tim designs the costumes for international movie, theatre, dance and opera creations including Anne Teresa de Keersmaecker, Guy Cassiers and Sidi Larbi Cherkaoui. *Tim Van Steenbergen, act(e)*, a book by fashion journalist Veerle Windels has been released by Ludion Publishers. Nowadays Tim Van Steenbergen is increasingly evolving into a creative lab. Recent developments thereof are *Metronome*, a first light design for Delta Light, an interior fabrics collection in collaboration with Aristide and total interior concepts Tim Van Steenbergen with Boa Interior.

Credits include: *Hanjo*, opera, Festival Lyrique d'Aix-en-Provence / the Monnaie Brussels. *Hersenschimmen*, theater, Ro Theater Rotterdam. *D'Un Soir un Jour* and *Steve Reich Evening*, dance, Rosas / the Monnaie Brussels. *Triptych of Power*, *Mefisto*, *Wolfskers* and *Atropa*, theater, Toneelhuis Antwerp / Festival d'Avignon / Théâtre de la Ville de Paris. *The House of the Sleeping Beauties*, opera, LOD / Toneelhuis Antwerp / the Monnaie Brussels. *Adam in Exile*, opera, Opera of Amsterdam. *La Chanteuse du Tango*, movie by Diego Martinez Vignatti with Eugénia Ramirez.

Prélude à la Mer movie by Thierry De Mey at Kazakhstan *Das Rheingold*, Teatro alla Scala / Staatsoper Unter den Linden. *Blood & Roses*, *the Song of Joan and Gilles*, Toneelhuis Antwerp / Festival d'Avignon. *Die Walküre*, Teatro alla Scala / Staatsoper Unter den Linden. *Labyrinth*, National Ballet Amsterdam, Sidi Larbi Cherkaoui. *Siegfried*, Teatro alla Scala / Staatsoper Unter den Linden. *Götterdämmerung*, Teatro alla Scala / Staatsoper Unter den Linden. *Milonga*, dance, Sadler's Wells, Sidi Larbi Cherkaoui. *Macbeth*, theater, Toneelhuis / Spectra Ensemble / Vocaallab. Between 2010 and 2013 Tim Van Steenbergen is creating the costumes for Richard Wagner's opera cycle *Der Ring des Nibelungen*, Teatro alla Scala in Milan and the Staatsoper Unter den Linden in Berlin.

Adam Carrée – Lighting Designer

Adam Carrée studied lighting design at Rose Bruford College, graduating in 1997. He then went on to work with Central Saint Martins based at their Cochrane theatre, working annually on the Peter Williams Design for Dance seasons, collaborating with design students from Central Saint Martins, dancers and choreographers from Royal Academy of Dance, Central School of Ballet, London Studio Centre and Rambert School. Since then he has gone on to work in theatre, dance and opera. Carrée has worked on a number of projects with Sidi Larbi Cherkaoui. He collaborated with Antony Gormley and Cherkaoui on *Sutra* and *Babel*; other collaborations include *Faun*, *Play*, *Puzzle*, *4D* and recently *mjlonga*. Lighting designs for other companies include: *Epson Downs* and *Hobson's choice* for Drama Centre London, *A Taste of Mangoes* for Tara Arts, *Flavio* for Early Opera Company, *RSVP* with Philine Janssens for The Place Prize, *Rites/Before Night Falls*, *Shattered*, *Second Grace* and *Gameshow* for Company Chameleon, *The Cat Who Ran*, *The Tempest* for Unicorn Theatre, *For The Best* with Mark Storer and the Unicorn Theatre & *Party for Freedom* with Oreet Ashrey, for ArtAngel.

Gaston Briski – Sound Designer

His career began more than 25 years ago. Around the globe, Gaston Briski's credits as sound designer in musical theatre include: Andrew Lloyd Webber's *CATS*, *Jesus Christ Superstar*, *Joseph and the Amazing Technicolor Dreamcoat*, Harold Prince's *The Kiss of the Spider Woman*, Sam Mendes' *Cabaret*, Jaimie Lloyd's *PIAF*, Mel Brooks' *The Producers*, Disney's *Mary Poppins*, *The Beauty and the Beast*, Stephen Sondheim's *Sweeney Todd*, *The Sound of Music*, *Sweet Charity*, David Levoux's *Nine*, *The Rocky Horror Show*, *The Full Monty*, *Blood Brothers*, Claudio Segovia's *Tango Argentino* and *Brasil Brasileiro*, *Zorba*, *Victor Victoria*, *High School Musical*, *Fiddler on the Roof*, to name a few, including the new sound design for Andrew Lloyd Webber's *The Phantom of the Opera* in 2005. He has also worked as production sound supervisor for *Les Misérables*, *Miss Saigon*, *Mamma Mia!*, *Priscilla*, *Addams Family*, as associate sound designer for *Chicago* and as sound engineer in productions like *Cats*, *Les Misérables*, *Nine*, *The Kiss of the Spider Woman*, Disney's *Beauty and the Beast*, *The Rocky Horror Show*, *Blood Brothers*, *Chicago* and many other international touring companies.

Satoshi Kudo – Assistant To The Choreographer (Production)

Satoshi Kudo has been working with Sidi Larbi Cherkaoui since 2006. He works as a dancer, assistant choreographer and rehearsal director, for productions including Sadler's Wells' *Sutra* and *TeZukA*. Kudo was born in Japan and is now based in Stockholm. He has worked for Ohad Naharin (Israel), Jorma Uotinen (Finland), Tim Rushton (UK/Denmark), amongst others. In 2002 he founded Company KUDO, based in Stockholm. The company has performed in Scandinavia and Japan.

BIOGRAPHIES DES DANSEURS

German Cornejo “Nikito” – Tango Dancer

Born in Zárate, Buenos Aires Province, German started studying Tango at the age of 10. After obtaining a degree from Gatell Conservatory of Dance at 15, he broadened his skills

by studying classical and contemporary ballet, jazz and acrobatic techniques and qualified as a Master of Choreographic Composition at the National Institute of Arts. After seven gold medals obtained in a series of Contests for Youth in Buenos Aires Province, and more than 20 first prizes at national level, German became World Champion of Tango in 2005. German has performed on popular TV shows in South America and around the world. He has also been a dancer in the production *Bien de Tango* with the Orchestra El Arraque, *Vamos al Tango* with Osvaldo Berlinger, *El Viejo Almacén – Brazilian Tour* together with Ariel Spandrio's Orchestra and *Tango por La Igualdad*. He joined the Tango Fire Company in 2006 and was assistant choreographer of the group tangos. He is Lead Dancer for the Company and has also performed with *Tango Inferno*. He has toured internationally since 2006 performing in Germany, Switzerland, Portugal, Greece, Canada, Korea, Turkey, Malaysia, South Africa, Chile, Singapore, New Zealand, Philippines, & extensively throughout USA, Brazil, United Kingdom, Spain, Netherlands, Australia, China and Japan. He appeared as part of the show *Q 'Viva Live* with Jennifer Lopez and Marc Anthony, under the direction of the renowned entertainment director Jamie King, and at Mandalay Bay in Las Vegas. In June 2012 he was J-Lo's special guest artists at her first ever concert in Buenos Aires at GEBA Arena. German has been choreographer for the show *Mission Tango* under the musical direction of Lisandro Adrover & in *Tango Inferno - The Fire Within*. Cornejo also performed for the President of Vietnam when he visited Argentina with the dance group *Sentimientos Tangueros*, under his own direction. In 2008 German was paid homage to, in the show *Evocacion* at the Coliseum Theatre by the Department of Culture of Zárate, his hometown, for his outstanding achievements.

Silvina Cortés – Contemporary Dancer

Born in La Plata, Buenos Aires, Silvina Cortes began her training at the age of eight at Escuela de Danzas Clasicas de La Plata, where she graduated with the highest qualification as classical dance teacher in 1996. In 1993 she continued her studies at the Instituto Superior de Arte del Teatro Colon, the largest and most renowned dance school and theatre in Buenos Aires, Argentina. In 1995 Silvina joined the North Carolina Dance Theatre (USA) directed by Salvatore Aiello. In 1996, she joined the Ballet Estable del Teatro Colon de Buenos Aires and the Ballet Estable del Teatro Argentino de La Plata, where she has taken lead roles on many occasions. In 1996 Silvina was granted a scholarship by the Colon Theatre Foundation. In 1997, Julio Bocca Foundation and The Alvin Ailey Dance Center NYC granted her a scholarship. She completed her training in USA and Europe with renowned teachers. From 1999 through 2007, she was a principal dancer of the Ballet Contemporaneo del Teatro General San Martin de Buenos Aires, the most respected contemporary ballet company of Argentina. In 2002 she was awarded best new artist 2002 in the dance category by the Clarin Awards Honour, and three years later, was nominated best artist 2005, due to her acclaimed interpretation of *Medea*. In November 2008 she moved to Europe to integrate the Ballet d'Europe, directed by Jean-Charles Gil, in Marseille, France. In 2009, Silvina was awarded the Konex Foundation's *Diploma of Merit* as the Female Ballet Dancer of the decade 1999-2008. This award was one of only five given to the most distinguished Argentine artists of the last ten years. In 2010, Silvina joined the Russell Maliphant Company and Sadler's Wells (London UK) to integrate his piece *AfterLight (Full version)*. From 2012 she became professor of contemporary dance at École Nationale Supérieure de Danse de Marseille and also teach at École Supérieure de Danse de Cannes Rosella Hightower in France. The French Minister of Culture and Communication awarded her a Diploma as a Teacher in Contemporary Dance in 2013. She joined Sidi Larbi Cherkaoui for *mjlonga in 2013*.

Martin Epherra – Tango Dancer

Martin is an artist coming from the new generation of tango dancers. In his trajectory across diverse scenes of the world he has been accompanied by great orchestras of tango as Sexteto Mayor, Los solistas de D'arienzo, touring with the latter in several Japanese cities. He was part of the casts of many Night Shows from Buenos Aires such as *El Querandi*, *La Ventana*, *Piazzolla Tango*, among others. He is currently choreographer and artistic director at the legendary *Viejo Almacen*.

Damien Fournier – Contemporary Dancer

Damien Fournier was born in 1977 in France. At the age of 13, he fell in love with the circus and immediately signed up at the regional circus school in Toulouse, where he trained for five years before moving on to the National Centre for Circus Arts in Chalons (France). The teachers who inspired him were Mario Gonzales, Francis Viet, Pal Frenak and Pierre Doussaint. After school, he worked with Alloucherie (*Les sublimes*), Giorgio Barberio Corsetti (*Paradiso, Argonauti*), Kitsou Dubois (*Traversées*). With the latter he discovered the parabolic flight (*zero gravity*) which was an extremely inspiring experience. He worked with Josef Nadj (*Il n'y a plus de firmament, Asobu*) and collaborated with Mariko Aoyama, Yoshi Oida and Jean Babile. He discovered Sidi Larbi Cherkaoui in *Iets op Bach* by Alain Platel, which has impacted upon him deeply. In 2006 he joined Sidi Larbi Cherkaoui on *Myth*. Damien Fournier is impassioned about widening the vocabulary of dance through sources as diverse as sign language and personal narratives. Since *Myth*, he stayed involved with Sidi Larbi Cherkaoui and Eastman. He acted as assistant-choreographer and rehearsal director and dancer in *Sutra*, dances in *Babel(words)* and *Puz/zle, 4D* and participated in the film *Anna Karenina*.

Esther Garabali – Tango Dancer

Esther was a member of the Ballet Folklórico Nacional of Argentina and participated in important festivals such as the Cosquin festival in Argentina and the Expo Sevilla in Spain. From her dance beginnings in 1996, Esther has brought herself up as a tango dancer with a clear traditional style, dancing in the renowned Argentine shows such as *la Ventana*, and *Michelangelo*, among others. She participated in the movie *Tango* by Carlos Saura and the movie *Evita* by Alan Parker. She is currently choreographer and artistic director at the legendary *Viejo Almacen*.

Gisela Galeassi – Tango Dancer

Gisela has been a part of Sadler's Wells' production *mjlonga* from its creation, working closely with world-famous choreographer Sidi Larbi Cherkaoui in Buenos Aires since 2012 and creating her own unique and pivotal role in the production. Gisela has performed *mjlonga* across Europe and is recognised as one of the greatest tango dancers in the world. Gisela began studying dance at the age of 3, and graduated as Professor of Classical and Spanish Dances when she was 16, when she started to study tango with the best teachers in Argentina. Gisela won several national and international awards, in classical and tango dance, including Best Artist in 1999 at the Ibero-American Exhibition of Dance, and World Champion of Tango in 2003. In 2004 she was appointed Cultural Ambassador of the Autonomous City of Buenos Aires, later representing Argentina around

the world in this capacity. Gisela has dazzled in several Tango houses in Buenos Aires, as well as dancing for celebrities like Kylie Minogue, Sting, John Travolta and others. She performed several shows in renowned theaters as Colon Opera, San Martín, Luna Park Stadium, Sydney Opera House and Theatre National De Chaillot among others. Gisela has participated on top rated TV shows in Argentina and in the reality TV show *Q Viva- The Chosen* in the USA. She joined tango companies such as *Tango Pasion* and *Tango Seducción* and was part of the cast of the remake and legendary show *Tango Argentino*. Other performances in shows were '*Buenos Tangos-Japan Tour* and '*One Night in Buenos Aires*. Gisela has been the director and the choreographer of *Tango Dance Premium* with the Fernando Marzan's Orchestra, showing his performance for three months around Japan. Currently, Gisela is Lead Dancer in *Tango Fire Company of Buenos Aires*. Because of her tango knowledge, she filmed the well-known teaching videos *Tango Lesson (I and II)*, and she is frequently invited to join the jury in different regional tango championships in Chile, Spain, Italy and Japan. She was choreographer and tango coach for one of the couples in the Argentine version of *Dancing With The Stars: Bailando 2012*.

Maricel Giacomini – Tango Dancer

Maricel began her dance training at the age of 13. After being trained in different dances, at the age of 25 she began in tango and Argentinean folklore. She was asked to join *Danza y Amistad Company*, participating in many shows. After intense research, gathering information and experience from different teachers, she concentrated in tango dance and teaching. In 2006 she won the Metropolitan Vice Championship award in tango salon, and in 2008 the World Vice Championship award in stage tango. From 2006 onwards, she toured across Europe, Latin America and Asia, performing and teaching tango. Regularly, she has been also performing in tango shows in Buenos Aires, such as: *Café Tortoni*, *La Cumparsita*, *Tango Palace*, and *Cátulo Tango*. She also made appearances as a dancer and teacher in Argentinean movies: *La suerte está echada* and *Buenos Aires Ghosts*.

Bruno Gibertoni – Tango Dancer

Bruno created his role in Sadler's Wells' production *mjlonga* from its first stages, working closely and collaboratively with world-famous Belgian choreographer Sidi Larbi Cherkaoui in Buenos Aires since 2012 and creating his own unique and pivotal part in the production. Bruno has performed in *mjlonga* all over Europe. His partner in the work is Maricel Giacomini.

Claudio Gonzalez – Tango Dancer

Claudio is a dancer, teacher and choreographer, trained in contemporary dance, jazz, and classic dance, as well as performance skills in trapeze and acting techniques. He has performed in international musicals: *Tanguera*, *Forever Tango* and *Otango*; he is a member of *Tangokinesis* company (director and choreographer Ana Maria Stekelman). He created his own company, *Tango Elemento*, together with his dance partner Melina Brufman. They created their own work *Coded Episodes in Tango*, and they were first dancers in a well-known show *Tango Palace* (Carlos Veiga's choreography). Claudio has been working with his dance partner Melina Brufman for 11 years, researching an essential approach to dancing tango, which gives their work a unique and individual flavour.

Julia Urruty – Tango Dancer

Julia was asked to join the cast of Sadler's Wells' *mjlonga* to replace Melina Brufman, who was unable to continue touring due to injury. Her first performances will be in the USA, followed by dates in Europe and Australia. As evidenced below, she is a world-class tango dancer who has toured the world with other shows and is essential to the success of Sadler's Wells *mjlonga*, as the replacement for a lead dancer. Julia started her professional career in February 2000. She did her superior degree in Tango and Folklore, obtaining a distinction. She has been teaching tango since 2001 in places such as: La Ventana, Gala Tango, Viejo Almacén, Taconeando, Piazzolla Tango, Señor Tango and Tango Porteño. Julia has been performing in some of the most recognised shows including: *Tango Emoción* (2004-2007) in Russia, China, France, Spain, Venezuela, Brazil, Uruguay and Argentina, *Tango A Tierra* (2008-2011) Russia, Ukraine, China, Hong Kong, Brazil, Buenos Aires, Company *Jose Colagelo* (2005) in Spain, Company *Tango Feeling* (2009- 2011) Turkey and Poland, Company *Tango Pasión* (2007-2011) Russia, France, Germany, UK, Switzerland, Ireland, EEUU, Romania, Finland, Austria, Portugal and others, *Sexteto Fabio Hager* (2012) in Japan and *Balada para mi muerte* (2014). She has also been part of many festivals and TV programmes.

Valentina Villarroel – Tango Dancer

Valentina trained as a classical dancer from the age of eight at Maria Ruanova's National Dance School in Buenos Aires. She performed at different theatres in Buenos Aires including Teatro Roma, Teatro Alvear and in Estela Erman's Company. She then specialised in contemporary dance, and later in tango, having as teachers Juan Carlos Copes, Gachi Fernandez and Graciela Gonzalez, amongst others. She began her artistic work as professional tango dancer in 1997, in big companies such as *Forever Tango*, *Fatal*, *Evita Alive* and others of great prestige in Argentina and abroad. She has worked in famous tango venues in Buenos Aires: *El Viejo Almacén*, *Señor Tango*, *La Ventana*, *El Barracas*, and *Rojo Tango*. She has also worked in a fusion experience between tango and trapeze, on the show *Piazzolla by Piazzolla* (2000). At present, she dances in *Tango Porteño*.

BIOGRAPHIES DES MUSICIENS

Guillermo Rubino – Violin

As one of the five original musicians involved in the creation of *mjlonga*, Guillermo has been a vital part in shaping the musical sound of the work. All the music in the show is live and therefore the musicians are as much a part of the performance as the dancers. They are the most highly regarded tango musicians from the world and as such, they each perform important roles in the show. Born in La Plata, Guillermo did his studies in the Conservatory Gilardo Gilardi in La Plata and graduated as Violin teacher. Some of his music teachers include José Bondar, Pablo Saraví and Szysia Bajour. He was concertmaster of the Chamber Orchestra of the Conservatory Gilardo Gilardi and Camerata Académica of the Teatro Argentino de La Plata. He performed as understudy soloist in the Orquesta Estable del Teatro Argentino in La Plata. He took chamber music and violin courses with the English violinist Roland Roberts and with the Catalan Orchestra Director Jordi Mora. Since 2005 he has been first violinist of the Orquesta El Arranque, making

numerous tours in the country and abroad and recording many records with the orchestra. Since 2009 he has served as first violin and strings instructor in the Orquesta Escuela de tango Emilio Balcarce. Guillermo is part of the Diego Schissi Quinteto, participating in records record *Tren* (EPSA Music, 2008), *Tongos* (Untref, 2010) and *Tipas y Tipos* (Vinyl records, 2012) and touring through Latin America and Europe.

Alejandro Sancho – Guitar

Alejandro Sancho has played in Argentina with some of the most renowned tango musicians and singers. He is the guitarist of the Fernando Marzan Quintet with which he made several recordings and has toured worldwide as a cast member of the shows *Tango Buenos Aires*, *Mora Godoy's Tango Company*, *Tango Seducción* and *Tango Dance Premium*, performing in concert halls and theatres such as Chicago and Philadelphia Symphony Halls, Berkeley Zellerbach Hall, Stockholm Koncerthuset, L'Olympia, Paris and Toronto Roy Thomson Hall among others. He is a member of Jungman & Sancho Tango Duo with which he recorded the album *Tango Bohemio* and performs in many European countries. He also performs as a solo artist in Europe, playing a wide repertory of tango, bossa nova as well as jazz standards. Between 2004 and 2008 Alejandro was the artistic producer and programmer of the *Vraa Tango Festival* in Denmark, which was supported by the Ministry of Foreign Affairs of Argentina and by the Argentine Embassy in Denmark. Based in Denmark since 2010, Alejandro is now one of the leading forces on the Danish tango scene, performing with a wide constellation of musicians and singers.

Federico Santisteban – Bandoneon

Federico began studying bandoneon in 2000 when he was 11. His teachers were Domingo Diani, Lisandro Adrover, Carlos Lazzari, and Carlos Corrales. Since 2005 he began his professional career, travelling for the first time to Europe, and taking part in the young tango orchestra Cerda Negra. He played with the orchestra up to 2008, with intense activity, and recorded *Quiebre*. Since 2009 he has worked in the most important tango venues, in many of them as first bandoneon or soloist. He has shared the stage with musicians like Suarez Paz (great violin player for Astor Piazzolla), Pablo Agri, Carlos Lazzari, Julio Pane, Ernesto Baffa, Nestor Marconi, Juan Jose Mosalini, Raul Garello, etc. and with Tango stars like Raul Lavie, Nacha Guevara, Dyango, Horacio Ferrer, Juan Carlos Copes and Virginia Luque. At present, he is a member of the Ramiro Gallo orchestra, and also participates in a bandoneon group called *Los que vendrán*, with whom he recorded their first CD in 2011. In 2013 they recorded and presented *A solo con Leopoldo*, an homage to the great bandoneon player Leopoldo Federico, who will be 86 by now, also participated in the recording.

Roberto Santocono – Bass

Roberto began studying double bass and violoncello at the Conservatorio Municipal Manuel de Falla. In 1980 he started playing music with renowned singers like Julia Zenko, Estela Raval, Daniel Riolobos, Raul Lavie and some of the most important jazz musicians of Buenos Aires. He was bassist to the famous Brazilian singer Maria Argentina Creuza and Donna Carroll, with whom he toured Europe and South America several times. He was also a member of the Quintet Oscar Lopez Ruiz, Pablo Ziegler Quintet, Saul Cosentino group and big band arranger Oscar Cardozo Ocampo, and the Fernando Marzan Quintet. During the '90s he played with renowned tango artists Julio Pane, Fernando Suarez Paz, Daniel Binelli, Cristian Zarate, Horacio Romo, Nicolas Ledesma, amongst

others. In 1992 he joined the Electronic Octet Daniel Piazzolla, with whom he travelled to Japan in 1999. This tour ended in Buenos Aires the following year with a show whose guests were the brilliant Chick Corea and Gary Burton. From 1996, he toured the world with different shows: *Maria de Buenos Aires*, *Forever Tango*, *Tango Buenos Aires*, *Mora Godoy Tango*, *Tango Dreams* and *Tango Seducción*. He has also been a member of the Fernando Marzan Quintet since the beginning, participating in their tours and recordings.

SIDI LARBI CHERKAOUI À DANSE DANSE

2011 : *Babel*^(words), Eastman vzw

2009 : *Sutra*, Sadler's Wells, en coprésentation avec la Place des Arts

2009 : *Loin*, Ballet du Grand Théâtre de Genève

2008 : *Myth*, Toneelhuis Antwerpen

2003 : *Foi*, Les Ballets C. de la B.

*Ce dossier de presse est constitué de matériel fourni par la compagnie
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