



PHOTO CREDIT: BILL COOPER

# NATALIA OSIPOVA & GUESTS

A Sadler's Wells London Production  
Choreographers:  
Sidi Larbi Cherkaoui  
Russell Maliphant  
Arthur Pita



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# **NATALIA OSIPOVA & GUESTS**

**A SADLER'S WELLS LONDON PRODUCTION**

**ASB THEATRE, AOTEA CENTRE**

**FRIDAY 24 MARCH – SATURDAY 25 MARCH 7.30PM**

**SUNDAY 26 MARCH 5.00PM**

ACT I: 30 MINUTES. 20 MINUTE INTERVAL

ACT II: 24 MINUTES. 15 MINUTE INTERVAL

ACT III: 22 MINUTES

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## **NAU MAI, HAERE MAI KI TE AHUREI TOI O TAMAKI WELCOME TO AUCKLAND ARTS FESTIVAL 2017**

Great artists cause controversy, start revolutions and little by little change the world. Festivals like ours are a catalyst for change creating opportunities for artists to communicate with audiences and audiences to respond to artists' work. Throughout the Festival you will find small threads that deal with our world today. We hope that the work in the Festival can make you think, laugh, scream a little and perhaps even cry.

*Natalia Osipova and Guests* was the last performance that we confirmed for the 2017 Auckland Arts Festival. We were on tenterhooks right until crunch time to print the programme, waiting to see if the dates were going to be possible. So a huge thanks to Natalia, Sergei, Jason and James for changing their schedules and making it possible for these three special performances to take place, and a big thanks to Sadler's Wells and Dawn for their support. A special note is that a work of Sidi Larbi Cherkaoui has been in three of my Auckland Festivals – so it is great his work is here for my last. *Natalia Osipova and Guests* will knock your socks off – they are such extraordinary dancers.

The Festival's CEO David Inns (my partner and collaborator of many years), our Board and staff, hope you have a fabulous Festival. We hope that you enjoy the beauty and complexity of the art presented and value its importance in our society. Join the revolution.

*Carla, David and the Auckland Arts Festival team*

# For Sadler's Wells

**Artistic Director & Chief Executive** Alistair Spalding

**Executive Producer** Suzanne Walker

**Producer** Dawn Prentice

**Producing & Touring Coordinator** Isabelle Drummond

**Marketing Manager** Lucy White

**Senior Press Manager** Caroline Ansdell

**Press Officer** Jolene Dyke

## **Production Team**

**Production Manager** Adam Carrée

**Touring Production Manager** Andy Downie

**Company Stage Manager** Louise Tischler

**Sound Engineer** Jon Beattie

**Wardrobe Manager** Rebecca Goldstone

**Rehearsal Director** Jennifer White

With thanks to  
Marius Arnold-Clarke,  
deSingel International Arts Campus,  
Harry Donohoe, all at Eastman, June  
Egerton, Gabrielle Firth, Anthony Fleming  
(floor painting for Qutb), Will Frost,  
Anneliese Graham, Caroline Hagley,  
Philip Mosely, Kevin O'Hare, James Vu Anh  
Pham, Kathleen Powell, all at Queen of  
Stretch, Royal Conservatoire of Antwerp,  
Royal Ballet Flanders and Shepperton Wigs.

# RUN MARY RUN



PHOTO CREDIT: BILL COOPER

## **Director/Choreographer**

Arthur Pita

## **Dancers**

Natalia Osipova (Mary)

Sergei Polunin (Jimmy)

## **Set & Costume Designer**

Luis F. Carvalho

## **Sound Design/Additional Music**

Frank Moon

## **Music**

*Past, Present and Future* (A. Butler and J. Leiber) by The Shangri-Las; *Remember (Walking in the Sand)* (G. Morton) by The Shangri-Las; *Heroin (Part 1)* by Frank Moon; *Give us your Blessing* (E. Greenwich and J. Barry) by The Shangri-Las, by arrangement with Universal Music and BMG Company; *Night Bell* with Lightning by Lynch/Hurley, by arrangement with Universal Music, Downtown Music UK Limited and Sunday Best Recordings; *Guitar Twang* by Frank Moon; *Walkin' Along* (by Phil Spector) by The Crystals; *Give Him a Great Big Kiss* (G. Morton) by The Shangri-Las, by arrangement with BMG Company; *Love at First Sight* by Frank Moon; *Heroin (Part 2)* by Frank Moon; *Dressed in Black* (V. Formann, T. Michaels and G. Morton) by The Shangri-Las

**Lighting Designer**  
Jackie Shemesh

**Costume Assistant**  
Alexandra Andrews

A special thanks to Gemma Payne and Amir Giles  
for workshopping movement ideas in the early  
stages of the creation.

## **DIRECTOR'S NOTE – ARTHUR PITA**

Amy Winehouse's album *Back to Black* was inspired by the 60's girl group The Shangri-Las. I have been listening to their music for a while now and have been fascinated by the theatricality of their songs. They often use spoken word profoundly performed by Mary Weiss and with sound effects which make the songs seem so ahead of their time. These types of songs known as "death discs" or "splatter platters", were often about lamenting teenage break ups and death scenarios sung from the view point of the dead person's sweetheart or broken hearted teenage girl. I wanted to weave some of these songs into a dance theatre narrative and as Natalia is known to throw herself whole heartedly into a narrative, I knew she would enjoy the melodrama but also bring a truth to her character. We have arrived at something which is a bit of a road movie, a doomed love tale, an obsessive possessive relationship with some sex, drugs and rock n roll.

The set, costume and music play an important part in supporting the narrative of the piece. Frank Moon's sound design and composition, helps to drive the narrative and balances the light and shade of the piece. Luis F. Carvalho (Set & Costume Designer) and I were aiming for something that would feel like a metaphorical space but also suggest other locations; we were keen to have a minimal stage design with a simple back drop to appreciate Natalia's sometimes bold costumes. Then of course lighting, here Jackie Shemesh has illuminated the space carefully with moving lights giving the piece a moody atmosphere and cinematic feel.

# Qutb

PHOTO CREDIT: BILL COOPER

## **Choreographer**

Sidi Larbi Cherkaoui

## **Dancers**

Jason Kittelberger

James O'Hara

Natalia Osipova

## **Set & Lighting Designer**

Fabiana Piccioli

## **Sound Design & Additional Instrumentation**

Felix Buxton

## **Music**

*Trailer 1* by Mono & World's End  
Girlfriend; *Bülbül Kasidesi* by Yarkin  
featuring Sufi Vocal Masters;

*Trailer 2* by Mono & World's End  
Girlfriend; *Ney Taksimi Yavuz Akalin*  
by Yarkin featuring Sufi Vocal Masters;

*Ortni Reliart* by Felix Buxton and  
Mono & World's End Girlfriend

## **Costume Designer**

Kimie Nakano

## **Assistant to Choreographer**

Jennifer White

## DIRECTOR'S NOTE - SIDI LARBI CHERKAOUI

*Qutb* is an Arabic word: it translates in English as axis or pivot. It can be used in astronomy to refer to celestial movements. But it is also a spiritual symbol. In Sufism it stands for the perfect human being or "The Universal Man": he or she who, as a spiritual leader, passes on knowledge and has a divine connection with God or Allah. In *Qutb* I wanted to explore unknown and dangerous territory. Inter- and co-dependency, contact improvisation, flow, trance and counterbalance are the physical tools with which the three performers, each coming from different dance or movement languages, connect and communicate with one another. There's an extreme fragility to their exchanges as the choreography can only appear when all three are perfectly aligned, but this also brings about a sense of intense focus and strength. It becomes a rite of passing or a walk in the desert to reach an unknown destination. The three dancers incarnate many things, at times they are like victims of a natural disaster.

They pick each other up out of the debris and carry each other through a waste land. There's a sense of suffering, there's something aimless, but there's also a feeling of slow healing, of redemption, of forgiveness and mutual support.

From another perspective the performers could also be interpreted as celestial bodies, planets or even mythological entities as well. Natalia Osipova represents Venus, James O'Hara is Earth and Jason Kittelberger embodies Mars. They orbit next and around each other, collide and interact through space. They will forever intertwine and gravitate around the sun.

The work is a second step collaborating with the incredibly inspiring dancer Natalia Osipova. Her strong, stable spirit and flexible mind and body create the colours with which to paint *Qutb*. Long term collaborators, the fluid and graceful James O'Hara together with the beautiful power and physical presence of Jason Kittelberger fulfil the trio.



**Choreographer**  
Russell Maliphant

**Dancers**  
Natalia Osipova  
Sergei Polunin

**Lighting Designer**  
Michael Hulls

**Composer**  
Scanner

**Music** for Sergei Polunin's solo  
*Trouble in Paradise* (Variation  
on a Theme) by James Lavelle

**Costume Designer**  
Danielle Scutt

**With thanks to**  
Nick Rundall, Andy Downie,  
Dana Fouras and James Lavelle



## DIRECTOR'S NOTE - RUSSELL MALIPHANT

Discovering someone's versatility and commitment in the studio is always a special time so I was particularly excited when Natalia approached me about creating a new work for her production. The integration and broadening of movement vocabularies and the exploration of line, technique and a meeting point between classical and contemporary languages interest me – and are all things I love to explore. I try not to limit my thinking to any particular dance style, instead, I look at an overall movement potential which can be explored comfortably together.

I wanted to utilise elements and qualities of the mastery Natalia and Sergei have in classical technique and broaden that language into something that could be contemporary. Our shared foundations in classical ballet and hunger to try new possibilities was a starting point for this work. I wanted to create something that would be related in form to a classical pas de deux - when a first duet is presented, followed by a solo and then a final duet - although the typical duration would be altered to reflect a more contemporary approach.

I have collaborated with lighting designer Michael Hulls, leaving space for the light to fluidly alter the look and shape of the performance area. I invited Danielle Scutt to collaborate and design the costumes as I was particularly interested in her knowledge of the classical design process and her unique modern take on that.

Most of the music has been composed by Scanner, which felt an appropriate layer and counterpoint to the qualities and dynamics we were working with in the movement material, whilst the music for Sergei's solo is by James Lavelle, titled *Trouble in Paradise* which is a modern classic.

# DANCERS



## Natalia Osipova

Russian dancer Natalia Osipova is a Principal of The Royal Ballet. She joined the Company as a Principal in autumn 2013, after appearing as a Guest Artist the previous Season as Odette/Odile (*Swan Lake*) with Carlos Acosta. Her roles with the Company include Giselle, Kitri (*Don Quixote*), Sugar Plum Fairy (*The Nutcracker*), Lise (*La Fille mal gardée*), Titania (*The Dream*), Juliet, Tatiana

(*Onegin*), Manon, Natalia Petrovna (*A Month in the Country*) and roles in *Rhapsody*, *Serenade*, DGV: *Danse à grande vitesse* and *Tchaikovsky Pas de deux*. Her role creations include Amélie Gautreau (*Christopher Wheeldon's Strapless*) and in Wayne McGregor's *Tetractys* and *Wolf Works* and Alastair Marriott's *Connectome*.

Osipova was born in Moscow and began dancing at the age of five. Aged eight she joined the Mikhail Lavrosky Ballet School. From 1995 to 2004 she trained at the Moscow State Academy of Choreography and on graduating entered the corps of the Bolshoi Ballet, where she was promoted to principal in 2010. Her repertory there included Kitri (*Don Quixote*), Giselle, Nikiya and Gamzatti (*La Bayadère*), *La Sylphide*, *Esmerelda*, Princess Aurora (*The Sleeping Beauty*) and Swanilda (*Coppélia*). In 2011 she left the Bolshoi to join the Mikhailovsky Ballet as a principal.

Osipova has appeared as a guest artist with companies around the world. In March 2012 she became a principal of American Ballet Theatre, where she created the title role in Alexei Ratmansky's *The Firebird*. Her awards include Golden Masks for her performances in *The Upper Room* (2008) and *La Sylphide* (2009), Critics' Circle National Dance Awards (Best Female Dancer, 2007, 2010 and 2014) and a Benois de la Danse Award.



## Sergei Polunin

### **Dancer, *Silent Echo* and *Run Mary Run***

Sergei Polunin was born in Kherson, Ukraine. After he graduated from the Kyiv Choreographic Institute, he joined the British Royal Ballet School at the age of 13 in 2003, sponsored by the Rudolf Nureyev Foundation. He became a first soloist at the Royal Ballet in 2009. In June

2010, he became the Royal Ballet's youngest ever Principal.

Sergei left the Royal Ballet in 2012 and went to Russia at the invitation of Igor Zelensky, a famous ballet dancer and the artistic director of the Stanislavsky Music Theatre in Moscow and the Novosibirsk State Academic Opera. Polunin danced as a Principal for both companies.

Most recently, Polunin has performed as a guest soloist with the La Scal Company in Milan and has been regularly partnering with Natalia Osipova.

In 2014 Polunin started his collaboration with a famed American photographer and music director David LaChapelle and starred in two dance videos for him – Hozier's *Take Me to Church* and *There Must Be More To Life Than This* a Freddie Mercury and Michael Jackson duet.

Sergei achieved global profile when LaChapelle's *Take Me To Church* sequence went viral, receiving more than 13 million hits. The video also forms the centre piece to a documentary about Polunin called *Dancer*. An intimate portrait of Polunin's relationship with his family and with dance, the documentary is produced by Gabrielle Tana and directed by Steven Cantor – both Academy award nominated. The film has received great acclaim and was released in New Zealand in 2016.

During his career, Polunin has received numerous awards, including the Prix de Lausanne and Youth America Grand Prix in 2006, and in 2007 was named the Young British Dancer of the Year. In 2010 he won the Critics' Circle National Dance Award for the Best Male Dancer and in 2011 the Critics' Circle National Dance Award for the Best Classical Male Dancer.



## **Jason Kittelberger**

### **Dancer, Qutb**

Jason Kittelberger hails from Rochester, New York, where he began training and performing at Performance Plus, Draper School of Dance, and School of the Arts where he studied dance, acting, musical theatre, and production design. He continued his dance education at the North Carolina School of the Arts, as a Ballet Major he was able to focus on technique and perform works by Twyla Tharp, George Balanchine, Carlos Orta, Lynne Taylor Corbett, and Duncan Noble.

Kittelberger has performed with the Rochester City Ballet under Timothy Daper, Carolina Ballet under Robert Weiss and Hubbard Street II under Julie Nakagawa. He has performed works by Robert Battle, Aszure Barton, and Kevin O'Day. With Cedar Lake Contemporary Ballet under the direction of Benoit-Swan Pouffer he was able to work with Ohad Naharin, Crystal Pite, Hofesh Shechter, Didy Veldman, Jo Stromgren, Jacopo Godani, Jill Johnson, Emanuel Gat and Sidi Larbi Cherkaoui.

Interests in commercial work has led to Kittelberger training actors such as Emily Blunt and Benedict Cumberbatch. He has appeared in films such as *Adjustment Bureau*, *MA*, *A Float*, and *Looking Glass*.

Kittelberger is currently working alongside Sidi Larbi Cherkaoui as assistant choreographer, rehearsal director and dancer in Cherkaoui productions *Fractus V*, *Pluto*, *Shell Shock*, *Firebird* with Stuttgart Ballet, *mllonga* and *Harbor Me* with L.A. Dance Project to name a few.



## James O'Hara

### Dancer, *Qutb*

Originally from Fremantle Western Australia, James works internationally as a dance performer, teacher, choreographic assistant and choreographer.

James was a member of Ballet Junior de Genève, a recipient of a Princess Grace Foundation Bursary in 2004 and has since worked with Ballet Preljocaj (France), Matthew Lutton and Chrissie Parrott (Malthouse Theatre Melbourne), Ross McCormack (Muscle Mouth, Wellington), Michael Keegan Dolan and extensively as both performer and assistant with Marina Mascarell (*Korzo Den Haag*), Damien Jalet and Sidi Larbi Cherkaoui (*Eastman*, Belgium).

He has performed as a guest with Cedar Lake Contemporary Ballet/ Ohad Naharin, The Australian Ballet/Gideon Obarzanek, The Paris Opera Ballet, The Norwegian National Ballet and The Bolshoi Theatre Moscow.

James is a frequent guest teacher in Montreal (Transformation and Danse a la Carte), New Zealand School of Dance and West Australian Academy of Performing Arts, where he recently created *The Roaring Silence*... alongside Balázs Busa.

James worked extensively with Steps Youth Dance Company in Perth and is currently with Sadler's Wells National Youth Dance Company. James has been nominated for a Helpmann, Green Room and Australian Dance Award.

James was previously in New Zealand in 2013, performing in *Babel* as part of Auckland Arts Festival.

# CHOREOGRAPHERS



## Arthur Pita

### Choreographer, *Run Mary Run*

Arthur Pita is Portuguese. He was born in South Africa and studied dance in Johannesburg. He came to London in 1991 where he trained at London Contemporary Dance School, gaining a masters degree. His choreographic work includes *Boomshe Sheboom*, *Bugger*, *A Fairy Tale and Camp*. *God's Garden* a cocommission from *DanceEast* and *ROH2* was performed at Jerwood Dance House and Linbury Theatre, Royal Opera House and was later revived for a UK tour. *The World's Greatest Show* toured to Greenwich Dance, Jerwood Dance House and the Royal Opera House. *The Little Match Girl* toured Taiwan and UK venues including Jerwood Dance House, DanceEast and the Lilian Baylis Studio, Sadler's Wells. This year it will return for a third Christmas run at the Lilian Baylis Studio, Sadler's Wells.

As a collaborator Arthur has choreographed for *Mappa Mundi*, *Women Beware Women* and *Detroit* at the National Theatre; *Caledonian Road* and *Becky Shaw* at the Almeida Theatre; *La Boheme* and *Show Boat* at the Royal Albert Hall; *Idomeneo* with Placido Domingo for Los Angeles Opera; *Frankenstein* at the Derby Playhouse; *La Forza del Destino* for the Lithuanian State Opera; Israeli Opera *Tel Aviv*; *The Gambler* for Opera Zuid; *Carmen* at The Royal Opera House and the *Den Norske Opera* which was also filmed in 3D; *La Donna del Largo* and *The Rise and Fall of the City of Mahagonny* at The Royal Opera House; *West Side Story* for the Municipal Festival of Larnaca in Cyprus; *Street Scene* (Evening Standard Award Best Musical) for The Opera Group and Young Vic; *Theatre du Chatelet Paris*; *The Winter's Tale* for Royal Shakespeare Company; *La Cenerentola* for Garsington Opera; *Orfeo ed Euridice* for Minnesota Opera and *The Glass Menagerie* for the Young Vic; *Mojo* for Theatre Rites/Barbican, Salzburg Festival, New Victory Theatre Broadway; *The Death of Klinghoffer* for ENO; *The Bodyguard The Musical* for the Adelphi Theatre West End; *Les Liaison Dangereuses* for Donmar Warehouse. Film work include the finale number for *Sunshine* on Leith directed by Dexter Fletcher and Alex Garland's feature film *Ex Machina*.

Commissions include *Snow White in Black* (National Dance Award Modern Repertoire) for Phoenix Dance Company performed at Sadler's Wells, And *Then Gone for Bare Bones* performed at the Linbury Royal Opera House; *The Stepfather* for Candoco Dance Company; *Mischief* (TMA Award Achievement in Dance) a collaboration with Theatre Rites

commissioned by Sadler's Wells and Dance Touring Partnership recently revived at The New Victory Theatre Broadway; *Dancing in the Dark* for Images of Dance; *Romeu e Julieta* for Dancando com a Diferença (Madeira); *Utopia a site specific commission* for the International Dance Festival Birmingham; *The Art of the Ikettes* for Intoto Dance; *God's* for London Contemporary Dance School Graduation; *The Metamorphosis* (South Bank Award for dance, National Dance Award for best modern choreography and Olivier Award nomination) for The Linbury Studio Theatre Royal Opera House and The Joyce Theatre New York; *A Dream within a Midsummer Night's Dream* (Olivier Award nomination) for Ballet Black and *Volver Volver* a solo for Ed Watson for Men In Motion at London Coliseum and La Versiliana Festival Tuscany. *Facada* a duet for Russian ballet stars Natalia Osipova and Ivan Vasiliev as part of Solo For Two at Sergerstrom Centre for the Arts California, Stanislavsky Theatre Moscow, London Coliseum and City Centre New York; *La Bala* a solo for Thiago Soares performed at Theatre Municipal of Rio de Janeiro Brazil; *The Ballad of Mack and Ginny* for Edward Watson and Wendy Whelan as part of Other Stories at The Linbury Theatre Royal Opera House, City Centre New York; *Cristaux* for Ballet Black and *Casse Noisette (party scene)* for Paris Opera Ballet.

Future work includes new commissions for Body Traffic (Los Angeles), McKnight Fellowship Program (Minnesota), *Stepmother/Stepfather* a collaboration with HeadSpaceDance and San Francisco Ballet.



## Sidi Larbi Cherkaoui

### Choreographer, Qutb

Sidi Larbi Cherkaoui's debut as a choreographer was in 1999 with Andrew Wale's contemporary musical, *Anonymous Society*. Since then he has made over 30 full-fledged choreographic pieces and picked up a slew of awards, including two Olivier Awards, two Ballet Tanz awards for best choreographer (2008, 2011) and the Kairos Prize (2009) for his artistic vision and his quest for intercultural dialogue.

Cherkaoui's earlier pieces were made at Les Ballets C. de la B. – *Rien de Rien* (2000), *Foi* (2003) and *Tempus Fugit* (2004). He undertook parallel projects that both expanded and consolidated his artistic vision; *D'avant* (2002) with longstanding artistic partner Damien Jalet at Sasha Waltz & Guests company, and *zero degrees* (2005) with Akram Khan. From 2004 to 2009, Cherkaoui was based in Antwerp as artist in residence at Toneelhuis, which produced *Myth* (2007) and *Origine* (2008). In 2008, Cherkaoui premiered *Sutra* at Sadler's Wells. This award-winning collaboration with artist Antony Gormley and the Shaolin monks continues

to tour the world to great critical acclaim. After his first commissioned piece in North America, *Orbo Novo* (Cedar Lake Contemporary Ballet) and a series of duets such as *Faun* (which premiered at Sadler's Wells as part of *In the Spirit of Diaghilev*) and *Dunas* with flamenco dancer María Pagés (both 2009), in 2010, Cherkaoui launched his own company Eastman, currently resident at deSingel international Arts Campus (Antwerp).

Spring 2010 saw him reunited with choreographer Damien Jalet and Antony Gormley to make *Babel(words)* which won an Olivier. That same year he created *Rein*, a duet featuring Guro Nagelhus Schia and Vebjørn Sundby, as well as *Play*, a duet with Kuchipudi danseuse Shantala Shivalingappa and *Bound*, a duet for Shanell Winlock and Gregory Maqoma as part of Southern Bound Comfort. In 2011 he created *TeZuka* - his homage to Osamu Tezuka, the founding father of modern manga - and *Labyrinth* for the Dutch National Ballet. In 2012, he created *Puz/zle Eastman*, which won him a second Olivier. In the same year, he also collaborated with Joe Wright on his feature film *Anna Karenina*, for which Cherkaoui received international acclaim for his choreography.

2013 saw the premiere of *4D and genesis 生长* (a collaboration with Yabin Wang), *Boléro* (co-created with Damien Jalet and Marina Abramović, for the Paris Opera Ballet), and *mijonga* (Sadler's Wells). He reunited with Joe Wright to co-direct *A Season in the Congo* at The Young Vic. In 2014, he created *Noetic* for the GöteborgsOperans Danskompani, *Mercy* (from *Solo for Two*) for Natalia Osipova and Ivan Vasiliev, which they performed at the London Coliseum. In the same year, he directed his first opera, *Shell Shock*, with music by Nicholas Lens and text by Nick Cave, for *La Monnaie*, in commemoration of the centenary of World War I.

In January 2015, Cherkaoui directed *Pluto*- a new theatre adaptation based on Naoki Urasawa's much loved manga by the same name - and the Bunkamura production premiered in Tokyo to rave reviews. From there, he went to Germany and choreographed a ballet piece on Stravinsky's *Firebird* for the Stuttgart Ballet, which premiered in March to critical acclaim. This was followed closely by the premiere of *Harbor Me* - a commission by LA Dance Project - in Paris, and the premiere of *Frame [d]*- a re-creation of *Babel* for the National Youth Dance Company - at Sadler's Wells, as the Guest Artistic Director of the company for 2015. Later that year, Cherkaoui worked on the movement for *Hamlet* at the Barbican in London, directed by Lyndsey Turner and starring Benedict Cumberbatch in the lead role. *Fractus V* - the latest company piece for his company Eastman - premiered in September 2015 in Antwerp and is currently touring internationally.

Since his appointment as the artistic director of the Royal Ballet of Flanders in 2015, Cherkaoui has created two critically acclaimed works for the Ballet: *Fall in October* last year, and *Pictures at An Exhibition* in May this year for an evening of Ravel. He was also commissioned by the Paris Opera Ballet to make a new version of *Nutcracker*, featuring choreography by three choreographers: Cherkaoui, Edouard Lock and Arthur Pita, which premiered in Paris in March 2016. In the same year, he also made *Qutb* (a trio for Natalia Osipova) - a Sadler's Wells and Osipova commission and created a new version of the opera-ballet *Les Indes Galantes* as artistic director, at the invitation of *Bayerische Staatsoper Munich* (the Munich State Opera).

Cherkaoui has been an Associate Artist of Sadler's Wells since 2008. In addition to his dual roles as artistic director of Eastman and of the Royal Ballet of Flanders, he continues working with a variety of theatres, opera houses and ballet companies. In March 2016, he was conferred an honorary doctorate by the University of Antwerp for his outstanding contribution to the field of contemporary dance. Auckland Arts Festival has presented two of Cherkaoui's works previously; *mllonga* and *Babel*.



## **Russell Maliphant**

### **Choreographer, *Silent Echo***

Russell Maliphant trained at the Royal Ballet School and graduated into Sadler's Wells Royal Ballet Company before leaving to pursue a career in independent dance. As a dancer he worked with companies such as DV8 Physical Theatre, Michael Clark & Company, Laurie Booth and Rosemary Butcher.

He created his first solo in 1992 and in 1996 he formed Russell Maliphant Company. For the past 20 years he has collaborated closely with the lighting designer Michael Hulls, and in addition to choreographing works for his own company of dancers, has also created works on renowned companies and artists including: Sylvie Guillem, Robert Lepage, English National Ballet, BalletBoyz, Munich's Bayerisches Staatsballett and Lyon Opera Ballet. In 2002 he received the Time Out Live Award for outstanding collaboration for his work *Sheer* and in 2003 received a South Bank Show Dance Award for the piece *Choice*. At the end of that year he created *Broken Fall* for Sylvie Guillem and BalletBoyz which premiered at the Royal Opera House and received an Olivier Award for Best New Dance Production.

In 2005 Sylvie Guillem invited Maliphant to create an evening of work for them both, culminating in the duet *PUSH*, which premiered at Sadler's Wells and received a South Bank Show Award and an Olivier award in



2006. *PUSH* toured throughout the world until the end of 2014. Its creation was followed by two artistically diverse collaborations: *Cast No Shadow* with visual artist Isaac Julien, and *Eonnagata*, which was created and performed with theatre director Robert Lepage and Sylvie Guillem.

In 2009 Maliphant created part one of *Afterlight for In the Spirit of Diaghilev*, Sadler's Wells' celebration of Les Ballets Russes. This received the Critics' Circle National Dance Award for Best Modern Choreography in 2010 and was also nominated for an Olivier Award. Parts two and three of *Afterlight* followed and toured as a full evening together with part one.

For his next company work, *The Rodin Project*, he put together a group of dancers from different dance and movement style backgrounds which included hip hop, popping, climbing and tumbling. It opened at Theatre National de Chaillet in Paris at the end of January 2012 before touring the UK, Europe and the USA and was adapted for film, in collaboration with the photographers/directors Warren Du Preez and Nick Thornton Jones, re-titled *Erebus*.

In 2013 he created *Fallen* for BalletBoyz, which was awarded the Critics' Circle National Dance Awards for Best Modern Choreography, and made three pieces for his own company in the evening titled *Still Current*.

In 2014 Maliphant choreographed *Spiral Pass* for Munich's Bayerisches Staatsballett and *Second Breath* for English National Ballet that was part of their *Lest We Forget* evening which won of The South Bank Sky Arts Awards 2015.

His latest company evening titled *Conceal/Reveal* premiered at the end of 2015 and is touring through 2016-17. In June 2016, *Kairos*, a new film installation made in collaboration with Warren Du Preez and Nick Thornton Jones premiered as part of *No Body* at Sadler's Wells Theatre.

Russell Maliphant became an Associate Artist of Sadler's Wells in 2005 and was awarded an honorary doctorate of arts from Plymouth University in 2011.



## Luis F. Carvalho

**Set & Costume Designer,**

**Run Mary Run**

Born in Portugal, Luis F. Carvalho moved to London in 1991 to study Theatre Design at Wimbledon School of Art. He has first-class honours degrees in Theatre/Film Design and Women's-Wear Fashion Design from Wimbledon School of Art and Central Saint Martins College respectively. Theatre credits include: *The Turn of the Screw* (Opera National du Rhin), *Osipova* (Sadlers Wells), *La Boheme* (Opera Zuid), *La Fanciulla del West* (Teatro alla Scala), *Schlumberger Plenary* (Palais de Congres), *Not Just Anybody* (Music Video), *Insomnia* (Teatro Vascello), *Romeo & Juliet* (Rose Theatre), *Penelope X* (Macedonia Opera & Ballet), *I Do!* (Noc Noc Festival), *Giulio Cesare* (Stand Moutier), *Sarha* (Guimaraes Culture Capitol of Europe 2012), *Darkroom* (Noc Noc Festival), *The Turn of the Screw* (Theater an der Wien), *The Human Voice* (Westend), *The Sound of Silence* (Westend), *Untitled* (Dance Short Film), *Profili* (Westend), *Hong Kong Depression 1999* (Westend), *Quirk* (Westend), *Juicy Bits* (Westend). Luis is a founding member of Riotous theatre company. Together with Mia Theil-Have and Nikola Kodjabashia they have devised and staged four touring productions and are currently working on two new projects for 2017/18; *Blixen* (The Printroom/Tour) and *Scherzo* (The Printroom/Tour). Previous collaborations include: *The Phantom of the Opera* (UK Mega Tour), *Turn of the screw* (Los Angeles Opera), *A Dog's Heart* (Dutch National Opera/ English National Opera), *Don Giovanni* (Glyndebourne Opera Festival), *The Coronation of Poppea* (Theater an der Wien), *The Fairy Queen* (Glyndebourne Opera Festival), *Marguerite* (Westend), *As You Desire Me* (Westend), *Lucio Silla* (Santa Fe Opera), *Hecuba* (Westend).



## Frank Moon

**Sound Design/Additional Music,**

**Run Mary Run**

Frank Moon trained at Birmingham Conservatoire, graduating with several composition prizes, and subsequently held a lecturing post at Coventry University before becoming a freelance performer and composer. He composes regularly for dance and has a longstanding association with choreographer Arthur Pita, producing original scores for *Facada* (2014, Segerstrom Center, California; Stanislavsky Theatre, Moscow; London Coliseum), *The World's Greatest Show*, (2014, Greenwich Dance, Royal Opera House), *The Little Match Girl* (2013, Jerwood Dance East, Sadler's Wells), the multi-award winning *The Metamorphosis*, (2011, Royal Opera House, 2013 Joyce Theater NYC)

and *Utopia* (2010, IDFB). Frank was music director for *Whelan/ Watson: Other Stories* (2015, Royal Opera House) and has also produced scores for many plays and short films. As a guitarist, oud player and multi-instrumentalist Frank's performance work is worldwide and crosses many genres. He has toured with many artists, including Cerys Matthews, The Destroyers, and The Urban Folk Quartet.



## **Jackie Shemesh**

### **Lighting Designer, *Run Mary Run***

Jackie Shemesh is a designer of lighting and space. He works internationally in dance, theatre, music and with performance and visual artists. Recent work in London has included collaborations with choreographers Hetain Patel, Ben Duke, Alexander Whitley, Colin Poole and Simon Ellis.

Jackie has designed the lighting for many dance companies including Batsheva Ensemble, BalletBoyz, Introdans, National Dance Company of Wales, Scottish Dance Theatre, Candoco, Protein and Yasmeen Godder. Jackie has designed for many theatre productions in the UK including *The Ramayana* for Lyric Hammersmith and Bristol Old Vic, *The Hound of the Baskervilles* for Neal Street Productions at the Duchess Theatre West End; *The Beloved* for The Young Vic, Bush Theatre & Shiber Hur, *As you Like It* for Curve Leicester, *The Penal Colony* and *Oh my Sweet Land* for Young Vic and *Islands* for the Bush theatre. Other collaborations around Europe include the Hamburg Symphony Orchestra, Steirische Herbst Festival –Austria, The JRMIP congress in Berlin, Susanne Sachess and action collective *CHEAP* and several projects with artists Yael Bartana, Phil Collins and Dana Yahalomi.



## **Fabiana Piccioli**

### **Set & Lighting Designer, *Qutb***

Fabiana Piccioli studied philosophy in Rome where she graduated in 1999, while training in ballet and contemporary dance. Between 2000 and 2001 she performed with a few dance companies in Belgium, and from 2002 she returned to Rome for the Romaeuropa

Festival where she worked as a Production Manager for three years. In 2005 she moved to London joining the Akram Khan Company as Technical Director and Lighting Designer, touring with the company worldwide. Since 2013 she has collaborated with many international artists and choreographers as Lighting Designer. Working at present on a range of different scale projects including dance, theatre, concerts and opera. Piccioli was the winner of the 2013 Knight of Illumination Award for Dance for Akram Khan Company's *iTMOI* (Sadler's Wells). Piccioli was the Lighting Designer for The Conch's *Marama*, which came to Auckland Arts Festival in 2016.

Previous productions include: *Under Siege* choreographed by Akram Khan (China and Sadler's Wells), *Verklarte Nacht* (Rambert, Sadler's Wells and Festival Theatre Edinburgh), *V* (Joss Arnott Dance), *The Bayadere - The Ninth Life* choreographed by Shobana Jeyasingh (Royal Opera House), *Rainy Days Festival* (Philharmonic Orchestra Luxembourg), *Dust* (ENB, Akram Khan Company), amongst many others. As Lighting and Set Designer: *Harbour Me* choreographed by Sidi Larbi Cherkaoui (L.A. Dance Project, Theatre du Chatelet, Paris), *We/Part* choreographed by Paolo Magnolia (International Dance Festival Civitanova Marche, Italy) and *Gnosis* (Akram Khan Company), amongst many others.



## **Felix Buxton**

### **Sound Designer & Additional Instrumentation, *Qutb***

Felix Buxton is a composer, music producer and visionary creative. As a member of Grammy and Brit Award winning dance act Basement Jaxx, he has written and produced numerous hit records, directing and performing in their legendary live shows, which have toured around the globe for the past 20 years. He worked with the Metropole Orkest to create an orchestral album and a Barbican show, with contemporary dance, street dance and ballet. Last year he put together a concert for the Peace One Day organisation and is a Patron of the London Ballet Company. His interest into the healing properties of sound has seen him recently speak at a conference visioning the future and create an acapella choral work with the London Contemporary Voices. Currently Felix is writing a musical, releasing new African music he recorded in Kenya on a new 'Celestial Being' imprint, an album of Waltz's and Lullabies, producing an album for Italian guitarist Andrea Terrano, along with dj-ing across the globe, bee-keeping and creating art pieces. Felix is a keen follower of dance, in all its forms and is thrilled to be involved in Cherkaoui's *Qutb*.



## **Kimie Nakano**

### **Costume Designer, *Qutb***

Kimie Nakano studied Literature at Musashino University in Tokyo, Theatre Costume at École Nationale Supérieure des Arts et Techniques du Théâtre in Paris and obtained a Theatre Design MA at Wimbledon College of Art in London. She has designed costumes for many international dance companies and choreographers such as: Akram Khan Company *Vertical Road*, *DUST*, iTMOi, Torobaka, *Gnosis*, iTMOi, Torobaka,

*Gnosis*, *Kaash*, *The Rashomon Effect* and *technê* for Sylvie Guillem's *Life in Progress*, *FALL* by Sidi Larbi Cherkaoui, The Royal Ballet of Flanders, English National Ballet, Rambert Dance Company, Les Grands Ballets Canadiens de Montréal, The Lithuanian National Opera and Ballet Theatre, Luzerner Theatre, Stadttheater Bremerhaven, Didy Veldman, Yabin Wang, José Agudo and Aditi Mangaldas.

Kimie has also designed set and costumes for opera, theatre and film, *Tristan und Isolde* for Longborough Opera Festival, Theatre de Sartrouville, *Beckett* at Theatre National *Populaire* and the feature film *Macbeth*. Kimie Nakano's costume designs for *iTMOi* were chosen by Prague Quadrennial 2015, a world theatre design exhibition. Designs for *Yabu no Naka* (modern noh/kyogen theatre), *Vertical Road* and *iTMOi* were part of V&A exhibitions showcasing British Design.



## **Michael Hulls**

### **Lighting Designer, *Silent Echo***

Over the last 25 years Michael has worked exclusively in dance, particularly with choreographer Russell Maliphant, and established a reputation as a "choreographer of light". Their collaborations have won international critical acclaim and many awards: *Sheer* won a Time Out Award for Outstanding Collaboration, *Choice* won a South Bank Show Dance Award, *PUSH*, with Sylvie Guillem, won four major awards including the Olivier for Best New Dance Production and *AfterLight* won two Critics Circle awards.

Michael and Russell also collaborated on *Broken Fall*, commissioned by BalletBoyz, which also featured Sylvie Guillem and won the 2004 Olivier Award for Best New Dance Production. *Fallen*, their most recent work for BalletBoyz, won the 2014 Critics Circle Award for Best Modern Choreography. *Eonnagata* Michael's collaboration with Sylvie Guillem, Robert Lepage and Russell Maliphant led to Michael receiving the 2009 Knight of Illumination Award for Dance. Michael has worked over many years with the choreographer Akram Khan, including on his solo *DESH*, winner of the 2012 Olivier Award for Best New Dance Production. He lit *Torobaka*, Akram's duet with flamenco virtuoso Israel Galvan and most recently *Until the Lions* Akram's highly acclaimed Mahabarata inspired trio. In 2009 Michael became an Associate Artist of Sadler's Wells, in 2010 his contribution to dance was recognised with his entry into the Oxford Dictionary of Dance and in 2014 Michael received the Olivier Award for Outstanding Achievement in Dance.



## Scanner

### Composer, *Silent Echo*

Robin Rimbaud, alias Scanner (1964, London, UK) is a composer whose work traverses the experimental terrain between sound, space and image, creating absorbing, multi-layered sound pieces that twist technology in unconventional ways, connecting a bewilderingly diverse array of genres. Since 1991 he has been intensely active in sonic art, producing concerts installations and recordings, *the albums Mass Observation* (1994), *Delivery* (1997), and *The Garden is Full of Metal* (1998) hailed by critics as innovative and inspirational works of contemporary electronic music. He has collaborated on projects with Bryan Ferry, Wayne MacGregor, Mike Kelley, Mirosław Balka, Torres, Michael Nyman, Carsten Nicolai, Steve McQueen, Laurie Anderson and Hussein Chalayan, amongst others. He scored the hit musical comedy *Kirikou & Karaba* (2007), designed the sound for the *Philips Wake-Up Light* (2009), and campaigns for *Nike Hyperfuse* (2011), *Chanel's Fall-Winter collection* (2012), and *FT Weekend* (2014). For the UK Olympics Scanner scored *The Big Dance* in Trafalgar Square and the re-opening of the Stedelijk Museum, Amsterdam. He continues to tour his show *Live Transmission: Joy Division Reworked*, a striking audio-visual show with Heritage Orchestra. In 2014 he was Visiting Artist at MIT in Cambridge USA. In 2015 he premiered his score to Dutch National Ballet's and ISH's new production *Narnia: The Lion, The Witch and the Wardrobe*, and in 2016 will present his *Water Drops* installation at Rijeka Airport in Croatia. His work has been presented throughout the United States, South America, Asia, Australia and Europe.



## Danielle Scutt

### Costume Designer, *Silent Echo*

Born in London, Danielle graduated from Central St Martins MA Fashion under Professor Louise Wilson OBE. Danielle has won awards including Lancôme Award for Modern Femininity, Chloe Award for womenswear and has been nominated for a British Fashion Award. Following this her presence was prominent in London Fashion Week showing powerful presentations of women through her luxury ready to wear label until 2012. Danielle has designed and collaborated with other brands and various artists in music industry. More recently she has been consulting for multiple international brands whilst continuing involving herself in creative works, most recently '*Sliver of Sky*' in collaboration with Amnesty International.



## Jennifer White

### Rehearsal Director

Jennifer White started dancing at Collective Dance and Drama and went on to train at Rambert School of Ballet and Contemporary Dance. She graduated in 2005 and joined The National Dance Company of Wales. In 2006, she was nominated for the Critics' Circle National Dance Awards for Emerging Artist. In 2007 she was highlighted as a breakthrough artist in The Observer's Hot List. She has toured internationally with Hofesh Shechter Company, Russell Maliphant Company, BalletBoyz, Kylie Minogue, and Sarah Brightman; performed in David McVicar's *Aida* at the Royal Opera House and with *The Hurly Burly Show* in London's West End. She has choreographed and performed in music videos for Adele and Tom Vek and choreographed and performed with Basement Jaxx at the Barbican. She appeared onscreen in *Anna Karenina* (2012) choreographed by Sidi Larbi Cherkaoui; and coached and doubled for Elizabeth Olsen in *movement for Avengers: Age of Ultron* and *Captain America: Civil War*. She joined Cherkaoui's tango show *m!longa* in 2015 and has toured with the show internationally, including to Auckland Arts Festival in 2016.



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